THROUGH THE 'I'-WINDOW

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THE INNER LIFE OF CHARACTERS IN THE HEBREW BIBLE

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To the two most important men in my life—

my husband, Warren
and
my son, Eusebius

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Preface

The inception of this interpretive interest began when I was a teenage girl and first witnessed my late father crying out bitterly over the death of my brother, the only male child in my family of four girls. I was nurtured in the cultural tradition that men don't cry as crying is a sign of weakness. As the Chinese proverb goes, 'Bearing utter suffering makes a person exceptional'; perseverance in the midst of extreme suffering is considered a 'virtue'. Later in my academic life, I came to realize that Hebrew men do cry and so does the God of the Old Testament. This apprehension is both illuminating and liberating. Like Isaiah and the private Daniel, both characters intentionally bottle up their emotions, yet the urge to find ways of expressing their grief or dilemma is evident, at times quite explosively through the out-breaking of their 'I' voices. This observation has intrigued me immensely, and I have since been drawn to dimensions of the inner life of Hebrew personalities.

It was my doctoral supervisor, Professor David J.A. Clines, who first encouraged me to look into the non-cognitive aspects of Old Testament characters. Against the intellectual climate of the early 90s and at the dawning years of subjective criticisms, my efforts were limited to reader-oriented textual constructions out of my repertoires: gender-culture-context-situatedness. Publications on autobiographical criticism, contextual criticism, and the host of other reader-oriented approaches were still considered as emerging and peripheral in the field of biblical studies. Somehow, we needed a critical method to strategically place this area of research at the *core* of the advances in the biblical field.

Incidentally, in 2004, I presented a paper entitled, 'Immersing Ourselves in the Visionary Experience of Daniel: Reading, Emotive-Experiencing, Appropriation' at the Psychology and Biblical Studies Section at the Society of Biblical Literature meeting. It was well received. As a biblical scholar stepping outside my comfort zone and venturing into this foreign land, my methodological approach has been affirmed by members of the group. Since 2006, I have been serving as member of the Steering Committee and have been publishing and presenting papers in this interfaced field of psychology and biblical studies.

My at-home and out-of-country teaching opportunities have paved the path and shaped the growth of this area of research. Fuller students from both the schools of Theology and Psychology enrolled in the 'First Person

Texts of the Old Testament' (summer 2005) contributed significantly to the shaping of the course content which has been further developed into two different courses: 'Text and Reading' and 'Spirituality of Old Testament Personalities'. Both were offered subsequently as advanced Bible electives at my own institution in the past four years. Teaching and learning is a two-way street. I am grateful to Tyndale students who have engagingly made the course a mutually enriching and empowering learning experience.

I am indebted to Professors J. Harold Ellens and Wayne G. Rollins for their affirmation, encouragement and guidance along the way. Their persistent efforts in supporting me or providing a piece of timely advice at my frustrated moments are deeply appreciated. My heart-felt gratitude goes to Professor David J.A. Clines for his ongoing interest in my work and his acceptance of this monograph for publication with Sheffield Phoenix Press. What I have learned from him since my doctoral days goes beyond my ability to adequately express. The kind of empowerment he has imparted to me is the most significant gift that one can ever receive from a teacher.

Needless to say, completing an academic monograph during the regular school year poses certain challenges. On top of my teaching and administrative duties, I have literally put everything on hold and pressed on towards its completion. I wish to extend my sincere appreciation to my Dean, Dr. Janet Clark, for her understanding, on-going encouragement and affirmation. My two research assistants, Emily Cramer and Dustin Boreland, have offered their helps in editing and final proofreading. Without their timely assistance, this work would not be able to meet the contract deadline. Funds provided for the faculty in the Biblical Studies Department by a donor made this monograph possible, and I am indeed grateful.

Last, but above all, I wish to extend my deepest appreciation to my husband, Warren, for his unceasing support over three decades of our lives together. His selfless love has enabled me to soar high and behold the wonders of the world of biblical scholarship. He is the one with whom I can always share the 'ah-ha!' moments. My son, Eusebius, a computer scientist, has grown up to be a good son in a family with an academic mom. I still remember that he used to say to me, 'Can you just be a normal mom?' While I have always wanted to be the best mom I could be, abnormality has now become the norm of our family, one that is full of grace and understanding. This monograph is dedicated to these two important men in my life, with all my love and affection.

Barbara M. Leung Lai
Canadian Thanksgiving, 2010

Abbreviations

ABD	David Noel Freedman (ed.), *Anchor Bible Dictionary* (6 vols.; Garden City, NY: Doubleday & Co., 1992)
APsyR	*Advances in Psychology Research*
ARS	*Annual Review of Sociology*
BDB	Francis Brown, S.R. Driver and Charles A. Briggs, *A Hebrew and English Lexicon of the Old Testament* (Oxford: Clarendon Press, 1907)
Bib	*Biblica*
BibInt	*Biblical Interpretation*
BIS	Biblical Interpretation Series
BLS	Bible and Literature Series
BSac	*Bibliotheca sacra*
BST	The Bible Speaks Today
BTB	*Biblical Theology Bulletin*
BZAW	Beihefte zur *ZAW*
CBC	The Cambridge Bible Commentary
CB.OT	Coniectanea biblica: Old Testament Series
CBQ	*Catholic Biblical Quarterly*
CCSOT	The Communicator's Commentary Series, Old Testament
CR:BS	*Currents in Research: Biblical Studies*
DCH	David J.A. Clines (ed.), *The Dictionary of Classical Hebrew* (8 vols.; Sheffield: Sheffield Academic Press and Sheffield Phoenix Press, 1995–2011)
FOTL	The Forms of the Old Testament Literature
GBS	Guides to Biblical Scholarship
HBM	Hebrew Bible Monographs
HBT	*Horizons in Biblical Theology*
HTR	*Harvard Theological Review*
HumPsych	*The Humanistic Psychologist*
IBT	Interpreting the Biblical Texts Series
ICC	International Critical Commentary
IJDS	*International Journal for Dialogical Science*
Int	*Interpretation*
IntBC	Interpretation, a Bible Commentary for Teaching and Preaching
IntegrPsychBehav	*Integrative Psychological and Behavioral Science*
IRT	Issues in Religion and Theology
JAAR	*Journal of the American Academy of Religion*
JBL	*Journal of Biblical Literature*
JCP	*Journal of Counselling Psychology*
JETS	*Journal of the Evangelical Theological Society*

JJS	*Journal of Jewish Studies*
JMB	*Journal of Mind and Behavior*
JNES	*Journal of Near Eastern Studies*
JPastCoun	*Journal of Pastoral Counseling*
JPsyC	*Journal of Psychology and Christianity*
JR	*Journal of Religion*
JSOT	*Journal for the Study of the Old Testament*
JSOTSup	*Journal for the Study of the Old Testament*, Supplement Series
JTS	*Journal of Theological Studies*
LCBI	Literary Currents in Biblical Interpretation
ME	*Motivation and Emotion*
NCB	New Century Bible Commentary
NIB	The New Interpreter's Bible
NICOT	New International Commentary on the Old Testament
NIVAC	NIV Application Commentary
NRSV	New Revised Standard Version
OBS	Oxford Bible Series
OBT	Overtures to Biblical Theology
OTE	*Old Testament Essays*
OTL	Old Testament Library
OTS	*Oudtestamentische studiën*
PastPsych	*Pastoral Psychology*
PTMS	Pittsburgh Theological Monograph Series
RevExp	*Review and Expositor*
RNBC	Readings: A New Biblical Commentary
SBL	Society of Biblical Literature
SBTS	Sources of Biblical and Theological Study
SCT	Studies in Continental Thought
SPOT	Studies on Personalities of the Old Testament
SR	*Studies in Religion*
SSN	Studia semitica neerlandica
TTod	*Theology Today*
VT	*Vetus Testamentum*
VTSup	*Vetus Testamentum*, Supplements
WBC	Word Biblical Commentary
WeBC	Westminster Bible Companion
ZAW	*Zeitschrift für die alttestamentliche Wissenschaft*

Introduction

Through the 'I'-Window: The Inner Life of Characters in the Hebrew Bible—the title indicates the nature (uncovering), the scope (internal profiling), and the unexplored domain (the inner lives of Isaiah, Daniel and to a certain extent, the Hebrew God) of this endeavour.

Five factors shape the interpretive interest of this undertaking. *First*, the post-modern notion of the 'self' and the prominence of emotion studies in the past decade incite an impetus to look into the interiority of the Hebrew characters explored in the book. *Second*, the long-standing claim that individuality/selfhood does not even exist among personalities in the Old Testament creates a certain discontent.[1] Notwithstanding the idea of corporate personality in the Hebrew mentality as best demonstrated within the book of Psalms, the emotive dimension of each individual psalmist is often explosively laid raw in front of the readers (e.g. Pss. 44; 73). *Third*, this research interest exemplifies a biblical scholar's passage from modernity to post-modernity. Internal profile and its peripheral topics (e.g., self, emotion, interiority, voice, and their interconnectedness)—which have been dormant in my modern mind and repressed in my reader perspective—are now placed in the foreground of exploration.[2] *Fourth*, as a reader of the Russian literary theorist Mikhail M. Bakhtin, approaching the first-person texts included in this study from a Bakhtinian perspective has

1. Cf. Philip R. Davies, *First Persons: Essays in Biblical Autobiography* (Sheffield: Sheffield Academic Press, 2002), pp. 13-14. See also, John J. Pilch, *Introducing the Cultural Context of the Old Testament* (New York: Paulist Press, 1991), esp. pp. 95-116. Pilch presents a renewed angle of perception between individuality and corporate personality. The Hebrew culture values group-centric identity and corporate solidarity (pp. 97-98). Using Ps. 22, an individual psalm of lament as an illustration, Pilch points out that from beginning to end, the psalmist 'echoes group orientation'. Apparently, Pitch seeks to distinguish between 'individualism' (as group-centric dynamics) and 'individuality' (the 'person' perceived as an entity). He further concludes that 'while individualism is totally lacking in the Bible, there definitely is no lack of individuality' (p. 114).

2. According to Francis L.K. Hsu, the autonomy of the self is not recognized in traditional Chinese culture. The Chinese 'self' can be described as interdependent and sociocentric (or situation-centered). Cf. Hsu, 'The Self in Cross-cultural Perspective', in A.J. Marsella, G.A. DeVos, and F.L.K. Hsu (eds.), *Culture and Self: Asian and Western Perspectives* (Cambridge: Cambridge University Press, 1985), pp. 24-55.

yielded some promising results,[3] particularly along the trajectory of the Bakhtinian view on polyphony and dialogism. This realization has called for some conceptual and methodological reorientation for an original study of this nature. Incorporating the Bakhtinian perspectives is thus an encouraging step to expand the horizon of reading, pushing explorations further beyond the more traditional terrains. *Fifth*, as the title of the book indicates, the 'uncovering' in this endeavour together with the uniqueness of the subject (internal profile) demand a multi-disciplinary and integrative approach and a carefully hammered out methodology.[4] This 'multi-integrative' necessity becomes a vibrant and invigorating force, thus a highly motivated engagement.

Employing a psychological lens among other interdisciplinary interpretive tools, this book is an endeavour to *uncover* the internal profile of three Hebrew personalities: the sage Daniel, the prophet Isaiah, and the Hebrew God as presented in three prophetic texts (Isa. 5.1-8; Jer. 8.18–9.2 [8.19–9.3]; Hos. 11.1-9). Although Philip R. Davies maintains that dimensions of the inner life of the characters (such as feelings, conflicting emotions, hopes and regrets) are *virtually absent* in the Hebrew Bible,[5] dimensions of the Danielic and Isaian 'inner depths' (and to a certain extent, the Hebrew God) can be detected. Using the 'I'-window (places where the character speaks in the first-person singular voice) as a 'port of entry', this study deals with the selected first-person texts of the Old Testament.[6] It focuses on the apocalyptic portion of Daniel (chs. 7-12); the fifteen identifiable 'I'-passages in Isaiah (5.1-30; 6.1-13; 8.1-18; 15.1–16.14; 21.1-12; 22.1-15; 24.1-23; 25.1-12; 26.1-21; 40.1-8; 49.1-6; 50.4-9; 51.17-23; 61.1-11; 63.7-19), and the 'I' voice of the Hebrew God as represented in Isa. 5.1-7, Jer. 8.18-9.2 [8.19–9.3], and Hos. 11.1-9. This port of entry is an unexplored dimension of the angles of approach that have already been discussed to this point.

Oriented in the empirics of a text-centered and reader-oriented interpretive model, this book undertakes a three-world approach (that is, the world behind the text, the world of the text and the world in front of the text) to psychological biblical studies. With an array of tailor-made,

3. Cf. Barbara M. Leung Lai, 'What Would Bakhtin Say about Isaiah 21: 1-12? A Re-Reading', *OTE* 23.1 (2010), pp. 103-16.

4. The selected first-person texts in this study represent a variety of biblical genres (narrative, poetry, prophetic writings, and apocalyptic literature) and subgenres (first-person call/vision report, prayer, monologue/imaginary dialogue, third person projection of first person views, etc.). Treating the biblical materials collectively towards the portraiture of the internal profile of each personality demands a set of methodology that is intentionally tailor-made.

5. *First Persons*, pp. 13-14.

6. This, I believe, is an area of oversight for character studies in the recent past.

perspectival reading tools (i.e. 'points of entry'), it examines the interplay of self/dialogical-self and emotion, voice/polyphony and interiority, autobiography and personhood, and language of religious faith (prayers, laments, praises) and internal profile. In advancing the field of psychological biblical studies, the primary purpose of the book is to demonstrate an interfaced model[7] of psychological exegesis on the internal profile of the three personalities. Each in its own ways is still an uncharted terrain of Old Testament studies.

Both psychology and biblical studies are systems of interpretation.[8] With a text-anchored approach to the selected first-person texts, the 'empirics' of reading[9] (emotive experiencing) is the backbone of this study. My point of departure is neither a school of psychology nor any pre-adopted psychological theories. The subject matter (internal profile) as well as its peripheral topics (self, emotions, interiority, speaking voices, etc.), together with specific biblical genres represented in the selected texts (e.g. Apocalyptic, Hebrew poetry, first-person call/vision report, lament and other language of religious faith, and the more sophisticated third-person projection of first-person view, etc.) entail attention to the 'empirics' of the reading process. Thus an elevated level of reader engagement and experience is anticipated. At the interface of these three perspectives—biblical, psychological, and experiential—the anticipated outcome is that a rich Danielic and Isaian internal profile, as well as dimensions of the interiority of the Hebrew God, may emerge.

7. According to J. Harold Ellens, the relationship between psychology and the Bible is less a matter of integration and more a matter of interface that affords mutual illumination (see Ellens, 'The Bible and Psychology: An Interdisciplinary Pilgrimage', *Pastoral Psychology* 45 [1997], pp. 193-208 [193]).

8. To Andrew D. Kille, psychology is itself a hermeneutic system, seeking models for understanding human behaviour ('Psychology and the Bible: Three Worlds of the Text', *Pastoral Psychology* 51 [2002], pp. 125-34 [127]).

9. I borrow this term and concept from Schulyer Brown, *Text and Psyche: Experiencing Scripture Today* (New York: Continuum, 1998). The 'empirics' of reading refers to the experiential dimension of reading as an event.

1

Characterization and Internal Profile

This chapter will begin with a critical review of the current state of inquiry in Old Testament character studies pertaining to the Prophets and the apocalyptic Daniel. Attempts toward the characterization of the Hebrew God will be included in the review. This will be followed by a survey of the psychological advances in this area of investigation in the past decade. The need for attending to an unrecognized dimension—the internal profile—of Hebrew personalities will be underscored.

As a backdrop to this study, the interplay between the psychology of Hebrew personalities and the psychology of biblical religious experience will be introduced. This will then be followed by an introduction and elucidation of my 'port of entry'—the 'I'-window and the textual materials (first-person texts) selected for each Hebrew personality included in the book. An elaboration of the ethos and operational agenda of a text-anchored and reader-oriented reading strategy will conclude the chapter. The overarching objective is to provide a precise *point of departure* to the research agenda that follows in the subsequent chapters.

1. *Character Studies of the Old Testament: A Critical Review*

a. *The Prophets*[1]

Traditional approaches to the personhood of the prophets are governed by a variety of goal-oriented interests, primarily the 'identity' and 'prophetic consciousness' issue.[2] This is evident in the spectrum of research done along and adjacent to this line of inquiry and the variety of methods

1. Some of the perspectives in this section are adopted from my published work, Barbara M. Leung Lai, 'Uncovering the Isaian Personality: Wishful Thinking or Viable Task?', in J. Harold Ellens (ed.), *Text and Community: Essays in Memory of Bruce M. Metzger* (2 vols.; Sheffield: Sheffield Phoenix Press, 2007), II, pp. 82-100.

2. For example, T.R. Hobbs, 'The Search for Prophetic Consciousness: Comments on Methods', *BTB* 15 (1985), pp. 136-39; D.L. Petersen (ed.), *Prophecy in Israel: Search for an Identity* (IRT, 10; Philadelphia: Fortress Press, 1987).

employed.[3] To different extents, these approaches have provided a methodologically workable proposal to the question: What manner of men are the prophets? Directly or indirectly, they have touched on the periphery of the prophetic personality with marginal results.[4]

Discussions on perceiving 'character' as a literary invention and the activity of 'characterization' in the hands of the narrator on the one hand, and treating the humanistic notions of self, character and self-narrating author in first-person texts as inseparable subjects of study on the other, prove to be relevant areas of concern.[5] Together with recent exploration[6] into the problematic terms 'autobiography' and 'persona',[7] these

3. With some degree of overlapping in methodology, inquiry into the prophetic persona has been approached from a number of perspectives. First, the *biographical* perspective is represented in the work of J. Skinner, *Prophecy and Religion: Studies in the Life of Jeremiah* (Cambridge: Cambridge University Press, 1922), and A.J. Heschel, *The Prophets* (2 vols.; New York: Harper & Row, 1962). Secondly, the collection of essays in the discussion of prophecy and society in R.P. Gordon's edited volume represent the sociological approach; see *'The place is too small for us': The Israelite Prophets in Recent Scholarship* (SBTS, 5; Winona Lake, IN: Eisenbrauns, 1995), pp. 271-412. Characteristic to the *theological* approach is the focus on the religion or ethos of the prophets. This theological approach tends to depreciate the 'personal' in the prophet's faith and being in order to emphasize the corporate. A typical example is found in Heschel's discussion on the theology of pathos, in that he expounds the inseparable relationship between the prophetic pathos and the pathos of God. He argues that prophets felt the emotions of God and God in turn suffered through the prophets (see *The Prophets*, II, pp. 1-11 ['The Theology of Pathos']). Traces of the *psychological* approach are found in standard works on prophetism, such as J. Lindblom's *Prophecy in Ancient Israel* (Oxford: Basil Blackwell, 1962); cf. also R.P. Carroll's cognitive psychological approach in 'Ancient Israelite Prophet and Dissonance Theory', *Numen* 24 (1997), pp. 135-51, reprinted in Gordon (ed.), *'The place is too small for us'*, pp. 377-91; Edward F. Edinger and J. Gary Sparks (eds.), *Ego and Self: The Old Testament Prophets—From Isaiah to Malachi* (Toronto, ON: Inner City Books, 2000). The psychoanalytical approach as represented in *Ego and Self* is highly speculative and most distant from the text.

4. I think primarily the diachronic interests are being served in the past decades.

5. In 'Character and Characterization in Religious Autobiography', *JAAR* 55 (1987), pp. 307-27 (307), John D. Barbour has argued that character and characterization should not be thought of as two alternative interpretations of the activity of the religious autobiography, but as inseparable concerns.

6. Cf. in particular, Chapters 1 and 2 of David Nathaniel Phinney, 'The Prophetic Persona in the Book of Ezekiel: Autobiography and Portrayal' (PhD dissertation, Yale University, 2004).

7. 'Persona' is the Latin word for the mask worn on stage by ancient actors, or to be perceived as the public face that one presents to the outside world. In Jungian psychology, it is more or less consistent with one's inner psyche. See the definition in Wayne G. Rollins and D. Andrew Kille (eds.), *Psychological Insights into the Bible: Texts and Readings* (Grand Rapids: Eerdmans, 2007), 'Glossary', p. 270.

discussions provide a conceptual framework for the investigation undertaken here. They also call for an intentional outlining of the methodology and reading strategy employed.[8]

As a sub-field of narratology, the characterization of Hebrew personalities is an established domain in Old Testament studies.[9] While demonstrated examples along this path abound since the 1980s, published works on the portraiture of the interior life of Hebrew characters in general, and of Hebrew prophets in particular, are, at best, minimal.[10] With the emerging literary currents in the last two decades, investigations into the persona of Jeremiah have flourished and are now well saturated.[11] To many, they are considered as ground-breaking, synchronic-oriented endeavours. Yet relative to the host of work devoted to the so-called Confession of Jeremiah (Jer. 11–20),[12] and in spite of a growing interest in the literary portrayal of

8. This will be discussed in more detail in Chapter 2.

9. To name a representative few: Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981); Meir Sternberg, *The Poetics of Biblical Narrative* (Bloomington: Indiana University Press, 1985); Adele Berlin, *Poetics and Interpretation of Biblical Narrative* (Winona Lake, IN: Eisenbrauns, 1994); L. Alonso Schökel, *A Manual of Hebrew Poetics* (Rome: Editrice Pontifico Istituto Biblico, 1998); J.P. Fokkelman, *Reading Biblical Narrative* (trans. Ineke Smit; Louisville, KY: Westminster/John Knox Press, 1999); Yairah Amit, *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible* (Philadelphia: Fortress Press, 2001); Shimeon Bar-Efrat, *Narrative Art in the Bible* (New York: Continuum, 2004); Jerome T. Walsh, *Old Testament Narrative: A Guide to Interpretation* (Louisville, KY: Westminster/John Knox Press, 2009).

10. The more significant representations are: Barbour, 'Character and Characterization in Religious Autobiography'; Edinger and Sparks (eds.), *Ego and Self*; Michelle J. Levine, 'The Inner World of Biblical Characters Explored in Namanides' Commentary on Genesis', *JJS* 13 (2005), pp. 306-34; Sung Uk Lim, 'Jonah's Transformation and Transformation of Jonah from the Bakhtinian Perspective of Authoring and Re-authoring', *JSOT* 33 (2008), pp. 245-56. (I shall comment on the Hebrew God as a character in a later section.) Barbour's discussion in 'Character and Characterization in Religious Autobiography' is important and has certain bearings on the reading of the autobiographical texts included in this study. He argues that instead of collapsing the notions of self, character and author into 'text' (i.e. fictional characterization), autobiography should be taken as the self-representation of the character. Thus character and characterization in (religious) autobiography are inseparable (see esp. p. 307). There are, however, recent dissertations that focus on autobiography and the inner life of characters. For example, George Thomas Osterfield, 'Ezra and Nehemiah in the First Person' (PhD dissertation, Vanderbilt University, 2001), and Phinney, 'The Prophetic Persona in the Book of Ezekiel'.

11. For a review of the current state of Jeremiah studies, cf. Claire E. Carroll, 'Another Dodecade: A Dialectic Model of the Decentred Universe of Jeremiah Studies 1996–2008', *CR:BS* 8 (2010), pp. 162-82.

12. More significantly, Timothy Polk, in *The Prophetic Persona: Jeremiah and the Language of the Self* (JSOTSup, 32; Sheffield: JSOT Press, 1984), has set a milestone in

the inner life of Ezekiel,[13] the 'personhood' of Isaiah has attracted little attention thus far.[14] Christopher R. Seitz summed up the state of the inquiry toward the end of the 1980s: for him, 'attempts to pull a prophetic figure out of 2 Isaiah have proven difficult, and out of 3 Isaiah, *nearly impossible*'.[15] To Seitz, to be able to identify a port of entry into the interior life of the prophet through the sixty-six chapters (a complex unity) is, therefore, almost a *mission impossible.* In a way, this challenge has placed the Isaian personality in strategic prominence along this line of inquiry.

b. *The Apocalyptic Text—Daniel*

Commentaries in past decades represent a core interest in the interpretation of the exotic visions in the later part of the book (chaps. 7–12). While the more recent works on Daniel exhibit a conscious attention to applying the collected message of the chapters to the postmodern human and ecclesiastical life, aspects of the Danielic inner life are totally absent in the discussion and nowhere to be found in scholarly dialogues.[16] My own published work in *Pastoral Psychology*[17] is a lone voice in attending to the internal profile of the sage as it relates to the vulnerability of the pastoral vocation.

In *Circle of Sovereignty: Plotting Politics in the Book of Daniel*,[18] Danna Nolan Fewell has provided the most comprehensive narrative reading of the court tales of the book (chaps. 1–6). While the public Daniel emerges naturally as a figure in Fewell's literary analysis,[19] the sage is presented as one among the other prominent characters (his three friends; the foreign kings

prophetic research on the personhood of the prophets. Specific to his approach is what he describes as 'synchrony and intentionality' (cf. pp. 8-18). Cf. also a more recent endeavour, Pauline A. Viviano, 'Characterizing Jeremiah', *Word and World* 22 (2002), pp. 361-68.

13. For example, Phinney, 'The Prophetic Persona in the Book of Ezekiel'.

14. Note that C.R. Seitz ('Isaiah 1–66: Making Sense of the Whole', in Seitz [ed.], *Reading and Preaching the Book of Isaiah* [Philadelphia: Fortress Press, 1988], pp. 105-26) has devoted a section on 'The Prophetic Persona in Isaiah'.

15. Seitz, 'Isaiah 1–66', p. 120 (italics mine).

16. For example, T. Longman III, *Daniel* (NIVAC; Grand Rapids: Zondervan, 1999); D.E. Gowan, *Daniel* (Abingdon Old Testament Commentary; Nashville: Abingdon Press, 2001); P.L. Redditt, *Daniel* (NCB; Grand Rapids: Eerdmans, 2001); C.L. Seow, *Daniel* (WeBC; Louisville, KY: Westminster/John Knox Press, 2002); see also a refreshing attempt at appropriation in my 'Daniel', in *The People's Bible* (Philadelphia: Fortress Press, 2009), pp. 1014-15.

17. See my 'Aspirant Sage or Dysfunctional Seer? Cognitive Dissonance and Pastoral Vulnerability in the Profile of Daniel', *PastPsych* 57 (2008), pp. 199-210.

18. Danna N. Fewell, *Circle of Sovereignty: Plotting Politics in the Book of Daniel* (Nashville: Abingdon Press, 1991).

19. Particularly, in Chapters 1 and 2 of Fewell's book.

Nebuchadnezzar, Belshazzar, Darius and Cyrus) in the narrative framework of the book. The interiority (or being) of Daniel through his 'I' voice (in other words, his self-presentation) in the apocalyptic portion of the book (chaps. 7–12) is totally absent in Fewell's discussion.[20] On another front, undertaking a 'Menippean satirical reading' of Daniel 1–6, David M. Valeta employs this ancient genre and integrates it with the Bakhtinian 'dialogism'—one that focuses on the interplay of voices in those chapters.[21] As to the overarching message and the nature of chaps. 1–6, Fewell and Valeta have come up with different reading outcomes.[22] They have provided two alternatives of reading with literary focus as well as some direct and indirect reference to the personhood of Daniel.[23] Attempting to read the court tales (chaps. 1–6) and the apocalyptic (chaps. 7–12) portions of the book as a unity from both literary and psychological perspectives, André LaCocque's contribution is significant.[24] Besides paying due attention to the text,[25] he has demonstrated an integrated model of psychological-biblical study on the personality of Daniel. Since Fewell's seminal contribution, literary approaches to the apocalyptic portion of the book (chaps. 7–12) flourish, and each in its own ways has provided new angles of perception towards the interpretation of the exotic section and the overall structure/message of the book.[26] John E. Goldingay has commented that the

20. Note that Fewell has devoted a section (Part One of Chapter 7) to Daniel's dreams in chaps. 7–12.

21. David M. Valeta, *Lions and Ovens and Visions: Satirical Reading of Daniel 1–6* (HBM, 12; Sheffield: Sheffield Phoenix Press, 2008).

22. To Fewell, the overarching message of Dan. 1–6 is to answer the question, 'Who is the sovereign?' Valeta demonstrates through his book that Dan. 1–6 could be read as 'resistance literature to the regime of Antiochus IV.

23. In particular, one area of my reading strategy for Daniel is to compare the public Daniel as depicted in chaps. 1–6 with the private Daniel in chaps. 7–12.

24. André LaCocque, *Daniel in his Time* (SPOT; Columbia: University of South Carolina Press, 1988), esp. Chapter 7, 'The Figure of Daniel', pp. 182-96. He concludes that Daniel represents a type and figure of 'Hasidic perfection' (p. 196). I shall comment on this in Chapter 3.

25. I personally find most psychological and psychoanalytical readings tend to be quite distant from the texts. Whether one can find an 'appropriate fit' between theory and text is a crucial factor in psychological readings.

26. The representative examples are: John E. Goldingay, 'Story, Vision, Interpretation: Literary Approaches to Daniel', in A.S. van der Woude (ed.), *The Book of Daniel in the Light of New Findings* (Leuven: Leuven University Press, 1993), pp. 295-313, and, in the same volume, M.A. Knibb, 'You are Indeed Wiser than Daniel: Reflections on the Character of the Book of Daniel', pp. 399-411; Paul L. Redditt, 'Daniel 9: Its Structure and Meaning', *CBQ* 62 (2000), pp. 236-49; Paul J. Tanner, 'The Literary Structure of the Book of Daniel', *BSac* 160 (2003), pp. 269-82; B.L. Woodward, Jr, 'Literary Strategies and Authorship in the Book of Daniel', *JETS* 37 (1994), pp. 39-53.

best approach to the visions of the book is 'to take him (Daniel) on his own terms and immerse ourselves in the visionary experience as he describes it'.[27] No characterization of Daniel will be complete without attending to both the public Daniel as portrayed in the court tales of chaps. 1–6 as well as the private Daniel as *self-presented* in the exotic visions of chaps. 7–12 through his 'I'-voice. Failing to identify the importance of this 'I'-window is, at the same time, missing an important interpretive link.

c. *The Hebrew God as a Character*

In the most recent past, there has been a growing interest in the exploration of the characterization of the Hebrew God, touching on the less conventional dimensions in characterizing God.[28] Eric A. Siebert's *Disturbing Divine Behavior: Troubling Old Testament Images of God*[29] and *An Unsettling God: The Heart of the Hebrew Bible* by Walter Brueggemann[30] are both literary approaches toward this theological inquiry—the character of God in the Hebrew Bible. Working on the literary device of the 'asking rhetoric', Kenneth M. Craig, Jr devoted two chapters on the personality and moral character of YHWH in the Hebrew Bible.[31] Most notably, H. Wheeler Robinson's classic, *The Religious Ideas of the Old Testament*, has devoted two chapters on the 'personality' as well as the 'moral character' of YHWH.[32] With respect to the inquiries into the personhood of the Hebrew God in the past decade, a certain trajectory surfaces—from literary means to theological goals, and from theologically oriented block characterization to the more internal dimensions of the divine character.

27. *Daniel* (WBC, 30; Dallas, TX: Word Books, 1987), p. xl; citing S. Niditch, 'The Visionary', in G.W.E. Nickelsburg and J.J. Collins (eds.), *Ideal Figures in Ancient Judaism* (Chico, CA: Scholars Press, 1980), pp. 153-79 (158).

28. A good representation of the traditional approach and interpretive goal is Terence E. Fretheim, 'The Character of God in Jeremiah', in William P. Brown (ed.), *Character and Scripture: Moral Formation, Community, and Biblical Interpretation* (Grand Rapids: Eerdmans, 2002), pp. 211-30. See also Mignon Jacobs, 'Favor and Disfavor in Jeremiah 29:1-23: Two Dimensions of the Characterization of God and the Politics of Hope', in J. Harold Ellens and John T. Greene (eds.), *Probing the Frontiers of Biblical Studies* (PTMS; Eugene, OR: Pickwick Publications, 2009), pp. 131-55.

29. Eric A. Siebert, *Disturbing Divine Behavior: Troubling Old Testament Images of God* (Minneapolis: Fortress Press, 2009).

30. Walter Brueggemann, *An Unsettling God: The Heart of the Hebrew Bible* (Minneapolis: Fortress Press, 2009).

31. Cf. Kenneth M. Craig, Jr, *Asking for Rhetoric: The Hebrew Bible's Protean Interrogative* (Boston, MA: Brill, 2005).

32. H. Wheeler Robinson, *The Religious Ideas of the Old Testament* (BiblioLife, LLC, 2009 [a reproduction of the original 1931 edition; London: Gerald Duckworth]), Chapters 3 and 4.

These literary approaches are significant advances towards an Old Testament biblical theology of God, yet they represent portrayals of the Hebrew God as presented by the texts rather than God's *self-presentation* through the divine's first-person voice.[33] If interiority of the divine is the interpretive goal, a sharply focused 'I'-window—places where the Hebrew God speaks in the first-person singular voice—is thus a more direct port of entry—a defining window into the 'internal profile' of the divine. My essay, 'Hearing God's Bitter Cries (Hosea 11:1-9): Reading, Emotive-experiencing, Appropriation',[34] is a small but significant step towards this goal.

2. *A Psychological Approach to Hebrew Personalities and Biblical Religious Experience*

a. *Psychological Approaches to Hebrew Personalities*

The interface of psychology and biblical studies provides a distinct yet widening angle of perception to the subject of my investigation—the internal profile of Hebrew personalities. In D. Andrew Kille's seminal volume, *Psychological Biblical Criticism*,[35] Kille has coined the term 'psychological-biblical' and succeeded in positioning psychological approaches to the Bible as a critical method. As pioneers of this interfaced discipline, Wayne G. Rollins and J. Harold Ellens have both painstakingly shaped the parameters and prospects of psychological approaches to interpreting biblical texts in their earlier works[36] and have persisted in steering its advances.[37] Pertinent to the core of this investigation, Rollins has for long placed the 'psychology of biblical personalities' and the 'psychology of biblical religious experience' high on his exegetical agenda[38] and has successfully

33. The three passages included in this study are all God's 'I' voice texts (Isa. 5; Hos. 11.1-9; Jer. 8.18–9.3).

34. Leung Lai, 'Hearing God's Bitter Cries (Hosea 11:1-9): Reading, Emotive-experiencing, Appropriation', *HBT* 26 (2004), pp. 24-49.

35. D. Andrew Kille, *Psychological Biblical Criticism* (Minneapolis: Augsburg Fortress, 2001).

36. In particular, Wayne G. Rollins, *Soul and Psyche: The Bible in Psychological Perspective* (Minneapolis: Fortress Press, 1999); and 'The Bible and Psychology: New Directions in Biblical Scholarship', *PastPsych* 45 (1997), pp. 163-79, and, in the same issue, J. Harold Ellens, 'The Bible and Psychology: An Interdisciplinary Pilgrimage', pp. 193-208.

37. Significantly, through the annual forums at the 'Psychology and Biblical Studies' Section at SBL.

38. Cf. Chapter 5, 'The Exegetical Agenda: The World of the Text', in *Soul and Psyche*, pp. 115-44 (127-36).

carried the agenda to the next level of development.[39] Subsequent psychological advances to reading biblical texts are represented by Ellens and Rollins's four volumes, *Psychology and the Bible: A New Way to Read the Scriptures*[40] and the two more recent ones, *Psychological Insights into the Bible: Text and Readings* edited by Rollins and Kille[41] and the collected essays in *Hearing Visions and Seeing Voices: Psychological Aspects of Biblical Concepts and Personalities*.[42] In a way, all these efforts have strategically paved the way for reading the biblical text from the psychological perspective—demonstrating its legitimacy as a critical method, its effectiveness in mutual cross-enriching, and its fruitfulness in attending to inquiries such as 'Hebrew personalities'.

In *Soul and Psyche*, Rollins has provided an organized and insightful evaluation on the psychological approaches to biblical personalities since the 1960s.[43] In his classification, this study falls into the first category of inquiry—psychological study of literary depiction of biblical personalities. At the interface of text and psychology, the readers' psyches are at work as they engage themselves in the textual construction of the personalities. The second approach is psychoanalytic which focuses on the biblical characters themselves as real authors of the text. This approach draws on autobiographical traces found in their writing and identifies the psychodynamic factors at work in author and text. David J. Halperin's *Seeking Ezekiel: Text and Psychology*[44] is one of the examples. With this second approach, the difference between the troubling terms 'autobiography' and

39. Cf. Rollins, 'The Bible and Psychology: New Directions in Biblical Scholarship', in Gerrit Glas *et al.* (eds.), *Hearing Visions and Seeing Voices: Psychological Aspects of Biblical Concepts and Personalities* (Dordrecht: Springer, 2007), pp. 279-94. The chapter is a precise summary of his earlier work, *Soul and Psyche*.

40. J. Harold Ellens and Wayne G. Rollins (eds.), *Psychology and the Bible: A New Way to Read the Scriptures* (4 vols.; Praeger Perspectives; Westport, CT: Praeger Publishers, 2004).

41. Rollins and Kille (eds.), *Psychological Insights*.

42. See n. 39. The title *(Hearing Visions and Seeing Voices)* indicates a crossing of the specific sensory metaphors and verbs appropriate to them. Intriguingly, it highlights the multiple pathways that religious and psychological experience might take as well as the diversity of psychological approaches to biblical concepts and personalities. For the subject of my investigation, the book provides insights into biblical perspectives on human psychological conditions (such as anguish, pain, love, passion, helplessness, awe and reverence).

43. Rollins, *Soul and Psyche*, pp. 127-28.

44. David J. Halperin, *Seeking Ezekiel: Text and Psychology* (University Park, PA: Pennsylvania State University Press, 1993). Halperin undertakes a daring psychoanalytic step in tracing the source of Ezekiel's sexual impulses and violent abusive imagery used to his early childhood experience. See Rollins's appraisal in *Soul and Psyche*, p. 128.

'persona'[45] have to be distinguished. If 'persona' is taken as a 'literary endowment of personhood' and 'autobiography' has to be, by the very nature of the term, 'revealing aspects of a life-story as told by one in one's 'I' voice', there exists an inherent problem as to this psychoanalytical approach. Competing diachronic and synchronic issues (like that of authorship and historicity) have to be dealt with in the absence of a living author.

With a prescribed objective, my review here will focus solely on the Hebrew Bible, particularly on the psychological approaches to Hebrew personality studies in the past decade. One may observe that the most recent edited volume by Rollins and Kille[46] is collected essays written since the 1960s. On the one hand, these are well-organized, valuable collections outlining the development of a critical method in its variety of approaches and interpretive interests in the past few decades.[47] On the other hand, recent demonstrated examples that undertake a psychological approach (or reading with a psychological lens) to the textual depiction of the Hebrew personalities remain very marginal.[48] Reading the 'Story of Jonah' as a 'psychological symbolic tale' that concerns fundamental human conflict and a chance for transformation by André Lacocque is inspiring.[49] 'Jacob: A Study in Individuation'[50] is a demonstrated text-anchored and psychological piece that highlights the stages that characterize the journey of individuation. In this spirit of 'wanting', both of my recent essays, 'Total

45. In the literary sense, not a psychological term often referred to as one's 'inner psyche' in Jungian psychology. Cf. Rollins and Kille (eds.), *Psychological Insights*, 'Glossary', p. 270.

46. Rollins and Kille (eds.), *Psychological Insights.*

47. Particularly, Edward Edinger on 'Moses and Yahweh', and John A. Sanford on 'The Story of Adam and Eve', in Rollins and Kille (eds.), *Psychological Insights*, pp. 141-48, 160-65, respectively.

48. In fact, most of the literature cited below is quite psychoanalytic. The few examples are: John W. Thurman, 'In the Shadow of the Almighty: A Jungian Interpretation of Negative God Images in the Pentateuch' (PhD Dissertation, Fuller Theological Seminary, 2003); Stuart Lasine, 'Divine Narcissism and Yahweh's Parenting Style', *BibInt* 10 (2002), pp. 36-56; M. Daniel Carroll R., 'A Passion for Justice and the Conflicted Self: Lessons from the Book of Micah', *JPsyC* 25 (2006), pp. 169-76; Edinger and Sparks (eds.), *Ego and Self* (a Jungian approach); Gerrit Glas, 'The Hidden Subject of Job: Mirroring and the Anguish of Interminable Desire'; Neil Gillman, 'The Prophets as Persons'; and Bryna Jocheved Levy, 'Jeremiah Interpreted: A Rabbinic Analysis of the Prophet', in Glas *et al.* (eds.), *Hearing Visions and Seeing Voices*, pp. 213-66, 53-63 and 65-85, respectively.

49. André LaCocque, 'The Story of Jonah', in Rollins and Kille (eds.), *Psychological Insights*, pp. 166-70.

50. Kille, 'Jacob: A Study of Individuation', in Ellens and Rollins (eds.), *Psychology and the Bible*, II, pp. 65-82.

Otherness, Awe-Driven Self-Condemnation, and Atonement for Guilt: The Psychology of Religious Experience and Guilt in Isaiah 6',[51] and 'Aspirant Sage or Dysfunctional Seer? Cognitive Dissonance and Pastoral Vulnerability in the Profile of Daniel',[52] are intentional efforts—empirical attempts[53]—towards this goal.

In shaping psychological approaches to Hebrew personality studies, I have found volume 51 of *Pastoral Psychology* rather valuable. In it the essays are all devoted to the issues and parameters of, and the psychologically oriented three-world approach to, reading, with pertinent questions being asked of the text[54] (accompanied by demonstrated examples). To many biblical scholars, employing a psychological lens in reading the Bible is like stepping outside the comfort zone and venturing into a foreign land. In this sense, the volume provides stimulating 'points of entry' to practitioners who are relatively new to the field.

b. *Psychological Approach to Biblical Religious Experience*

In *Soul and Psyche*, Rollins has rightly observed that '(d)reams, dreaming, and dream interpretation are religious experiences that psychological biblical critics are finding increasingly'.[55] Among the first-person texts chosen for this study, there are dream/vision reports (e.g. Dan. 7–12) that are rooted in visionary practices of Jewish apocalyptists;[56] first-person call reports (Isa. 6; 49.1-7); prayer (Dan. 9.1-19); dirge (Hos. 11); praise and thanksgiving (Isa. 49) rooted in different spheres of biblical religious experience. Together with the emotive language of religious faith such as lament, praise, silent question and answer and imaginary dialogues, they provide profound psychological implications to the personality under exploration. The psychological impacts of the religious practices as experienced and retold in the 'I' voice of the individual, become direct channels leading to aspects of the inner life. As the backdrop of this study, the interplay between the psychology of the personality and the psychological

51. *APsyR* 68 (ed. Alexandra M. Columbus; Nova Science Publishers, 2009), pp. 1-11.

52. See n. 17, above.

53. Cf. also Leung Lai, 'What Would Bakhtin Say about Isaiah 21:1-12? A Re-reading', *OTE* 23 (2010), pp. 103-16, I seek to incorporate the psychological perspective (reader's emotive/imaginative engagement with the text) with the literary (Bakhtinian perspective on polyphony and dialogism).

54. For example, 'What are the psychological implications of the world behind the text?', in J. Harold Ellens, 'Guest Editorial', *PastPsych* 51 (2002), pp. 97-99 (98).

55. Rollins, *Soul and Psyche*, p. 132.

56. Cf. Dan Merkur, 'The Visionary Practices of Jewish Apocalyptists', in Ellens and Rollins (eds.), *Psychology and the Bible*, II, pp. 317-48; and John A. Sanford, 'Dreams and Visions in the Bible', in Rollins and Kille (eds.), *Psychological Insights*, pp. 194-98.

implication/impact of the religious experience upon the personality will be at the core of our investigation, especially in reading the apocalyptic Daniel.

3. *Toward an Advancement of a Psychological Approach to Character Studies: What a Text-Anchored and Reader-Oriented Approach Can Offer*

Employing a psychological lens along with inter-disciplinary interpretive tools, this study is anchored in the rubrics of a literary approach to character studies in the Hebrew Bible. As proposed by Rollins, this study is situated at the intersection of three fields: Biblical studies, psychology and the tradition of rigorous, critical reading of the Bible.[57] Since both psychology and biblical studies are systems of interpretation shaped by the interpretive goal, my reading will focus on: (1) the textual depiction of the character's internal personality traits—e.g. hidden emotions, inner thoughts and conflicts; and (2) the empirics and dynamics of reading. The experiential dimension of engaging texts and the effect of the text on me/its readers become the fuel of my endeavour. The practice of hearing the text through the 'I' voice of the personalities enforces the empirical dimension of this undertaking.[58]

A text-anchored interpretive model entails a *point of departure* that is *textual*. Instead of bringing into the text a prescribed system of psychology (let it be Jungian or Freudian) or pre-adopted psychological theories, my reading will begin with textual analysis. The chosen port of entry is the first-person texts (places where the character speaks in the first-person singular voice) in the apocalyptic portion of Daniel (chaps. 7–12), the fifteen identifiable 'I'-passages in Isaiah[59] and 'I'-voice texts attributed to the Hebrew God (Isa. 5.1-7; Hos. 11.1-9; Jer. 8.18–9.2 [8.19–9.3]). Since all textual materials included in this investigation are first-person texts, a reader-oriented reading engages the reader to an elevated level of interaction with the text. Hearing the 'I' voice of the personalities provides a more *direct link* into aspects of their inner lives.

57. As suggested by Rollins in *Soul and Psyche.*

58. For discussions on this area of critical reading, cf. further Ingrid Rosa Kitzberger, *The Personal Voice in Biblical Interpretation* (London: Routledge, 1999); James D. Nogalski and Marvin A. Sweeney (eds.), *Reading and Hearing the Book of the Twelve* (Atlanta: SBL, 2000); and Ingrid Rosa Kitzberger (ed.), *Autobiographical Biblical Criticism: Between Text and Self* (Blandford Forum: Deo Publishing, 2002).

59. 5.1-30; 6.1-13; 8.1-18; 15.1–16.14; 21.1-12; 22.1-15; 24.1-23; 25.1-12; 26.1-21; 40.1-8; 49.1-6; 50.4-9; 51.17-23; 61.1-11; 63.7-19.

With this precise *point of departure* and prescribed *port of entry*, it is my hope that this investigation may serve as a demonstrated example of a psychologically oriented approach to the textual depiction of the internal profile of the three Hebrew personalities—the sage Daniel, the prophet Isaiah and the Hebrew God. Detailed discussions on the methodological issues and reading strategy pertaining to each personality and each biblical genre represented in the selected texts will follow in the next two chapters.

2

Methodological Considerations

The interdisciplinary nature, the variety of biblical genres represented in the selected 'I'-texts and the intersecting fields of this study[1] necessitate the working out of a methodology for the whole as well as a specific reading strategy applicable to each internal profiling.[2] This chapter will focus first on the macro level of a methodology toward our goal—uncovering the internal profile of three Hebrew personalities. Along with the more conventional ways of characterization, I seek to integrate the Bakhtinian perspective on polyphony and dialogism and their bearings on dimensions of the interiority of a character. Current discussions on autobiography as a distinct biblical genre as well as its classifications, and the interrelatedness between character-characterization, autobiography-autobiographer and persona-self, may shed some new light on the inner life sheltered in the selected first-person texts. On another front, worked-out examples in exegeting the 'inner life' of monastic writers in the eleventh and twelfth centuries classical literature provide yet another window, an added dimension in framing a coherent methodology for this study.

Psychology and biblical studies are both hermeneutical systems and are both concerned with human experience. With the empirics of reading placed at the core of this investigation, an integrated attempt to uncover the internal profile should go beyond the employment of a psychological lens. This study will venture into socio-cultural, anthropological, educational and contextual[3] fields. The second part of this chapter will be devoted to establish the interpretive tools for the study proper. With the postmodern turn, studies on self/selfhood, emotion, identity, inner life/depth, voice and interiority abound. Along this line of inquiry, interdisciplinary endeavours offer fruitful and promising results, pushing further the boundaries of traditional interpretive tools for Hebrew

1. That is, biblical, psychological and the empirics of reading.
2. 'Specific' reading strategy appropriate to each personality in this study will be developed in the subsequent chapters.
3. It is especially true when readers' engagement in the internal profiling of the characters is placed at the core of this study.

narrative, poetry, prophetic and apocalyptic literature; each of these genres is represented in the 'I'-texts chosen. Against this interpretive scene, I seek to provide a map of the scholarly terrain, a guide to the dominant features of the landscape.

With the above stated concerns as the parameters, I shall forge interpretive tools emerging from the following areas of investigation: (1) self/selfhood; (2) emotion and selfhood; (3) the emotional theory of reading poetry; (4) polyphonic/multi-voiced texts and interiority; (5) shielded Interiority: the 'third person projection of a first-person view'; (6) the interplay of the psychology of biblical religious experience and interiority. Through these six areas of exploration, the *maxims* which serve as the theoretical basis for this study will be established.

1. *Toward an Integrated Methodology of Internal Profiling*

a. *Characterization, Autobiography and Internal Profiling*

Characterization, autobiography and internal profiling: what do they have in common? The common denominator behind these terms is the 'activity of depiction/representation' in literature. Together with related concepts such as 'character', 'autobiographer', 'author/narrator' and 'persona', they present a cluster of interrelated yet problematic perceptions for literary critics, theologians, educators as well as practitioners in psychology.

With a text-centered approach to textual analysis, this study is rooted in the rubrics of the broader field of narratology (even though other biblical genres are represented in the chosen 'I'-texts). The goal of our investigation is to uncover the internal profile, the inner life as self-represented by Daniel, Isaiah and the Hebrew God. This *act of uncovering* must be guided by an intentionally articulated and more sophisticated methodology. A careful laying-out of my perception and employment of this cluster of terms, used interchangeably through the chapters, is of utmost importance.

Traditionally, characterization of Hebrew characters is primarily done on narratives. As a specialized field in the literary studies of the Bible, the 'how's' of reading Hebrew narratives are well established in standard works on the subject.[4] *Characterization in Biblical Literature*[5] best represents the landscaping of scholarly interests and the dynamics of the role of readers in characterizing characters throughout the 1990s. Interpretive interests in the recent past have moved away from a tendency to focus on external character traits toward internal profiling, and from the narrative texts to

4. Cf. Chapter 1 n. 9.

5. Elizabeth Struthers Malbon and Adele Berlin (eds.), *Characterization in Biblical Literature* (Semeia, 63; Atlanta: SBL, 1993).

texts of distinctly different genres—apocalyptic (e.g. Dan. 7–12;[6] Ezek. 2–3 or the so- called 'visionary autobiography' section of the book [e.g. chaps. 1–4][7]); prophetic literature (Jer. 11–20;[8] Ezekiel[9]); Hebrew poetry (Ps. 73;[10] Hos. 11; 'I'-texts in Isa. 40–66[11]); and wisdom literature (Qoheleth)[12]; and other historical writings (Ezra and Nehemiah)[13]. As to our subject matter—internal profile—there are refreshing efforts of looking into dimensions of the inner life of Hebrew personalities, whether through purely literary, psychological or psychoanalytic means and orientations.[14] Focusing on chiasmus as a rhetorical device, Elie Assis has demonstrated convincingly that when chiasmus is used in a character's discourse or in depicting the character's actions, it contributes significantly to the characterization of the character's inner life.[15]

Along this trajectory, interdisciplinary approaches to character and emotion, self and emotion, autobiography and self, and autobiographer and persona offer promising insights into the internal profile of Hebrew characters. While each attempt has yielded its goal-oriented results, it is my intention here to extract from these outcomes a collection of methodological tools towards a methodology of reading—a conceptual-operational framework of what might be referred to as 'internal profiling'.

6. This undertaking is an original, demonstrated example.

7. Or, as others have proposed, 'religious autobiography' may be considered as a distinct biblical genre (cf. Phinney, 'The Prophetic Persona in the Book of Ezekiel', Chapter 2).

8. Cf. Chapter 1 nn. 11, 12.

9. E.g., Phinney, 'The Prophetic Persona in the Book of Ezekiel'.

10. Leung Lai, 'Surely, All are in Vain! Psalm 73 and Humanity Reaching out to God', in Ellens (ed.), *Text and Community*, II, pp. 101-109.

11. Hos. 11 and selected texts within the poetry section of Isaiah are the key texts in this study.

12. E.g. Eric S. Christianson, *A Time to Tell: Narrative Strategies in Ecclesiastes* (JSOTSup, 280; Sheffield: Sheffield Academic Press, 1998).

13. E.g. Osterfield, 'Ezra and Nehemiah'.

14. Cf. Levine, 'The Inner World of Biblical Character'. Levine discusses Rabbi Moses ben Nahman's literary analysis of the book of Genesis in which Nahman demonstrated that the Bible allows its readers to penetrate the inner world of the characters—their perceptions, thoughts, feelings and motivations as means of unveiling the many sides of the biblical persona. Halperin (*Seeking Ezekiel*) and Edinger and Sparks (eds., *Ego and Self*), exemplify a psychoanalytic approach to the prophet(s). My own efforts are primarily literary and psychological, in that with a text-centered approach, my psychological reading occurs mostly in the intersection between my psyche as a reader and the psyche behind the 'I' voice of the text. Cf. Leung Lai, 'Uncovering the Isaian Personality'; 'Total Otherness'; 'Aspirant Sage or Dysfunctional Seer?'; 'Psalm 44 and the Function of Lament and Protest', *OTE* 20 (2007), pp. 418-31.

15. See Elie Assis, 'Chiasmus in Biblical Narrative: Rhetoric of Characterization', *Prooftexts* 22 (2002), pp. 273-304 (274, 293).

1. *Reading the characters 'as if they were real': A legitimate reading strategy?* Michael V. Fox, in *Character and Ideology in the Book of Esther*,[16] refers to character analysis as a reflexive act on the part of readers. It is 'a matter of introspection, whereby every reader looks inward to describe, analyze, organize, and interpret...'[17] The text often allows direct access to the characters' thoughts, feelings and motives. While characters exist solely in the words spoken about them (in our case, self-representation in the 'I' voice) or in the textual world, readers can extrapolate a whole person from the textual materials.[18] Fox further affirms that perceiving the characters 'as if they were real' is an *important convention* in reading literature.[19]

On another front, reading the biblical characters as 'real persons' with the humanistic notion of 'self' becomes the very basis for the educational use of portrayals of biblical characters. Drawing from demonstrated examples from biblical and rabbinic narratives, Psalms and the book of Job, Solomon Schimmel advocates the educational values of focusing on portrayals of the emotions, dynamics and conflicts of biblical characters as educational tools. Besides illuminating the message of the texts, they provide insights into human nature, enhance self-understanding and facilitate personal transformation.[20] As an educational agenda, students should be directed to the experiential and affective dimension of the texts. Schimmel further affirms that when psychology is applied to the analysis of biblical characters, it yields a better understanding of the characters.[21] As a relatively new approach to wisdom literature, William Brown's *Character in Crisis: A Fresh Approach to the Wisdom Literature of the Old Testament*[22] exemplifies a similar awareness of the values of learning from and reading the wisdom texts from the trajectory of 'formation-deformation-transformation' of character. Endeavours in appropriating the results of the characterization of biblical characters to real-life situations (whether

16. Michael V. Fox, *Character and Ideology in the Book of Esther* (Grand Rapids: Eerdmans, 2001).

17. Fox, *Character and Ideology*, p. 9.

18. The same observation is demonstrated in Levine's analysis of Rabbi Moses ben Nahman's literary analysis of the book of Genesis. Cf. 'The Inner World of Biblical Character Explored in Nahmanides' Commentary on Genesis'. Nahman affirmed that the Bible allows the reader to penetrate the inner world of the biblical characters—the characters' perception, thoughts, feelings and motivations as a means of unveiling the many sides of the biblical persona.

19. Fox, *Character and Ideology*, p. 6 (italics mine).

20. Solomon Schimmel, 'Some Educational Uses of Classical Jewish Texts in Exploring Emotion, Conflict, and Character', *Religious Education* 92 (1997), pp. 24-37.

21. Schimmel, 'Some Educational Uses', p. 25.

22. William Brown, *Character in Crisis: A Fresh Approach to the Wisdom Literature of the Old Testament* (Grand Rapids: Eerdmans, 1996).

ecclesiastical or humanistic), by demand, have to adopt such 'as if they were real' perspectives of reading.[23]

With this perception, another inherent problem is created as to the concept of 'character' as distinct from 'persona'. If character is to be perceived as 'if they were real people in life', what is then behind the 'mask', the shielded identity of the character? 'Persona' (as a non-psychological term)[24] is commonly regarded as an artistic representation of the author or a character in the literature; 'but insofar as the manner and style of expression in the work exhibit taste, prejudice, emotion, or other characteristic of human personality, the voice may be said to be in the voice of a persona'.[25] It is from this very angle that some of the first-person texts in this study can be read as autobiographies, as the character's self-representation in the 'I' voice. In cases like Isa. 21.1-12, the character might have assumed the voice of the *other* (persona of a lookout). On the one hand, differences between character and persona and between autobiographer and persona may be unavoidably blurred; on the other hand, the interrelatedness between autobiography and the assumed voice of the persona (and shielded identity) may be more significant in terms of internal profiling.

2. *Autobiography and self.* Traditionally, characterization is considered as a sub-field in narratology. Access into the characters' inner lives is, therefore, an activity of readers' construction based on the textual elements. As a technical term, autobiography refers to a person's own story told in his or her own voice. It focuses on the introspective narrative of the author's life.[26] In the Hebrew Bible, autobiography in terms of the memoir is best represented in Ezra and Nehemiah, the first-person accounts in the Prophets (e.g. Amos 7.1-9; 8.1-3; 9.1-4; Jer. 1; Isa. 6; Ezek. 1–2; Zech. 1–8), apocalyptic literature (Dan. 7–12), as well as accounts of the dreams and visions of Israel's patriarchs (e.g. Gen. 37; 40; 41; Judg. 7.13-14; 1 Kgs 3.4-15; 22.17-22).[27] Richard N. Soulen and R. Kendall Soulen have pointed out that

23. Cf. Pauline A. Viviano, 'Characterizing Jeremiah', *Word and World* 22 (2002), pp. 361-38 in which the character Jeremiah has been appropriated as a paradigm for all who are called to ministry. In Leung Lai's 'Aspirant Sage and Dysfunctional Seer', the Danielic 'cognitive dissonance' experience has been analyzed and applied to those who are called to the pastoral vocation.

24. As inner psyche in Jungian psychology.

25. *Encyclopaedia Britannica*, 2002.

26. See W. Randolph Tate, *Interpreting the Bible: A Handbook of Terms and Methods* (Peabody, MA: Hendrickson, 2006).

27. In fact, in applying the narrative reading strategy to Qoheleth (cf. Christianson, *A Time to Tell*), the book could be read as an autobiography, a memoir in the preacher's own narrating voice.

these first-person accounts represent a variety of biblical genres; poetic, prophetic, apocalyptic and the more exotic textual features 'often override historical reminiscence in the service of religious interpretation'.[28] In our present study, all Danielic 'I'-texts are technically visionary autobiographies. First-person texts such as chaps. 6, 8, 21 and 49 in Isaiah as well as Hosea 11 could be read as autobiographies in the personality's own telling voice. A consideration of the function of autobiography in unveiling dimensions of the inner life of these personalities is integral to my inquiry here. Furthermore, what is then the interplay between memoirs of defining moments in a person's life and the person's self/selfhood?[29] First-person texts in the context of religious autobiography provide an added dimension to the significance behind the 'I' voice in that the character's self is interpreted as a response to the formative (e.g. the first-person 'Call' report) and shaping actions of God (e.g. the first-person dream and vision reports).[30]

In response to the tendency of treating religious autobiography as merely part of the fictional characterization, John D. Barbour offers a comprehensive discussion on the functions of religious autobiography. He argues convincingly that autobiography shows the necessity of narrative in religious self-understanding. As characterization of characters often provides evaluation and judgment of the characters, the autobiographer's activity of self-depiction is not simply a matter of recording memories, 'but a process of selection, imaginative recollection, and ordering that reflects the present perspective and language of the writer'.[31] The notion of 'self', its character and the possibility of its knowing itself still set the agenda in autobiography. While autobiographical criticism has become a critical method, widely employed in scholarly circles, encouraging the inclusion of personal experience in reading literary texts,[32] discussions on

28. See Richard N. Soulen and R. Kendall Soulen, *A Handbook of Biblical Criticism* (Louisville, KY: Westminster/John Knox Press, 3rd edn, 2001).

29. Two doctoral dissertations in the past decade represent a growing interest in this area of inquiry. Cf. Osterfield, 'Ezra and Nehemiah', and Phinney, 'The Prophetic Persona in the Book of Ezekiel'.

30. See John D. Barbour, 'Character and Characterization in Religious Autobiography', *JAAR* 55 (1987), pp. 302-27 (307 n. 1).

31. Barbour, 'Character and Characterization in Religious Autobiography', pp. 307-30 (317).

32. Cf. esp. Ingrid Rosa Kitzberger (ed.), *Personal Voice in Biblical Interpretation* (New York: Routledge, 1999); Kitzberger (ed.), *Autobiographical Biblical Criticism*; Janice Capel Anderson and Jeffrey L. Staley (eds.), *Taking It Personally: Autobiographical Biblical Criticism* (Semeia, 72; Atlanta: Scholars Press, 1995); and cf. 'Autobiographical Criticism', in Tate, *Interpreting the Bible*, pp. 31-36.

the functions of autobiography in uncovering dimensions of a person's inner life, and the interplay between self, first-person voice, the persona projected by the autobiographer in biblical texts have not been placed on the foreground of exploration. Autobiography is, however, an integral reading link towards my interpretive goal.

b. *Polyphony and Dialogism: The Bakhtinian Perspective*

1. *Reorientation*. Essential to internal profiling is the personality's sense of 'self/selfhood'. Using the 'I'-window as a port of entry, it entails a perspective that views the self as something that is hidden or embedded—something that needs to be uncovered through the 'I' voice spoken by the individual. Some of the 'I'-texts included in this study are notoriously intertwined with the multiplicity of speaking voices (e.g. Isa. 21, 49 and most of the chapters in Dan. 7–12). As pioneers in the field of speaking voice analysis, Meir Sternberg[33] and Alonso Schökel[34] have been successful in exemplifying 'monologue-dialogue' in the Hebrew Bible. Contained within the periscope are pockets of monologues within dialogue and imaginary dialogues within monologues. In essence, one can collapse the distinctiveness between monologue and dialogue as they serve the same function of self-representation. Further, in his article, 'Vision and Voice in Isaiah',[35] Francis Landy has insightfully elucidated the interrelatedness between 'voice and interiority'. I have followed the same methodological path and carried these views further in developing the Isaian[36] and Danielic[37] internal profile, as well as dimensions of the inner life of the Hebrew God (e.g. the 'I'-dirge poem in Hos. 11).[38] At this juncture, some conceptual and methodological reorientation is required, most notably in light of the work of the Russian literary theorist Mikhail Bakhtin. By incorporating the Bakhtinian perspective on polyphony and dialogism, I seek to approach the 'I'-texts with newer angles of vision with the hope that an integrated methodology to venture into the 'I'-window may further expand the horizon of the readers and thus facilitate the emergence of a fuller and more sophisticated articulation of the intricacies that make up the internal profiles.

33. Meir Sternberg, 'The World from the Addressee's Viewpoint: Reception as Representation, Dialogue as Monologue', *Style* 20 (1986), pp. 295-318.

34. Alonso Schökel, *A Manual of Hebrew Poetics*.

35. Francis Landy, 'Vision and Voice in Isaiah', *JSOT* 88 (2000), pp. 19-36.

36. Leung Lai, 'Total Otherness'.

37. Leung Lai, 'Aspirant Sage or Dysfunctional Seer?'

38. Leung Lai, 'Hearing God's Bitter Cries (Hosea 11:1-9)'.

2. *The Bakhtinian theories of polyphony and dialogism.*[39] Bakhtin's concepts of polyphony and dialogism proceed from his analysis of the work of the Russian novelist, Fyodor Dostoevsky. According to Bakhtin, Dostoevsky's writings possessed and approximated a genuine dialogue between author, characters and consciousness.[40] Dostoevsky's writing style directly inspired the development of Bakhtin's notions of discourse and literature. On a deeper, linguistic level, Bakhtin argued that the basic unit of speech is not the sentence construct or even the word, but the 'utterance'. Any utterance or discourse, whether spoken or written, is always addressed to someone, and therefore possesses a dialogic quality.[41] Thus, at the foundation of Bakhtin's ideology is the view that any form of discourse is always a reply and, therefore, always takes shape in response to what has already been said. This also includes 'the background of other concrete utterance on the same theme, a background made up of contradictory opinions, points of view and value judgments'.[42] Carol Newsom explains:

> An utterance is also shaped by an orientation to the listener in anticipation of what might be said by one who hears it. Thus, no matter how monologic the form of the utterance, one can inquire about the way in which it is implicitly dialogized by its orientation to the already said and the yet to be said.[43]

Therefore, any form of discourse always 'replies in implicit dialogue with what has already been said', real or imaginary, external or internal or otherwise.[44]

This classification of dialogism leads to what Bakhtin calls 'dialogic truth'. Dialogic truth exists at the 'point of intersection of several unmerged voices'.[45] Distinct from monologic truth, dialogic truth 'requires a plurality of consciousness...[which] in principle cannot be fitted within

39. Some of the perspectives in this section are drawn from my published work (cf. Leung Lai, 'What Would Bakhtin Say?' [esp. 107-109]).

40. Cf. Carol A. Newsom, 'Bakhtin, the Bible, and Dialogic Truth', *JR* 76 (1996), pp. 290-306 (295).

41. Mikhail M. Bakhtin, 'The Problem of Speech Genre', in *Speech Genre and Other Late Essays* (trans. V. McGee; Austin: University of Texas Press, 1986), pp. 60-102; Andrés A. Haye, 'Living Being and Speaking Being: Toward a Dialogical Approach to Intentionality', *IntegrPsychBehav* 42 (2008), pp. 157-63 (esp. 160-61).

42. Mikhail M. Bakhtin, *The Dialogic Imagination: Four Essays* (ed. Michael Holquist; trans. Caryl Emerson and Michael Holquist; Austin: University of Texas Press, 1986), p. 281. Cf. also Newsom, *Bakhtin, the Bible, and Dialogic Truth*, p. 302.

43. Carol A. Newsom, 'The Book of Job as Polyphony Text', *JSOT* 97 (2002), pp. 87-108 (90).

44. Bakhtin, *The Dialogic Imagination*, p. 90.

45. Mikhail M. Bakhtin, *Problems of Dostoevsky's Poetics* (ed. and trans. C. Emerson; Minneapolis: University of Minnesota Press, 1984), p. 81.

the bounds of a single consciousness'.[46] Thus, polyphonic or dialogic writings require the author to surrender all control over the consciousness represented within the text. By creating several different consciousnesses independent of their own, the author renders his or her own perspective as one consciousness among many, 'without privilege'.[47] The end result is a free interaction between several independent consciousnesses.

Appropriating the Bakhtinian perspectives on polyphony and dialogism to the plurality of speaking voices[48] and the intricacies between monologue-imaginary dialogues identified as a unique feature inherent in many of the 'I'-passages in this study, the implications are potentially profound. Digging behind the utterance(s) into the inner life of the three personalities is a complex process composed of multi-layered meaning. Whereas monologue is rightly understood as a literary device used to depict the self-consciousness and other aspects of the inner-life of [a] personality, the Bakhtinian notion of dialogic truth brings in a whole new dimension of the function of monologic discourse. Alonso Schökel qualifies monologue as 'the breaking into a context of dialogue with a reflection directed to oneself'.[49] Thus the 'I' voice or the 'self' behind the 'I'-passages could rightly be referred to as a *dialogic self.* By modifying this established function of monologue, where a self-contained consciousness expresses an individual truth, the Bakhtinian perspective allows for the identification of the vibrant dialogic relationship accommodated by monologic expressions.

3. *What can an integrated methodology offer*? There is no one single integrated methodology that can accommodate the whole spectrum of the Bakhtinian theories on polyphonic discourse and dialogism. Moreover, Bakhtin himself never devoted any major efforts to applying his literary theories to the reading of the biblical texts.[50] Related to the books of Isaiah and Daniel, there are two such innovative attempts. Employing Bakhtin's theory of polyphony, as well as his broader theories of dialogism as methodological tools, David Wyn Williams undertakes a reading strategy that re-imagines the inner discourse of the fluidic figure in Second Isaiah as a Bakhtinian polyphonic hero.[51] Williams has noted that, as a character, this servant of Yhwh is constituted entirely by dialogue—by discourse addressed to him,

46. Bakhtin, *Problems of Dostoevsky's Poetics*, p. 81.
47. Newsom, 'Bakhtin, the Bible, and Dialogic Truth', pp. 295-96.
48. In the case of the Isaian 'I'-passages, they are often indeterminate.
49. Alonso Schökel, *A Manual of Hebrew Poetics*, p. 178.
50. The Bakhtin Section at SBL is rightly named 'Bakhtin and Biblical Imagination'.
51. David Wyn Williams, 'A Dialogic Reimagining of a Servant's Suffering: Understanding Second Isaiah's Servant of Yahweh as a Polyphonic Hero' (PhD Dissertation, Murdoch University, 2007).

spoken by him and spoken about him by others about him. This doctoral work demonstrates an 'appropriate fit' between the Bakhtinian theories and methods. David Valeta, in his *Lions and Ovens and Visions: A Satirical Reading of Daniel 1–6*,[52] applies Bakhtin's genre description of pre-novelistic Menippean satire to the reading of Daniel 1–6. As one of the fourteen characteristics of the Menippean genre, Valeta has identified dialogism and multi-voiced discourse as a prominent feature within the genre. This original observation of the nature of the narrative section of Daniel becomes another key element in his theoretical groundwork.

Forging an integrated methodology for uncovering the internal profile of personalities imposes certain challenges, both on conceptual and methodological grounds.[53] First, self as a key concept in the interiority of a person is viewed as a hidden/embedded self. The constitution of the Bakhtinian self requires consciousness of the existence of and relationship with the 'other'.[54] Second, as a major point of entry, 'emotions' are perceived as markers of the construction of the self. However, emotion finds no prominence in the Bakhtinian construction of the self. Therefore, one has to shift from an emotive to a more philosophical realm in order to devise the human self from a purely Bakhtinian perspective. Third, the identification of speaking voices within some of the 'I'-texts are found to be rather 'indeterminate', and thus a quite sophisticated 'merge' occurs. Representation of the self is found within the intricacy and totality of this 'merge', which is a complex one. The Bakhtinian notion of a multi-voiced literary composition (or polyphonic text) foregrounds the presence of 'unmerged' voices/consciousnesses. Each voice/consciousness embodies an independent perspective and engages in an ongoing dialogic relationship with the other ideas or consciousnesses represented within the text. The dynamics can be read as the shifting of the different 'I'-positions in the personality's self-representation through different unmerged voices, imaginary or real. Thus, the anticipated outcome is what Bakhtin sagaciously termed an 'unfinalizable', yet ever expanding and enriching, reading on the subject. In essence, there is no *final* word for one's reading. Finally the Bakhtinian framework necessitates a re-orientation with respect to the role of the author, the role of the characters/personalities within the text and the role of the readers as they are invited to enter into an ongoing, open dialogue with the ideas and consciousnesses within the text. Therefore, reading becomes more than a one-time event, but a continual and boundless form of discourse.

52. Valeta, *Lions and Ovens and Visions*.

53. Cf. Leung Lai, 'What Would Bakhtin Say?', pp. 105-106.

54. Cf. Leszek Koczanowicz, 'Freedom and Communication: The Concept of Human Self in Mead and Bakhtin', *Dialogism* 4 (2000), pp. 62-66 (60).

c. *Exegeting the 'Inner Life' in Classical Literature (Eleventh and Twelfth Centuries)*
1. *An exemplary model.* In Fictions of the Inner Life: Religious Literature and Formation of the Self in the Eleventh and Twelfth Centuries,[55] Ienje Van'T Spijker explores the notion of interiority and inner life through four influential monastic writers of the eleventh and twelfth centuries—Peter Damion, Hugh of Saint-Victor, Richard of Saint-Victor and William of Saint-Thierry. Through a systemic analysis of their respective works, Spijker has succeeded in presenting an exemplary model for exegeting the notion of the inner life/inner man (homo interior) which is a pivotal concept in the religious writings of the eleventh and twelfth centuries. With a goal-driven objective, I aim at devising crucial dimensions of an integrated methodology applicable to the study proper along two lines of analytical activity. First, my concern is not so much to come up with a descriptive version of the concept of inner self in the medieval period, but rather, the ways that aspects of interiority are being conveyed to the readers of that time—the inviting force behind the monastic authors for readers to experience, to shape and to fashion their own inner life. Second, through Spijker's analysis, I seek to extract the process, the points of entry and the common analytical tools employed that can be served as common denominator(s) towards textual analyses of religious texts (in our case, scriptural texts). In other words, my interest is not so much in the outcome of Spijker's exegesis, but its process.

First, there is no surprise that the notion of the self and inner life is distinctly different from the modern concept. Through the treatises elaborated in their writings, the four writers illustrated what was then conceptually possible when it came to thinking about the inner life of a person—an intriguing part of a continuing history of conceptions of the self and how it may be fashioned. Though the four wrote with their own emphases and specific traditions,[56] they all share something remarkably

55. Ienje Spijker, *Fictions of the Inner Life: Religious Literature and Formation of the Self in the Eleventh and Twelfth Centuries* (Belgium: Brepols Publishers n.v., 2004).

56. Peter Damian developed his views in the context of the tradition of Benedictine monasticism and the revived tradition of the desert. He underscored the personal efforts in the following example and evoked the readers' effort of self-fashioning the inner man/self (p. 233). Using the imagery of a single leaf left in a tree, the inner man is to be reclaimed from the outside world by a wall of virtues (pp. 55-56). Hugh of Saint-Victor's writings are rooted in theological-anthropological orientations and concepts. In his *Institutio Novitorium*, Hugh showed how inner and outer are intimately linked on the personal level, as the reader aspires to achieve a correspondence between his/her outer and inner behaviour (p. 127). Richard of Saint-Victor underscored the importance of an exegetical procedure in reading texts; he offered his readers an exegetical narrative which enables them to reconstruct, after the model of this narrative, a coherent inner life. That is, to Richard, composing the inner man consists of the

unique. Whether it is an exegetical procedure, an epistemology or a treatise, they provide their readers with a pedagogical 'script' to enact in themselves in order to form their own inner selves. With an inward looking/examining trajectory, the end result is always geared towards ascending to the knowledge of God. Readers' experiential engagement in reading[57] is elevated to a deep and vibrant level. Spijker has remarked insightfully, '[t]he process, which involves both text and reader and forms part of the monastic way of life, is about *evoking* and *invoking* the divine presence'.[58]

The above observations may, on the one hand, describe the monastic context and religious culture of the medieval time. Yet, on the other, it gives diction to some of the most essential interpretive tools for reading religious writings (like the biblical texts) for all times. The divine presence, humanity's search for the knowledge of God, and the call for readers' affective engagement are all repertories in one's endeavour.

Second, Spijker's exegetical procedure exhibits a conscious attempt to relate the text to the personhood of the writer. With the available biographical data, Spijker is successful in exegeting both the writings on the subject of inner life as well as the persons behind the texts—the inner selves/men.[59] His language is elegant, and the analyses are penetrating. Explicitly stated is the intentional choice of authors to encompass and highlight the various aspects of the notion of inner life in the eleventh and twelfth centuries.[60] Spijker's preconceived idea of the interiority of humanity against the religious context and tradition of that period becomes his reading agenda, and the book serves as a proven case of that ideology. The four authors have presented a pedagogy that focuses on readers' affective enactment, both cognitive and experiential, evoking emotion and imagination. While Spijker focuses heavily on the expected role of readers in constructing their own inner selves by walking through

reader's recomposing of his own exegesis (p. 234). At the same time, he showed his readers that inconsistency is to remain inevitable (p. 129). Guided by the text, William of Saint Thierry focused heavily on the role of experience (today, we will call it the 'empirics of reading'). He offered his readers an epistemology, a drama in exegeting the inner life from the texts. He placed *affects* as the most important element in his epistemology. To him, 'instead of being a step in a process of (exegetical) thinking, imagination is a step in a process of affective identification' (p. 234).

57. Note the cluster of terms/expressions used among the four writers with reference to the readers' role in exploring/constructing their own inner lives: e.g. self-fashioning, composing and recomposing, establishing a correspondence between their outer and inner behaviour. Cf. n. 56 in this chapter.

58. Spijker, *Fictions of the Inner Life*, p. 237 (italics mine).

59. Cf. Spijker, *Fictions of the Inner Life*, pp. 55-57, 127-28, 183-84, 230-31.

60. Cf. back cover of the book.

the pedagogical paths provided by the four writers, his analysis gears solely toward an interpretive version of the matter of interiority in the medieval period rather than the way to read and analyze.

2. *Imaginative-affective-experiential reading.* The discussions in the last section point to the importance for readers of ancient texts to be able to use their imagination and engage in affective and experiential reading.[61] Affects and experience are the key elements in the 'empirics' of my reading process to uncover the internal profiles. My psychological reading perspectives often emerge within the imaginary space at the intersection between text and reader. Biblical scholars are now using the word 'imagination' more and more often. The term, however, conveys different conceptual meanings in different contexts. Motivated by the passion of placing the idea of 'imagination' in the foreground of discussion, Izaak J. de Hulster in 'Imagination: A Hermeneutical Tool for the Study of the Hebrew Bible'[62] has strategically positioned 'imagination' as a hermeneutical tool. de Hulster provides also a comprehensive discussion on the informed and controlled use of 'imagination' in reconstructing the background of texts. Further, imagination can also be deployed in order to discover and uncover the hermeneutical and homiletical strength of the biblical texts.[63]

Perhaps, Anthony C. Thiselton's remark best sums up the strength and power of 'imagination'—he states, 'most (not necessarily all) biblical texts are optimally understood with reference to a directedness willed by an author towards a situational context for which some constructive *imagination* and enquiry is invited'.[64]

d. *Concluding Remarks*

The discussion in the previous sections provides a conceptual and methodological framework as well as the necessary operational tools toward a coherent methodology for this study. A consciousness about the intricacy of the interrelatedness of characterization, autobiography and internal profiling is of pivotal importance. Reading the characters in the

61. Cf. Spijker, *Fictions of the Inner Life*, p. 234; here imagination is referred to as 'a step in a process of affective identification'.

62. Izaak J. de Hulster, 'Imagination: A Hermeneutical Tool for the Study of the Hebrew Bible', *BibInt* 18 (2010), pp. 114-36.

63. De Hulster, 'Imagination: A Hermeneutical Tool', pp. 132-34. Tim Scorer's 'Giving Voice: Imaginative Engagement with Biblical Characters' (*The Clergy Journal* [March 2008], pp. 14-15) is another demonstrated example of the homiletical and hermeneutical strength of imagination.

64. A.C. Thiselton, *New Horizons in Hermeneutics: The Theory and Practice of Transforming Biblical Reading* (Grand Rapids: Harper Collins, 1992), p. 583, cited in de Hulster, 'Imagination: A Hermeneutical Tool', p. 120 (italics mine).

autobiographical texts 'as if they were real' is an appropriate perspective of reading. The Bakhtinian theories on polyphony and dialogism/dialogic self will be incorporated into my reading of the 'I'-texts in general and the multi-voiced texts in particular. Spijker's analyses of the expressions of the 'inner self' in the monastic writings provide the impetus and inviting force for an 'imaginative-affective-experiential' reading of the interiority of the characters examined here.

Moreover, the operational dynamics of my reading occur at the intersection between the 'I'-texts and me, as a reader, and the psychological lens (or the window of psychological perception) always accompanies me as I read. As a Chinese woman reader, I will be digging into the inner life of the two Hebrew men (Isaiah and Daniel) and the Hebrew God. The distance of time and culture[65] may potentially play an important role in terms of internal profiling.

2. *Interpretive Tools*

The objective of the discussion in this section is to forge the points of entry as interpretive tools for textual analysis, gearing towards the internal profile of the three Hebrew personalities. At the interface of biblical studies and psychology, the following aspects are both interdisciplinary and interrelated. With a text-centered approach, whenever necessary, the discussions will begin with an exploration of the Hebrew concept and then proceed with other social-scientific perspectives on the subject. The ultimate goal is to shape, to materialize a set of *maxims* as a collective theoretical basis for the task of internal profiling. On the surface, there are areas of overlap, but the phenomenon best illustrates both the dynamics and richness of each multifaceted idea as well as the value of an interdisciplinary approach.

a. *Self/Selfhood*

1. *The Hebrew concept of self/selfhood and its expressions.*[66] The concept of corporate personality is deeply rooted in the Hebrew mentality and is well-established in Old Testament scholarship. As Robert A. Di Vito has stated, the individual Israelite is always embedded in the patriarchal family and in the ever-widening circle of relation defined by kinship.[67] On the one hand, the individual and the community are inseparable, and each

65. In essence, all biblical interpretations are cross-cultural.

66. Some of the perspectives here are drawn from my published work. Cf. Leung Lai, 'Aspirant Sage or Dysfunctional Seer?', pp. 203-204.

67. R.A. Di Vito, 'Old Testament Anthropology and the Construction of Personal Identity', *CBQ* 61 (1999), pp. 217-38 (217-18).

finds it existential significance in close relationship to the other.[68] On the other hand, with this interconnectedness, one would wonder whether or not there is any autonomy of 'self' existing in the Hebrew mind. If autonomy does exist, how is this self-concept to be communicated?[69] H.W. Robertson's notion of corporate personality affirms that the concept of corporate personality 'largely removes the sharp antithesis between the collective and individualistic views of the "I"'.[70]

Studies on the Hebrew concept of 'self/selfhood' have flourished since the late 1990s, but the results are far from conclusive.[71] Scholars have arrived at one general consensus in that there is no commonly recognized Hebrew word for 'self' or 'personhood'. The 'self' idea is often conveyed through the more *indirect* use of three words: לֵב (heart/mind), נֶפֶשׁ (soul) and רוּחַ (spirit).[72] Others have suggested that נִשְׁמָה (the human breath of life/spirit) also denotes the idea of 'self' in the Hebrew mentality (cf. Dan. 5.23; 10.7; Gen. 2.7; 7.22).[73]

Building on the 'heart' as an *indirect* reference to the concept of self, Mark S. Smith has demonstrated convincingly that the heart as well as the other internal organs (like loins [מָתְנַיִם] and liver/innards [כָּבֵד]), were used to convey a broad range of emotions from joy to lament. Both thought and emotions are attributed to the heart; the physical innards as well as

68. This aspect resembles the traditional Chinese ideology of the harmony and interconnectedness of the individual (the 'small-self') in relation to the country/nation (the 'big-self').

69. Using today's terminology, it may be the difference between 'individuality' and 'individualism'.

70. H.W. Robinson, *Corporate Personality in Ancient Israel* (Philadelphia: Fortress Press, 1964), p. 13.

71. For the representative few, cf. Anthony Paul Kerby, *Narrative and the Self* (SCT; Bloomington: Indiana University Press, 1991); A.R. Johnson, *Vitality of the Individual in the Thought of Ancient Israel* (Garden City, NY: Doubleday, 2nd edn, 1992); D.E. Aune and J. McCarthy, *The Whole and the Divided Self: The Bible and Theological Anthropology* (New York: Crossroad, 1997); Mark S. Smith, 'The Heart and Innards in Israelite Emotional Expressions: Notes from Anthropology and Psychology', *JBL* 117 (1998), pp. 427-36; Christianson, *A Time to Tell*; Di Vito, 'Old Testament Anthropology'; and David Brakke, Michael L. Satlow and Steven Weitzman (eds.), *Religion and the Self in Antiquity* (Bloomington: Indiana University Press, 2005).

72. Cf. Christianson, *A Time to Tell*, p. 182.

73. Suggested by Wayne Rollins, in his response to my 2004 SBL presentation ('Immersing Ourselves in the Visionary Experience of Daniel: Reading, Emotive-experiencing, Appropriation') at the 'Psychology and Biblical Studies' Section. The word נִשְׁמָה, meaning the human 'breath of life' (Dan. 5.23; 10.7; Gen. 2.7; 7.22) or 'the spirit of the human' (Prov. 20.27; Job 26.4), denotes also the concept of 'self'. Reading from these contexts, the reference to an 'individual' (a human being, as in the case of Dan. 10.7) rather than 'selfhood' is the key idea.

the emotional and intellectual psyche constitute a more holistic portrait of the individual.[74] Along the same line of argument, Donald Capps advocates that approaches to this complex issue of the self should be enlarged with other angles of investigation—both psychological and literary.[75] As Edmund Jacob suggests, the person/self in the Old Testament is a 'psycho-physical being'[76] and this leads to Christianson's conclusion in that the Hebrew concept of person/self is made up of the body (with physical/internal overtones: the heart, the liver/innards, loins) and 'what we might call the mind or heart, soul or spirit; yet each is bound to the other'.[77] Furthermore, cross-cultural studies in emotion also provide a model for understanding the Hebrew perception of the interrelatedness between the physical and emotional.[78] Emotions as signatures of the inner being are to be felt physically (e.g. Dan. 7.28; 8.27; 10.8-9, 11b, 17; Isa. 21.3-4). This may account for the reason the Hebrews associated emotions with various internal body parts.

Approaching the self concept from another angle, the narrative art of portraying the inner life of characters has been an area of scholarly interest. In an attempt to look into dimensions of the inner life of Hebrew characters, M. Niehoff regards 'soliloquy' as the most refined narrative description of a literary character's self-awareness.[79] To convey the self-idea, Niehoff has identified two *indirect means* of depiction: 'free indirect discourse' (e.g. Gen. 17.15-16; 18.9-10; 31.1-16) and 'collective monologue' (Gen. 37.29-30; 42.36–43.14). While the free indirect discourse enables the narrator to outline the half-conscious, fleeting moments of the mind, the collective monologue is used to depict the character's externalized self. This leads to Niehoff's conclusion that biblical characters are highly complex figures of profound self-awareness with developing personal depths.[80] As to the function of soliloquy, Adele Berlin has noted an interesting observation. The word הנה (often translated as 'behold') functions almost like an 'interior monologue', an internalized viewpoint that provides a kind of 'interior vision' expressed through the word הנה (e.g. Gen. 24.63; Isa. 21.9).[81]

74. Cf. Smith, 'The Heart and Innards in Israelite Emotional Expressions'.

75. Donald Capps, 'The Whole and Divided Self: The Bible and Theological Anthropology', *TTod* 55 (1998), pp. 470-74.

76. A concept developed in Christianson, *A Time to Tell*, pp. 427-36.

77. Christianson, *A Time to Tell*, p. 192.

78. This is to be developed further in my discussion in the next section (a.2 *Emotion and Selfhood*).

79. M. Niehoff, 'Do Biblical Characters Talk to Themselves? Narrative Modes of Representing Inner Speech in Early Biblical Fiction', *JBL* 111 (1992), pp. 577-95.

80. Niehoff, 'Do Biblical Characters Talk to Themselves', p. 595.

81. Berlin, *Poetics and Interpretation of Biblical Narrative*, pp. 62-63.

Y.V. Koh's linguistic-grammatical approach to attesting the pervasive presence of Qoheleth in the book opens a new avenue of exploration in terms of the 'self' concept and its expressions.[82] Through a detailed analysis of Qoheleth's use of self-referencing 'verbs' in the book, Koh demonstrates that the self-narrating voice of Qoheleth is represented by more than verbal forms. There are (1) infinitive absolutes (4.2; 8.9; 9.11) and participles (2.18; 7.26. 8.12) which either follow or are followed by a first-person singular verb or first-person independent pronoun **אני**; and (2) third-person verbs which are connected to first-person suffixed nouns or prepositions (e.g. **לבי**, **עיני**, **ידי**, **לי**), the immediate contexts of which clearly point to Qoheleth as the subject (e.g. 1.16; 2.7 [2×], 9, 10 [2×], 11; 7.28).[83] As to the variety of ways for the expression of the self, Koh has demonstrated successfully both the prevalent Qoheleth-'I' in the book as well as a legitimate analytical method on the subject.

The self-referential 'I' in the first-person texts could be considered as the most *direct means* of expressing a self concept. 'Self' is the main subject of Timothy Polk's investigation into the prophetic persona of Jeremiah. In his 1984 monumental volume, *The Prophetic Persona: Jeremiah and the Language of the Self*, Polk affirms that

> [T]he primitive [biblical] uses of 'I' may not always have an institutional, literary and theological expression within a culture, but they nevertheless attest a concept of the self. It would be a mistake to think that there is no concept just because there is no definition (or formal genre) for it.[84]

Polk's affirmation brings in a new dimension to the concept of selfhood and its direct expression through the first-person singular 'I' voice. Given the possibility of viewing the autobiographical 'I' voice as the autobiographer/author's projected voice for the character/persona,[85] the intentionality of projecting a (transitive) 'selfhood/personhood' is still evident. Through *direct* and *indirect* means of expression, the concept of selfhood does exist in the Hebrew mind.

Perhaps a summary of Di Vito's insightful observations may serve as a conceptual framework here. Di Vito supports the idea of psychosomatic unity[86] of the person in Old Testament anthropology. In the Hebrew mind,

82. Y.V. Koh, *Royal Autobiography in the Book of Qoheleth* (Berlin: W. de Gruyter, 2006), esp. pp. 156-59.

83. Koh, *Royal Autobiography*, pp. 157-58.

84. Polk, *The Prophetic Persona*, pp. 23-24.

85. Cf. discussion in a.2 (*Autobiography and Self*) of this chapter. Cf. also, Willie D. Reader, 'The Autobiographical Author as Fictional Character: Point of View in Meredith's "Modern Love"', *Victorian Poetry* 10 (1972), pp. 131-43.

86. Di Vito underscores the need to recognize the complexity of this 'unity'. Cf. 'Old Testament Anthropology and the Construction of Personal Identity', pp. 225-34 (237).

selfhood is identified in its close relationship with the society (social roles) or one's experience in the community. This does not mean that ancient Israel knew nothing about individuality, personal autonomy or initiative. The contrast between biblical and modern conceptions of the person and selfhood may be a matter of degree rather than an absolute dichotomy.[87]

2. *Self in interdisciplinary context.* Discussions in the last section focus on the notion of self in antiquity,[88] specifically on the Hebrew concept of selfhood and its expressions. As a conceptual tool for investigation into the inner life of Hebrew personalities, self (along with its interrelated core concepts such as self-identity and self-consciousness[89]) in its interdisciplinary context is an interpretive/reading link between the past and the contemporary understanding. This collective understanding of self becomes the point of departure, the repertoires for readers as they bring their world in front of the world of the text.

Regarding the landscape of scholarly research on the concept of self, Peter L. Callero has perceptively remarked that '[t]his widespread concern with the self has lead [*sic*] to a new scholarship that is multidisciplinary, methodologically eclectic, and generally postmodern[90] in orientation'.[91] Against this 'multiple-diverse-postmodern' inquiring situation, as a biblical scholar and observing from a pragmatic point of view, I have noted the following trends of advancement. Building on different theoretical grounds, interdisciplinary studies on self represent a variety of goal-oriented approaches. In the humanities, there are attempts that move from purely literary to philosophical and comparative.[92] The end products for psychological (or psychoanalytical) approaches are often geared

87. Di Vito, 'Old Testament Anthropology and the Construction of Personal Identity', pp. 237-38.

88. In particular, drawing on recent works on the body, gender, sexuality and anthropology of the senses and power, contributors in Brakke, Satlow and Weitzman (eds.), *Religion and the Self in Antiquity* succeeded in making a strong case that the history of the self does indeed begin in antiquity and developed further with the emergency of Western religions.

89. Cf. Alain Morin, 'Self-talk and Self-awareness: On the Nature of the Relation', *JMB* 14 (1993), pp. 223-34.

90. In fact, much of postmodern scholarship assumes a radical anti-essentialism that rejects on philosophical grounds the very concept of self.

91. Peter L. Callero, 'The Sociology of the Self', *AnnRevSociol* 29 (2003), pp. 115-33 (116).

92. Cf. Nicholas F. Gier and Johnson Petta, 'Hebrew and Buddhist Selves: A Constructive Postmodern Study', *Asian Philosophy* 17 (2007), pp. 47-64; Hosung Ahn, 'Junzi as a Tragic Person: A Self Psychological Interpretation of the *Analects*', *PastPsych* 57.1-2 (2008), pp. 103-13.

towards religious/theological or soul-care dimensions in their appropriations.[93] In sociological undertakings on the subject of self, both new and traditional approaches build on the principle of social construction in its relational context, and this principle is still guiding the most recent empirical analyses.[94] With a pragmatic, goal-oriented approach, I shall attempt to frame a collective contemporary understanding of the self-concept primarily from three perspectives: comparative-literary, socio-cultural and psychological. The ultimate goal is two-fold. *First*, I seek to sketch a framework, a conceptual tool for the self as a theoretical ground for this study. *Second*, I aim at providing a component in the repertoire of all readers of the 'I'-texts.

Literary approaches (and comparative studies) to the self concept (and its peripheral core: self-identity, self-consciousness) collectively point to one key concept: self-construction and identity are found in the community and in the communal experience. It is not in the transcendence of society to search for a single, private self.[95] Self (and emotions) of an individual character is formed by the surrounding community.[96] Along the same line of inquiry, Deborah Schiffrin's approach to narrative analysis has brought about the power and effectiveness of constructing the self and identity for individuals. She concludes, '[t]he ability of narrative to verbalize and situate experience as text[97] (both locally and globally) provides a resource for the display of self and identity'.[98] Even in identifying self-consciousness in literature, the self needs the 'narrative context' as it represents 'the embodiment of a middle ground through which human beings [selves] bestow meaning upon their material environment'.[99] The

93. As a representative of this approach, cf. Terry C. Muck, 'After Selfhood: Constructing the Religious Self in a Post-self Age', *JETS* 41 (1998), pp. 107-23; Amy Bentley Lamborn, '"Figuring" the Self: Unity and Multiplicity in Clinical Theological Imagination', *PastPsych* 57.1-2 (2008), pp. 17-23; Pamela Cooper-White, *Shared Wisdom: Use of the Self in Pastoral Care and Counseling* (Minneapolis: Fortress Press, 2004).

94. Cf. Callero, 'The Sociology of the Self', p. 115.

95. Patrick Bryce Bjork, *The Novels of Toni Morrison: The Search for Self and Place Within the Community* (New York: Peter Lang, 1992), p. vii.

96. Bjork, *The Novels of Toni Morrison*, p. ix.

97. This could be referred to as one's 'lived experience'.

98. Deborah Schiffrin, 'Narrative as Self Portrait: Sociolingistic Construction of Identity', in William Bright (ed.), *Language in Society* (New York: Cambridge University Press, 1995), pp. 167-203 (167).

99. Samuel Amago, *True Lies: Narrative Self-Consciousness in the Contemporary Spanish Novel* (New Jersey: Bucknell University Press, 2006), p. 76; cf. also J. Brunner, 'The Narrative Model of Self-Construction', in J.G. Snodgrass and R.L. Thompson (eds.), *The Self Across Psychology: Self-Recognition, Self-Awareness, and the Self-Concept* (New York: Ann. NY Academy of Sciences, 1997), pp. 145-61. Brunner argues convincingly that self-narratives function to sustain a sense of stability and predictable understanding in the

intrinsic relationship and interaction between self-construction and the complex social and cultural environment has been established in Ella Holtzman (*et al.*)'s significant contribution to the role of the first-person pronoun in identity construction.[100] In comparing the Hebrew and Buddhist selves, it is concluded that they share the same theory about self in that it is a social, relational self which gives meaning to human community.[101] Further, they both see the body as an essential part of personal identity and present us with a fully somatic view of being human.

Sociological approaches to the self focus on the understanding of selfhood from a historical, political (self and power) and sociological foundation. In particular, the social construction of the self is emphasized.[102] In *The Self after Postmodernity*,[103] Calvin O. Schrag argued that 'community is constitutive of selfhood'.[104] Building on Mead's social psychological theory of the self 'as reflexive process',[105] society's role in constructing the self is further highlighted. To Mead, reflexivity is not a biological given but rather emerges from social experience. 'It is by means of reflexiveness—the turning-back of the experience of the individual upon himself—that the whole social process is thus brought into the experience of the individuals [*sic*] involved in it'.[106] These approaches provide us with a multi-faceted, diverse and sophisticated understanding of the self in its relationship with society.

Distinctive to the psychological approaches to the self concept (including self psychology) is the existence of the 'other' in its construction. Approaching the concept of self from the humanistic psychological perspective, the contributors of *The Plural Self: Multiplicity in Everyday Life*[107] have argued against the notion of a unified, singular 'self' but instead, presented strong empirical evidence in support of the pluralistic model of

world. Narratives provide a framework for us to deal with disruptions in our social environment. That is why people are compelled to develop extended autobiographical self-narratives. (Cf. also the analysis of Brunner's view in Callero, 'The Sociology of the Self', p. 124.)

100. Cf. Ella Holtzman, Niza Yanay and Yishai Tobin, 'Self Indexing in Hebrew: Identity Construction and Claims for the Social and Moral Position of the Speaker', *Magamot* 42 (2003), pp. 601-25.

101. Gier and Petta, 'Hebrew and Buddhist Selves', pp. 62-63.

102. Cf. in particular, Callero, 'The Sociology of Self'.

103. Calvin O. Schrag, *The Self after Postmodernity* (New Haven: Yale University Press, 1997), pp. 175-77.

104. Schrag, *The Self after Postmodernity*, p. 178.

105. G.H. Mead, *Mind, Self and Society* (Chicago: University of Chicago Press, 1934).

106. Mead, *Mind, Self and Society*, p. 134.

107. John Rowan and Mick Cooper (eds.), *The Plural Self: Multiplicity in Everyday Life* (Thousand Oaks, CA: Sage, 1999).

self. This self-pluralist perspective sees the person as a multiplicity of subpersonalities, a plurality of existential possibilities or as a 'being' which is inextricably in-dialogue-with-others. This plural-self idea bears remarkable resemblance to the Bakhtinian notion of the 'dialogical self'. In terms of counselling psychology, Hubert J.M. Hermans's approach to a self-confrontation method (as an assessment method) to counselling, uses the same theory of understanding the self through subject's dialogic relationship with the psychologist.[108] Furthermore, empirical psychological studies have provided valuable data as to the dialogic function in enriching the self concept of individuals on the one hand,[109] and the function of self-talk[110] as a channel leading to self-awareness on the other.[111] As a broad theoretical framework, the 'dialogical self' is relevant to multidisciplinary study of personality and selfhood. This framework encompasses several key concepts, including the narrative approach to the self, unity versus plurality of the self, self-evaluation and self-and-meaning construction.

3. *The maxims.* Three observations can be drawn from our discussions on self in its Old Testament and interdisciplinary contexts. *First*, the notion of self/selfhood is formed and shaped in its relationship with the community/society. Self is never thought of as of an isolated, private self. It is to be conceived in the presence of the 'others'. Therefore, as a broad theoretical framework, the 'dialogical self', though not yet explored in more depth in the Hebrew Bible, should be taken as an encompassing concept in self studies. *Second*, regarding the direct and indirect expressions of the 'self' concept, it is a unique issue for inquiries gearing towards literatures in antiquity. *Third*, self is a complex, elusive concept. Therefore, self-engagement in constructing one's self is pivotal.

b. *Emotion and Selfhood*

The study of emotion and religion, and emotion and culture, has emerged as a vibrant field across the arts and sciences. *Emotion and Religion: A Critical*

108. Hubert J.M. Hermans, 'Self as Organized System of Valuations: Toward a Dialogue with the Person', *JCP* 34 (1987), pp. 10-19.

109. Alain Morin, 'Preliminary Data on a Relationship between Self-Talk and Complexity of the Self-Concept', *Psychological Reports* 76 (1995), pp. 267-72 (272).

110. For Morin, there are two social mechanisms leading to self-awareness through self-talk: (1) engaging in dialogues with ourselves, in that we talk to fictive persons, and this would permit an internalization of others' perspectives; and (2) addressing comments to ourselves about ourselves, as others do toward us, which would allow an acquisition of self-information. Cf. the laying out these mechanisms in Morin, 'Self-talk and Self-awareness', p. 223.

111. Morin, 'Self-talk and Self-awareness', pp. 223-24.

Assessment and Annotated Bibliography[112] demonstrates the coherence of religion and emotion as an area of research while noting the breadth, diversity of methods and complexity due to the overlap of different disciplinary perspectives. The book provides an articulation of investigative trajectories. Together with *The Oxford Handbook of Religion and Emotion*,[113] they serve as an ideal entry point, a map of the scholarly terrain, a guide to the dominant features of the landscape.

1. *Emotion and culture.* Cross-cultural studies in emotions provide a model for understanding the Hebrew perception of the interrelatedness between the physical and emotional on the one hand, and emotion and self on the other. Emotions as signatures of the inner being are something to be felt physically.[114] This may account for the reason the Hebrews associated emotions with various internal body parts (e.g. Dan. 7.28; 8.27; 10.8-9, 11b, 17; Isa. 21.3-4).[115] Emotions are also socio-cultural constructs. Not only are

112. John Corrigan, Eric Crumo and John Kloos, *Emotion and Religion: A Critical Assessment and Annotated Bibliography* (London: Greenwood Press, 2000).

113. John Corrigan (ed.), *The Oxford Handbook of Religion and Emotion* (New York: Oxford University Press, 2007). Part II of the book highlights aspects of religious life with special emotional significance—ritual, music, gender, sexuality and material culture, and how each shapes individual and communal emotional performance.

114. Cf. Reidar B. Bjornard, 'Beyond Looks and Appearances: The Old Testament on the Body', *Bible Today* 29 (1991), pp. 133-38. Bjornard concludes that the biblical authors never glorified the body for its own sake but only viewed it as clothing the emotions and inner 'stuffs' which truly constitute the person. Along the same line, Esther Grushkin has noted that it is unique in the Hebrew Bible that the authors use different internal organs to associate emotions with the physical. In expressing the realms of emotion, the heart, intestines, liver and kidney were regarded as the seats of emotions; their biological functions were unimportant. Cf. the very thorough investigation, including both negative (sorrow, anguish, sorrow, fear) and pleasant emotions (love, compassion, longing) in Esther Grushkin, 'Emotions and their Effect on the Human Body as Depicted in the Hebrew Bible' (PhD Dissertation, New York University, 2000). Paul A. Kruger ('On Emotions and the Expression of Emotions in the Old Testament: A Few Introductory Remarks', *Biblische Zeitschrift* 48 [2004], pp. 213-28), offers significant observations with illustrated examples. In his later article, based on linguistic evidence, he argues for the human face, and its parts are most helpful towards a 'clearer understanding of the conceptualization of certain central emotions in the Hebrew Bible' (such as anger, fear and joy). See also, Kruger, 'The Face and Emotions in the Hebrew Bible', *OTE* 18 (2005), pp. 651-63 (663); Galati Dario, Miceli Renato and Marco Tamietto, 'Emotions and Feelings in the Bible: Analysis of the Pentateuch's Affective Lexicon', *Social Science Information* 46 (2007), pp. 355-76.

115. Cf. D.B. Mumford, 'Emotional Distress in the Hebrew Bible: Somatic or Psychological?', *British Journal of Psychiatry* 160 (1992), pp. 92-97. Mumford offers another perspective to the long-held somatic theory of Hebrew emotion. Mumford observed that in using the parallelism of Hebrew verse form, usually somatic and psychological expressions were paired together.

emotions most vibrant in our socio-cultural interactions, they are also mostly appropriated from socio-cultural realms and expressed in socio-cultural terms. Moreover, in *Emotion and Gender*,[116] the contributors have concluded that '[e]motions are constituted in the ways in which we interpret and make sense of happenings and events in our environment, particularly our actions and the actions of others'.[117] Rom Harré (*et al.*) also observed that 'many emotions are manifested by typical behaviours especially facial displays. Such displays may be strongly influenced by cultural conventions...'.[118] Along the same line of argument, Errol Bedford concludes that 'emotion concepts presuppose concepts of social relationships and institutions... In using emotional words, we are able...to relate behaviours to the complex background in which it is enacted'.[119] Therefore, the cultural setting in which one is situated becomes the dominant factor in the display of emotions. This may further provide an interpretive link for indentifying the emotions of Hebrew personalities against their socio-cultural backgrounds. Ellen van Wolde further affirms that sentiments like anger and love are primarily culturally constructed emotions, and emotions may break into generally accepted hierarchical structures.[120]

2. *Emotion and self.* Polk has argued throughout his monograph that 'emotion language not only attests a self, it is constitutive of a self. People become selves as they use such language'.[121] As a basic axiom in the field of emotion study, emotions are considered as major manifestations of one's self. They are 'the markers of the construction of the self'.[122] In this sense, emotions are constitutive of a person. In the latest provocative book on

116. June Crawford *et al.*, *Emotion and Gender: Constructing Meaning from Memory* (London: Sage, 1992), p. 111. Cf. also Agneta H. Fisher *et al.*, 'Gender and Culture Differences in Emotion', *Emotion* 4 (2004), pp. 87-94.

117. Crawford *et al.*, *Emotion and Gender*, p. 111.

118. Rom Harré, David Clarke and Nicola De Carlo, *Motives and Mechanisms: An Introduction to the Psychology of Action* (London: Methuen, 1985), p. 133.

119. Errol Bedford, 'Emotions and Statements about Them', in Rom Harré (ed.), *The Social Construction of Emotions* (Oxford: Basil Blackwell, 1986), pp. 15-31 (30). Cf. also one of the most comprehensive treatments of the subject in Shinobu Kitayama and Hazel Rose Markus (eds.), *Emotion ad Culture: Empirical Studies of Mutual Influence* (Washington: American Psychological Association, 1994).

120. Like 'the overwhelming force of anger and the overwhelming power of love' are acknowledged and respected as human emotions that are high on the hierarchy. Cf. Ellen van Wolde, 'Sentiments as Culturally Constructed Emotions: Anger and Love in the Hebrew Bible', *BibInt* 16 (2008), pp. 1-24 (24).

121. Polk, *The Prophetic Persona*, p. 24.

122. Crawford *et al.*, *Emotion and Gender*, p. 126. Cf. Hazel Rose Markus and Shinobu Kitayama, 'The Cultural Construction of Self and Emotion: Implications for Social Behavior', in Kitayama and Rose (eds.), *Emotion and Culture*, pp. 89-130.

self and emotion (*The Self and Its Emotions*),[123] Kristjan Kristjansson focuses specifically on the role that emotions play in the creation and constitution of the self. The book proposes a realistic, emotion-grounded conception of selfhood and argues for a closer link between selfhood and emotion than has previously been suggested through integrating research from diverse academic fields: philosophy of mind, psychology and moral education.

3. *The maxims.* As a basic axiom in the field of emotion study, emotions are considered as major manifestations of one's self. They are 'the markers of the construction of the self'. People become selves when they use emotive language. Emotions are also socio-cultural constructs. An awareness of the Hebrew ways of displaying emotion is integral to identifying interior dimensions of the selfhood of Hebrew personalities under investigation. Thus, the socio-cultural and contextual background of the 'I'-passages is a pivotal point of entry.

c. *The Emotional Theory of Reading Hebrew Poetry*

1. *Classical theory versus emotional theory.* Isaiah 5 and the bulk of the Isaian 'I'-passages are written in form of Hebrew poetry. A consideration of the overwhelming power and dynamic in reading Hebrew poetries and in identifying the emotive elements (as construction of the self behind the verse) is vital. Past discussions of Hebrew poetry largely focus on the 'science' of analysis—the 'how' (i.e. how to analyze?) and the 'what' (e.g. what are the most important facets?). Current inquiries foreground the dimension of the 'art' of reading.[124] As many have observed, even the artfully wrought two-line parallelism (commonly perceived as one of the most essential characteristics of Hebrew poetry) should be the target of appreciation as well as configuration.[125]

123. Kristjan Kristjansson, *The Self and its Emotions* (New York: Cambridge University Press, 2010).

124. Cf. J. Kenneth Kuntz's two-part survey, 'Biblical Hebrew Poetry in Recent Research, Part I and II', *CR:BS* 6 (1998), pp. 31-64 and *CR:BS* 7 (1999), pp. 35-79. See also Alviero Niccacci, 'Analyzing Hebrew Poetry', *JSOT* 74 (1997), pp. 77-93. Cf. M.D. Zulick, 'The Normative, the Proper, and the Sublime: Notes on the Use of Figure and Emotion in Prophetic Argument', *Argumentation* 12 (1998), pp. 481-92. Zulick presented demonstrated examples from poetries in the Prophets and noted that the coordination of prophetic argument with figurative and emotive language yields sublime effects in the poetry of the Hebrew prophets. See also J.P. Fokkelman, *Reading Biblical Poetry: An Introductory Guide* (trans. Ineke Smit; Louisville, KY: Westminster/John Knox Press, 2001), esp. Chapter 11 on 'The Reader's Attitude'.

125. See especially, A. Cooper, 'On Reading Biblical Poetry', *Maarav* 4 (1987), pp. 221-41 (240).

Classical theory of poetry sees poetry as the imitation of reality. The emotional theory construes it as the spontaneous outpouring of powerful feelings.[126] Adopting the emotional theory in reading the poetic passages in the 'I'-passages entails a dual focus, taking seriously both the mechanics (the 'science' of analysis) as well as the dynamics (the 'art' of reading). With established methodological principles, the mechanics/science can be considered as rather stable. The 'dynamics/art' of reading is rather vibrant and fluid and thus polyvalent to the readers.

2. *The reader: Engaging emotions.* In *The Art of Biblical Narrative: Rediscovering Biblical Appeal to the Emotions*,[127] Karl Allen Kuhn invites readers to engage the mind as well as the *heart* in reading Hebrew narratives. This affective response in meaning making can also be applied to reading Hebrew poetry. As Susan E. Gillingham has convincingly stated, reading Hebrew poetry must engage both our cognitive and emotional natures. To achieve a balanced reading, critical examination and imagination must be integrated.[128] Given that *interiority* is the subject of my investigation, and identifying the emotions is the path towards the 'selfhood', engaging the poetic 'I'-texts with this expected level of my reader engagement is, therefore, a necessity.

3. *The maxim.* Adopting the emotional theory of Hebrew poetry entails paying attention to both the 'mechanics' as well as the 'dynamics' of reading. A deeper level of reader emotive engagement/experience is in demand.

d. *Polyphonic/Multi-voiced Texts and Interiority*

1. *Polyphonic texts.* A dominant common feature among the three groups of 'I'-passages is the 'polyphonic' nature—with the Isaian 'I', Danielic 'I' and the 'I' voice of the Hebrew God either standing out explosively (e.g. Isa. 21.3; Dan. 7.28; Hos. 11.8) or submerged in the multiplicity of speaking voices (e.g. Isa. 49 in context; Dan. 10; Hos. 5). Landy has argued convincingly regarding the interconnectedness between voice and interiority and come to the conclusion that 'if vision suggests clarity and exteriority, voice

126. For a discussion of theories on emotion, cf. David L. Petersen and Kent H. Richards, *Interpreting Hebrew Poetry* (GBS; Minneapolis: Fortress Press, 1992), p. 12; M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Norton, 1958), pp. 3-29. See also Phyllis Trible, *Rhetorical Criticism: Context, Method, and the Book of Jonah* (Minneapolis: Fortress Press, 1994), pp. 10-13 for a precise analysis.

127. Karl Allen Kuhn, *The Heart of Biblical Narrative* (Minneapolis: Fortress Press, 2009).

128. Susan E. Gillingham, *The Poems and Psalms of the Hebrew Bible* (New York: Oxford University Press, 1994), pp. vii, 17.

evokes the interiority of the person and an intimation beyond the horizon'.[129] With 'internal profile' as the goal for this study, and 'multi-voiced' being the characteristic of the selected 'I'-texts on the one hand, the identification of the genuine Isaian, Danielic or divine 'I' should be of pivotal importance. On the other hand, to uncover dimensions of the inner life through the textual dynamics of the merged[130] or unmerged (Bakhtin and others)[131] voices should be an informed priority—a focus of my investigation.

2. *The interplay of monologue/interior dialogue and the dialogic self.* As a methodological framework, the long-standing perspective proposed by Sternberg and Alonso Schökel is that, in essence, one can collapse the distinction between monologue and dialogue as they serve the same function of self-representation.[132] There are pockets of monologues within dialogues and imaginary dialogues within monologues. The Bakhtinian 'dialogic self' has been increasingly utilized by biblical scholars and psychologists.[133] H.J.M. Hermans has contributed significantly in developing the theory of 'dialogical self' both on theoretical and empirical grounds and its connection to personality studies.[134] In 'The Dialogue of the Soul with Itself', J. Blachowicz argues for the theory that inner speech is a genuine dialogue, not a monologue, and affirms the role of inner speech in the constitution of human consciousness.[135] On another front, others have focused on establishing

129. Landy, 'Vision and Voice in Isaiah', p. 36. cf. also discussion under (b.1.) in this chapter.

130. In my own reading, I have noted evidence of the merged voices to shield the true identity behind the 'I' voice of the individual (e.g. Isa. 21.1-12; cf. also Leung Lai, 'Uncovering the Isaian Personality'). I see enriching possibilities of reading with openness—merged (Leung Lai) and unmerged (Bakhtin) voices. They are certainly not in dichotomy but two equally viable reading and analyzing alternatives.

131. Cf. discussion in section (1.b.) of this chapter.

132. See Chapter 2 nn. 33-34.

133. Though Bakhtin has never commented on the biblical text in depth, and I personally find his perspectives rather philosophical and far from psychological. Integrating biblical and psychological perspectives (e.g. incorporating emotive elements into the discussion as a repertoire) with the Bakhtinian perspective is an exciting endeavour.

134. Cf. H.J.M. Hermans, 'The Dialogical Self as a Society of Minds: Introduction', *Theory and Psychology* 12 (2002), pp. 147-60; 'The Construction and Reconstruction of a Dialogical Self', *Journal of Constructivist Psychology* 16 (2003), pp. 89-130. For empirical studies employing the same theory of 'dialogical self', cf. Cf. Malgorzata Puchalska, Elzbieta Chmielnicka and Piotr Oles, 'From Internal Interlocutors to Psychological Functions of Dialogical Activity', *Journal of Constructivist Psychology* 21 (2008), pp. 239-69.

135. He started off with a critique of two interpretations of the cognitive significance of 'talking to ourselves'—the 'reflection model' and the 'social model'. Cf.

'persuasive monologue' as the outcome of an 'inner dialogue'.[136] These exemplary interdisciplinary endeavours point to one common element: the dialogic way of communicating inner thoughts (truths), both cognitively and imaginarily. An integrated 'biblical-psychological-Bakhtinian' reading perspective would be an inviting and exciting endeavour.

3. *The maxims.* Two maxims can be drawn from the above discussion. *First*, voice and interiority are interconnected, yet polyphony is the key idea among the 'I'-texts included in this study. *Second*, the dialogic way of communicating inner thoughts is considered as a key component in interdisciplinary studies on internal dialogue/argument/monologue/imaginary dialogue—a cluster of similar concepts and notions. The presence of the 'other' is the bare common denominator.

e. *Shielded Interiority: The Third-Person Projection of First-Person View*

Unique to the Isaian 'I'-passages and possibly some Danielic 'I'-texts is the 'third-person projection of the first-person view as a more-hidden, embedded side of the Isaian/Danielic emotions. This dimension of the shielded interiority is often presented within the literary framework of imaginary dialogues or monologues within a dialogue. The intriguing inquiry lies in the objective behind this conscious or unconscious, sophisticated communication strategy. Drawing from different perspectival articulations of the same device, I attempt to look into its possibilities.

1. *The need for shielded interiority/identity.* In modern computer game designs, players are given the option of choosing to play the game from a first-person view or from a third-person view.[137] Using a small amount of imagination, the shift from first-person to third-person view enables the player to be a player as well as an observer of the game simultaneously. A 'suitable distance' and a broader angle of perception are created, allowing the player to strategize from a more detached third-person perspective in the game-world. It 'allow[s] the player to be in control'.[138] This logical and imaginary analysis may shed some light on the function of a third-person projection of first-person view.[139]

J. Blachowicz, 'The Dialogue of the Soul with Itself', *Journal of Consciousness Studies* 4.5-6 (1997), pp. 485-508.

136. E.g. Rodger Kibble, 'Generating Coherence Relations via Internal Argumentation', *Journal of Logic, Language, and Information* 16 (2007), pp. 387-402.

137. Cf. Richard Rouse III, 'Gaming and Graphics: What's Your Perspective?', *Computer Graphics* 33.3 (1999), pp. 9-12.

138. Rouse, 'Gaming and Graphics', p. 3.

139. The perspective shared in this section is taken from Leung Lai, 'Uncovering the Isaian Personality', p. 96.

In the world of arts and literature, the use of pseudonym by writers may serve a variety of purposes. In Willie D. Reader's detailed analysis of George Meredith's *Modern Love*,[140] he brings about a unique literary technique of the 'omniscient' narrator. Through the third-person past tense, the narrator aims at remembering and recording the lived experience objectively. The narrator then shifts back to the first-person present tense when the narration is caught up in the present lived experience. Reading in this light, the third-person perspective maintains the objectivity of the person. Likewise, the first-person view incites a more subjective point of view. Reader further remarks, '[t]his whole structure [the transition from third to first-person view] provides a psychological "frame drama" within which the immediate action takes place'.[141] In Michael Watt's *Kierkegaard*,[142] he points to the fact that the majority of Kierkegaard's writing was written under another name. The reason behind Kierkegaard's pseudonymous writings is two-fold: *first*, he did not want his readers to read 'him' or interpret his ideas based upon his life; and *second*, he did not want his writings to be received as 'authoritative'. Thus, there is a strong link between pseudonym and the intentional objective of the writer on the one hand, and between the shielded identity and the personhood behind the shield on the other.

2. *The objective behind this 'shielded interiority'/identity.* The above cited exemplary examples are but a few of the possible objectives for the third-person projection of the first-person view, or moving from objective to subjective point of view as the need arises. I believe there is still no final word; we are only dealing with the biblical literature, Victorian poetry and the game world of today. One thing is clear: if such shifting occurs in the 'I'-texts (of which I have identified a few), it opens up new possibilities for readers to remove the 'shield' and explore the raw realities—dimensions of the 'internal stuff' of a personality—imaginary or real.

3. *The maxim.* The third-person projection of first-person view is a highly sophisticated literary technique. Once identified in the textual dynamics, it offers a promising avenue into dimensions of the interiority of the person, particularly into the reason behind the shielded identity/interiority. The unfinalizability of the reason behind entails a fully open, inviting possibility.

140. Cf. Reader, 'The Autobiographical Author'.
141. Reader, 'The Autobiographical Author', p. 131.
142. Michael Watt, *Kierkegaard* (Oxford: One World Publications, 2003).

f. *The Interplay of the Psychology of Biblical Religious Experience and Interiority*
1. *The psychology of biblical religious experience.* Rollins has identified the psychology of biblical religious experience as one of the seven areas that should be placed high on the exegetical agenda.[143] Prominent in this area of study is the role that dreams, visions and exotic visionary experience play in shaping the interior life of biblical personalities. The Danielic 'I'-texts are replete with apocalyptic visions and dreams; among the 'I'-passages in Isaiah, passages like Isaiah 6 and 21 are set in exotic visionary contexts. The expressed intense emotions—the magnitude of the impact upon the beholder of these visions—provides a window of perception into the interior world of the personalities under examination.

2. *The psychological impact of religious practice.* As a commonly accepted notion, religious language is emotive language. Conventional religious practice such as prayer, fasting, feasting, thanksgiving, lament and protest are rooted in the context of the religious life of ancient Israel. Together, they form the cluster of religious practices in the worship life of the Hebrew community. Engaging in these religious practices, the emotive impact upon the worshipper is evident. As a worship hymnal, the book of Psalms is replete with such demonstrated examples. For Isaiah and Daniel, in fulfilling their respective roles as prophet and sage, they engaged in both religious practice as well as visionary experience—perceived as vehicles in expressing dimensions of their inner lives, including emotive responses. John A. Sanford[144] has written on the impact of dreams and visions on individuals encountered, and Max Weber[145] has explicated the psychology of Old Testament prophecy and the emotional state of the prophets. They both focus on the affective and psychological dimensions on the receiving end—individuals as dreamers, visionaries and messengers. Since emotions are constitutive of the self and identity, people become selves as they use such language. The exotic religious experience, the religious practices and their impacts on the emotive state of the personalities become important interpreting links of their internal profile.

143. Cf. Rollins, *Soul and Psyche*, pp. 115-44. The other six areas are: the psychology of symbols and archetypal images, unconscious factors at work in the history of biblical motifs and cultic practices, psychodynamic factors in biblical narratives, the psychology of biblical personalities, the psychology of biblical ethics and biblical psychology.

144. John A. Sanford, 'Biblical Religious Experience: Dreams, Prophecy, and Healing', in Rollins and Kille (eds.), *Psychological Insights*, pp. 194-99.

145. Max Weber, 'The Psychology of the Prophets', in Rollins and Kille (eds.), *Psychological Insights*, pp. 199-204.

3. *Maxim.* The impact of religious practice and exotic religious experience upon practitioners shapes dimensions of the interiority of the persons. All religious language is emotive language, and emotion is the marker of the construction of selfhood. The emotive response against the background of religious practice/exotic experience is, therefore, a vital point of entry into the internal profile.

3. *Concluding Remarks: Toward a Theoretical Basis*

In this chapter, I have clearly articulated the three areas of exploration toward a methodological framework for this investigation. The six dimensions (self/selfhood, emotion and selfhood, the emotive qualities of Hebrew poetry, polyphony/multi-voiced texts and interiority, shielded interiority and the psychology of biblical religious experience and interiority) discussed in the above section collectively become the interpretive tools, the points of entry to the study proper. The specific reading strategy appropriate to each of the three personalities, or each group of 'I'-passages, will follow in subsequent chapters.

3

Daniel: Aspirant Sage or Dysfunctional Seer?

1. *Reading Strategy*

As the title of this chapter indicates, the crux of my inquiry is whether the character Daniel emerges as an 'aspirant sage' or a 'dysfunctional seer' through the textual depiction in the two distinct portions of the book—the court tales narrated through the third-person narrator (chaps. 1–6) and the visionary experience self-presented by the seer Daniel in his autobiographical 'I' voice (chaps. 7–12). Pertinent to this query is a cluster of interrelated questions. As far as our interpretive goal towards the Danielic internal profile is concerned, how should the two portions of the book be read: as two complimentary portrayals towards a unified whole (the personhood of Daniel), or as two divergent personalities to underscore the public and private Daniel, thus providing a point of entry into his 'inner life'? In what ways would the Danielic psychosomatic responses to the exotic visionary experience in chaps. 7–12 be taken as the visionary practices of Jewish apocalyptists undermine important dimensions of the interiority of the sage? At the intersection between text and reader—i.e. the vibrant, emotive-imaginative space—and reading with a psychologically conscious openness, to what extent would my reader perspective contribute to the anticipated end—the textual construction of the Danielic internal profile?

I concur with Mark G. Brett that, as a methodological procedure, any talk about 'reading strategy' must be preceded by an analysis of interpretive interest; a reading strategy 'will only be coherent if it is guided by a clearly articulated question or goal'.[1] Following this schema, the following reading strategy is goal-oriented and tailor-made to suit my interpretive

1. M.G. Brett, 'Four or Five Things to Do with Texts: A Taxonomy of Interpretive Interests', in D.J.A. Clines *et al.* (eds.), *The Bible in Three Dimensions: Essays in Celebration of Forty Years of Biblical Studies in the University of Sheffield* (Sheffield: JSOT Press, 1990), pp. 357-77 (357).

interest. As the only full-fledged representation of apocalyptic literature[2] in the Hebrew Bible, the book was written in two languages (2.4b–7.28 in Aramaic, the rest in Hebrew).[3] Among the 'I'-texts included in this study, besides the apocalyptic genre and its bilingual nature, Daniel is distinct in that: (1) the Danielic 'I'-texts convey the 'self' concept with the most direct, emphatic,[4] self-referential 'I'; (2) the emotions expressed are most intense (at times, explosive) and concentrated within the last six chapters (chaps. 7–12); (3) in terms of the Danielic responses to the exotic visions and dreams, the physical and emotional are inseparable. Thus, they are psychosomatic; (4) as with some 'I'-passages in Isaiah, the 'multiplicity of speaking voices' is evident all throughout the book. In this sense, Daniel should be considered as a polyphonic book; and (5) Daniel is a book of six Diaspora stories (chaps. 1–6) and four visions (7.1-28; 8.1-27; 9.20-27; 10.1–12.13), and each chapter/vision begins with a clear historical reference. This gives the narratives and visions a sense of intentional historicity. The core issues and distinctiveness explicated here provide a conceptual and operational framework for the working out of my reading strategy.

First, in Andrew Kille's 'Psychology of the Bible: Three Worlds of the Text',[5] he invites the undertaking of a three-world approach (that is the world behind the text, the world of the text and the world in front of the text) to psychological biblical studies. As explained in the introduction chapter, I seek to embrace a three-world approach to each of the internal profiles covered in this study, as each group of 'I'-texts would potentially face a different set of challenges. In essence, any three-world approach to the biblical text would necessitate an integration of competing methods

2. I have taken the most generic meaning of the term—as a literary genre with a particular interest in revealing heavenly secrets to a visionary through dreams, visions, or angelic beings. Cf. Leung Lai, 'Daniel', p. 1014. It is also to be noted that in apocalyptic literature, dreams are often composed of visionary elements. See Sanford, 'Dreams and Visions in the Bible', pp. 195-96.

3. For the bilingual composition of the book, most commentators take it as intentional and bearing with it contextual and theological meanings. Cf. the discussion in Anathea E. Portier-Young, 'Language of Identity and Obligation: Daniel as Bilingual Book', *VT* 60 (2010), pp. 98-115. Regarding the shift from Hebrew (1.1–2.4a) → Aramaic (2.4b–7.28) → Hebrew (chaps. 8–12) and its theological significance, Portier-Young concludes that the author(s) intended 'to move its audience to a recognition of a new context in which the claims of empire had dissolved and claims of covenant alone remained' (p. 98). As has been noted by many, the Aramaic used in the book is a form of Imperial Aramaic, the international language of the Middle East through much of the Old Testament period. See Goldingay, *Daniel*, p. xxv.

4. That is, with the emphatic personal pronoun **אני** followed by the sage's name **דניאל** ('I, Daniel', 7.15, 28; 8.27; 9.2; 10.2-3, 7-9).

5. D. Andrew Kille, 'Psychology and the Bible: Three Worlds of the Text', *PastPsych* 51 (2002), pp. 125-33.

and tools. This study is no exception. Engaging the apocalyptic text of Daniel with this holistic approach entails a reading strategy that seeks to integrate several sets of polarities: diachronic and synchronic; objective and pragmatic (subjective);[6] and historical-critical and empirical (experiential). Hammering out a coherent reading strategy within each world, as well as among the three, would be *a priori.* My point of departure is to approach the task with a view that the three worlds are intimately interconnected and the interface of the text and reader shapes all three worlds. With focused objectives for each world of the book of Daniel, I seek to establish points of entry specific to each world. These entry points are, in essence, empirical attempts to formulate a coherent reading strategy for the study proper. Moreover, constructing the Danielic internal profile by embracing a three-world approach with a psychologically informed openness demands cautious evaluation of the appropriateness of the psychological tools employed. I aim at bringing 'a new level of coherence and methodological self-consciousness to the task'.[7]

Second, reading the apocalyptic portion of the book against the background of the visionary practices of Jewish apocalyptists may shape the way one makes sense of the Danielic psychosomatic responses as a result of the exotic visions and dreams. I shall reassess the theory regarding Jewish apocalyptic practices of mourning and prayer as induction of the visionary experience and its implication to the Danielic inner life.

Third, strategic to the Danielic internal profile is a comparison between the public Daniel (chaps. 1–6, the narrative section) and the private Daniel (chaps. 7–12, the apocalyptic portion) from both the literary and psychological perspectives. The result of this comparative reading serves as an interpretive link towards crucial dimensions of his internal profile. A brief analysis of three distinctive readings of the narrative portion (Danna Nolan Fewell's literary reading,[8] the Menipean satirical reading undertaken by David M. Valeta,[9] and the social-scientific reading represented by Shane Kirkpatrick[10]) will serve as a starting point in the Danielic external profile.

6. On theoretical grounds, M.H. Abrams's system of categorization draws a sharp distinction between the two competing approaches—objective and pragmatic (subjective) criticism (cf. *The Mirror and the Lamp*, pp. 3-29). Note that the same system of categorization has been adopted in Mark Allan Powell (ed.), *The Bible and Modern Literary Criticism: A Critical Assessment and Annotated Bibliography* (New York: Greenwood Press, 1992), pp. 5-15.

7. As cautioned by Kille, 'Psychology and the Bible', p. 128.

8. Danna Nolan Fewell, *Circle of Sovereignty: Plotting Politics in the Book of Daniel* (Nashville: Abingdon Press, 1991).

9. Valeta, *Lions and Ovens and Visions.*

10. Shane Kirkpatrick, *Competing for Honor: A Social-Scientific Reading of Daniel 1–6* (BIS, 74; Leiden: Brill, 2005).

Bakhtinian perspectives on polyphony and dialogism will be integrated into my reading of both the public and private Daniel. The seer's psychosomatic responses through his visionary experience as self-represented in his 'I' voice in chaps. 7–12 will be the focus of my internal profiling of Daniel.

Fourth, as John Goldingay has commented, 'The best approach is to take Daniel on his own terms and immerse ourselves in the visionary experience as he describes it'.[11] Employing a psychological lens and immersing myself in the visionary experience of Daniel by hearing his 'I' voice[12] best explicate the dynamics of my reading endeavour.

Since the three worlds are interconnected and the interface of the text and reader shapes all three worlds, the inquiries laid out in the following sections are presented in a more or less integrated fashion.

2. *The World behind the Text*

With a goal-oriented objective, three areas of examination will provide the core of my inquiry into the world behind the text. While they cannot represent all key issues related to the 'world behind', nor do I attempt to solve questions pertaining to dating and authorship of the book,[13] the overall objective is to hammer out a workable 'historically inquiring synchronic reading'[14] strategy to fit our goal.

a. *The Community Acceptance of the Divine and Unitary Nature of the Book*[15]

Essential to any 'world behind the text' approach to biblical personality portrait is coming to terms with the issue of the authenticity and coherence of the character portrayed.[16] The case in point is whether the sixth

11. John E. Goldingay, *Daniel* (WBC, 30; Dallas, TX: Word Books, 1987), p. xl. Cited from Niditch, 'The Visionary', p. 158.

12. In a way, this process could be referred to as 'a hermeneutics of hearing' (cf. K. Snodgrass, 'Reading to Hear: A Hermeneutics of Hearing', *HBT* 24 [2002], pp. 1-32).

13. As Goldingay has boldly stated, '[w]hether the stories are history or fiction, the visions actual prophecy or quasi-prophecy, written by Daniel or by someone else, the sixth century BC, the second, or somewhere in between, makes surprisingly little difference to the book's exegesis' (*Daniel*, p. xl). The same could be said of my endeavour towards a textual construction of the internal profile of Daniel.

14. In his *The Prophetic Books and their Theological Witness* (trans J.D. Nogalski; St Louis, MO: Chalice Press, 2000), O.H. Steck calls for both a diachronic and synchronic reading of Isaiah, in that he sees '(t)he task is more precisely a *historically inquiring synchronic* reading of the book' (p. 20 [italics mine]).

15. Large sections of this discussion are from my 'Aspirant Sage or Dysfunctional Seer?', pp. 201-203.

16. All major commentaries on Daniel have dealt with the authorship and dating of the book. With respect to dating, Daniel is dated as early as the sixth century BCE and as

century BCE Daniel, as presented by an anonymous narrator in chaps. 1–6, is coherent with the Daniel who presented himself in the emphatic 'I' voice in chaps. 7–12. Drawing from Ellens's statement in his 'Guest Editorial',[17] my approach is sharply focused on the question: What are the psychological implications of the world behind the text?' In other words, the locus of my inquiry is on the psychology of the first recipients. What sorts of psycho dynamics were at work when the book first came to the hands of the original community of readers? More specifically, did they perceive the Daniel presented in chaps. 1–6 as the same authentic historical figure as the Daniel behind the 'I' voice in chaps. 7–12?

In an attempt to search for a new paradigm regarding the authorship and unity issues of Isaiah and the man Isaiah as a biographical figure, Christopher R. Seitz has convincingly argued from a distinct angle of vision—the 'acceptance of the original community' (or a 'theology of reception').[18] This acceptance is based on two factors: (1) the community's acknowledgement of the divine origin of the book (that it is from God, and *the book of Isaiah* is the inspired *object*); and (2) the recognition of a larger coherence (or an overarching perspective) prevailing within the sixty-six chapters.[19] I am going to adopt this reception theory as my entry point here.

1. *The community acceptance.* The claim supporting the authenticity of Daniel is the acknowledgement of the first community that the book (in its entirety) is from God. The specific reference to dating and foreign kings (1.1; 2.1; 3.1; 4.1; 5.1; 6.1; 7.1; 8.1; 9.1; 10.1; 11.1) has situated the book in precise historical settings. It was God who delivered Johoiakim into the hands of Nebuchadnezzar (1.2).[20] He was the giver of the kindness and compassion that Daniel had enjoyed before the chief court official (1.9) as well as knowledge and understanding to Daniel and his three friends (1.17). The claims that the visions and dreams are from God, directed to Daniel

late as second century BCE. For the representative ones that came out in the last decade, cf. John J. Collins and Peter W. Flint (eds.), *The Book of Daniel: Composition and Reception* (Leiden: Brill, 2001); Donald E. Gowan, *Daniel* (Abingdon Old Testament Commentary; Nashville: Abingdon Press, 2001); P.L. Redditt, *Daniel* (NCB; Grand Rapids: Eerdmans, 2001); C.L. Seow, *Daniel* (WeBC; Louisville, KY: Westminster/John Knox Press, 2003).

17. J. Harold Ellens, 'Guest Editorial', *PastPsych* 51 (2002), p. 98.

18. C.R. Seitz, 'Isaiah and the Search for a New Paradigm', in M. Zyniewicz (ed.), *The Papers of Henry Luce III Fellows in Theology*, III (Atlanta: Scholars Press, 1999), pp. 87-114 (esp. pp. 97-114).

19. Seitz, 'Isaiah and the Search for a New Paradigm', pp. 107-13.

20. Note that נתן is used here in 1.2 as well as in 1.9 and 17. Fewell made the same observation which points to the theme that God is always behind scene. His presence is 'a certain but untouchable, unobservable presence' (*Circle of Sovereignty*, p. 131).

through various divine media and intermediaries (1.17b; 2.45; 4.2-3, 34-35; 5.18; 7.15-18; 8.13-26; 9.20-27; 10.8-21; 12.1), collectively appeals to the first readers of the divine origin of the Danielic exotic visionary experience. As Jon Douglas Levenson has stated, what is essential regarding the authenticity of the book is not the authorship but its divinity and unity.[21] In like manner, what is crucial in establishing the authenticity and unity of Daniel is the acceptance by the first community of readers that it (together with all the Danielic visions) was from God, not humans.

In terms of the psychological implications, the original community would have accepted the idea of anonymity for the first six chapters of the book where Daniel was presented in the third person. Yet the community's acceptance of the divine origin of the book, as well as the predictive nature of its visions and pseudonymity, which often accounts for the 'I' voice in chaps. 7–12 of Daniel, would not be necessarily be an assumed reality in the minds of the first community of readers.[22]

2. *The overarching coherence.* The overarching coherence of the book's two distinct portions (chaps. 1–6; 7–12) can be observed from two dimensions. *First*, 7.1; 8.1; 9.1; 10.1 and 11.1 provide the narrative framework of the whole book as well as coherent transitions between narratives and the 'I' voice of Daniel in the first-person vision reports. *Second*, the ending of the first section (6.29 [28], 'So, Daniel prospered during the reign of Darius, and in the reign of Cyrus, the Persian') corresponds beautifully to the last verse in the second portion of the book (12.13, 'But you, go on to the end; for you shall rest and stand in your lot at the end of the days'). Daniel's temporal historical setting (6.29 [28]) extends to his inheritance in the eternal realm (12.13).

b. *From the Hebrew Concept of the Self to the First Community's Perception of the 'I' Voice*[23]

Examination of the Hebrew concept of self/selfhood in Chapter 2 provides the maxims that can serve as interpretive tools here. *First*, the notion of self/selfhood is formed and shaped in its relationship with the community/society. *Second*, while there is a variety of the Hebrew ways of expressing the self-idea, the first personal pronoun 'I' (especially in autobiographical texts) is considered the most *direct* method of its expression. Both

21. J.D. Levenson, 'The Eighth Principle of Judaism and the Literary Simultaneity of Scripture', *JR* 68 (1988), pp. 205-25 (212).

22. It has been accepted by many that pseudonymity was a well-established use in the ancient Near East. See the discussion in Goldingay, *Daniel*, pp. xxxix-xl.

23. The perspectives here are drawn from my 'Aspirant Sage or Dysfunctional Seer?', pp. 204-205.

observations provide a concrete context for our inquiry into the community's perception of the 'I' voice. In chaps. 7–12, whenever Daniel has to communicate his inner feelings, he uses that emphatic personal pronoun אנכי followed by his name (7.15, 28; 8.27; 9.2; 10.2-3, 7-9)—'I, Daniel'. Specific to Daniel is an invitation to the first community of readers to look at the intimation of his 'self'—how he feels or the extent of the emotive impact upon him (both emotional and physical). The constant 'I' in chaps. 7–12 is the ground for Daniel's consciousness.[24] Focusing on the self-referential style of writing in Ecclesiastes, Fox expands the idea further, arguing that 'the pervasiveness of the teacher's consciousness in the book of Qoheleth is the main source of its cohesiveness'.[25] J.L. Crenshaw also commented that the 'repeated use of the personal pronoun ['I']...thrust the ego of the speaker into prominence, leaving no doubt about his investment in what is being reported'.[26] The same observations could be applied to our case here. In chaps. 7–12, the Danielic 'I' voice has the cohesive power to enable readers to speak of Daniel as a unified person and to follow his vision reports in a unified fashion. It is the very rhetoric of the emphatic 'I, Daniel' at strategic places throughout the vision reports that vitalizes the psycho-dynamics of the first readers, inviting them to draw closer to an aspect of the interiority of the Danielic 'inner self'—the physical pains and emotional turbulence as a result of the exotic visions (e.g. 10.7-20). To the apocalyptic faith community, the emotive needs such as loss, despair, anxiety, fear, guilt and shame resulting from internalizing pain in the form of these emotions could be brought to the foreground through the transference of identity with Daniel.

c. *Visionary Practices of Jewish Apocalyptists*

As argued by some scholars,[27] the induction of ecstasy through mourning and the alleviation of terror through prayer were part of the Jewish visionary practices among seers to the extent that these practices could induce their visions.[28] The focus of my inquiry here is to sharply spotlight the question: If the Danielic visionary experience in chaps. 7–12 is taken as

24. Christianson, *A Time to Tell*, p. 36.

25. M.V. Fox, *Qohelet and his Contradictions* (BLS, 18; Sheffield: Sheffield Academic Press, 1989), p. 160.

26. J.L. Crenshaw, *Ecclesiastes* (OTL; London: SCM Press, 1988), p. 30.

27. Cf. C. Rowland, *The Open Heaven: A Study of Apocalyptic in Judaism and Early Christianity* (New York: Crossroad, 1982), pp. 229-32; D.S. Russell, *The Method and Message of Jewish Apocalyptic: 200 BC–AD 100* (Philadelphia: Westminster Press, 1964), pp. 30, 165-66; M.E. Stone (ed.), *Apocalyptic Literature, Jewish Writing of the Second Temple Period* (Philadelphia: Fortress Press, 1984), p. 480.

28. Cf. discussion in Dan Merkur, 'The Visionary Practices of Jewish Apocalyptists', in Ellens and Rollins (eds.), *Psychology and the Bible*, II, pp. 317-47.

a demonstrated example of the Jewish apocalyptists' visionary practices, in what ways would this view undermine important dimensions in the interiority/personhood of the sage? Related to this is a core issue: How could the uniqueness of the Danielic visionary responses impact readers' construction of his inner life? In essence, all Danielic responses in chaps. 7–12 are psychosomatic. As an established axiom, emotions are markers of the construction of the self, and, psychologically speaking, people become 'selves'[29] when they use emotive language. The genuine Danielic visionary responses are, therefore, a unique window into his selfhood.

Written from a psychoanalytical perspective, Dan Merkur revisited this theory of Jewish visionary practices.[30] Along with other non-canonical Jewish apocalyptic texts, Daniel has been analyzed in accordance with the characteristics of the Jewish apocalyptic practices; mourning, fasting and penitential prayers often preceded the visions and dreams. Merkur further observes that the apocalyptic visions often contain psychologically significant details, attesting to the author's familiarity with religious experiences. Like the book of Daniel, Jewish apocalypses portrayed lamentation and weeping, often together with further mourning practices of fasting and prayer, as 'preludes' or implicit means to induce waking visionary experiences (e.g. Dan. 9.3-4, 20-22; 10.2-5).[31] The seers also engaged in exaggerated mourning which he suggests was the crucial psychological element of their technique for inducing an alternate psychic state. Another interesting notion is that the seers' practices also included these same techniques for managing crises.[32] This may have significant implications for the Danielic experience as self-reported in 8.27 ('And I, Daniel, was faint. And I was sick for days. Then I got up and did the king's business. And I was amazed at the vision. But there was no understanding').

Daniel's familiarity with the visionary practices in no way undermines his genuine psychosomatic reactions as self-reported in his 'I' voice. A consideration of the Jewish apocalyptic practices provides an illuminating background towards our investigation into dimensions of the Danielic interiority through a sharply defined point of entry—his first-hand visionary experience. We shall take him on his own terms and allow ourselves to be fully immersed in his visionary experience as he describes it in his emphatic 'I' voice.

29. In Jungian psychology, the 'self' is the archetype of 'wholeness' within the psyche. People 'becoming selves' would be more or less a process of 'individuation' ('Self', in Ellens and Rollins (eds.), Glossary, *Psychological Insight into the Bible*, p. 272). For a text-centered demonstrated example, see Kille, 'Jacob: A Study in Individuation', in Ellens and Rollins (eds.), *Psychology and the Bible*, pp. 65-82.

30. Cf. n 28.

31. Merkur, 'The Visionary Practices of Jewish Apocalyptists', p. 325.

32. Merkur, 'The Visionary Practices of Jewish Apocalyptists', p. 333.

d. *Group Identity and Dynamics*

Specific to the social world of the book of Daniel, the study of group identity and dynamics, as well as the need for profiling the sect (social group) to which Daniel belonged, has been an area of vibrant interest in Daniel study.[33] On the one hand, the co-existence of corporate personality and individuality[34] along with group-identity/dynamics[35] and self-identity/activities (of the mind, within the psyche[36]) are evident in the Hebrew Bible.[37] On the other hand, one should also realize that individual distinctiveness could also stand out in the group/community as one conforms to existing communal practices. Individual-distinctiveness and conformity are not necessarily two contrasting phenomena in the context of visionary experience.

3. *The Public Daniel (Chapters 1–6)*

a. *Daniel 1–6: Three Readings*

In *Circle of Sovereignty*, Fewell wrote with a clearly defined objective to demonstrate the intricacies of the text through expounding the circular message of sovereignty, hierarchy and personal fidelity. With a

33. On theoretical grounds, see Marilynn B. Brewer and Michael D. Silver, 'Group Distinctiveness, Social Identification and Collective Mobilization', in Sheldon Stryker *et al.* (eds.), *Self, Identity, and Social Movements* (Minneapolis: University of Minnesota Press, 2000), pp. 153-71. The authors state that group identification involves a transformation of the sense of the self from the individual 'I' to the collective 'we'. In effect, the boundaries of the self are redefined to include others who share the relevant category membership. They affirm that this transformation has cognitive, motivational and affective manifestations. Note that both the emotional and cognitive dimensions are underscored in this group identity-transformation process. Grounded on the group identity concept, LaCocque argues for the necessity of analyzing the profile of all social groups to whom Daniel belonged. Discerning the figure of Daniel is a complex endeavour, as it represents an examination of a sociologically multifaceted group. By analyzing the different elements that shape the hero's personality, we contribute, with the original author, to the profile of the sect to which the sage Daniel belonged (cf. *Daniel in his Time*, p. 183). See also, Stephen L. Cook, *The Apocalyptic Literature* (Interpreting the Biblical Texts; Nashville: Abingdon Press, 2000), esp. pp. 145-47.

34. It is evident in the book of Psalms through the interchangeable personal pronouns.

35. See n. 30 in this chapter.

36. As demonstrated examples of people becoming 'selves', see LaCocque, 'The Story of Jonah', and Kille, 'Jacob: A Study in Individuation'.

37. Particularly, psychological advances in interpreting biblical texts and themes have contributed significantly to the phenomena of self-identity/activities. See also nn. 29 and 33.

deconstructionist approach,[38] she offers two possible versions in terms of the public Daniel as perceived by the first readers of Daniel 1–6. The ending of the narrative portion of the book—'Thus Daniel prospered in the kingdom of Darius and in the kingdom of Cyrus the Persian'[39] (6.28[29]) could be taken as two different versions of the reason behind Daniel's survival and success. Daniel survives the lion pit images through God's sovereign power, and he prospers because of his fidelity towards God. Fewell opts for the second reading, in that she sees Daniel's prosperity as the result of Darius's legislation.[40] By living his life in prosperity, Daniel is able to remain faithful to both the earthly sovereigns (Darius and Cyrus) and the Hebrew God. To Fewell, the same plot of political dynamics and sovereignty develops in chaps. 7–12. While Daniel's rescue from the lion pit may serve as a paradigm for survival, and the prosperity he enjoys mirrors his success, Fewell's reading opens up new possibilities for 'reading against the grain'.

Reading the court tales in chaps. 1–6 as examples of Menippean satire and as resistance literature against hegemonic regimes and control,[41] Valeta offers a refreshing reading of the first section of the book. Bakhtin's genre description of pre-novelistic Menippean satire provides the conceptual framework as well as identification tools[42] for Valeta's analysis of this genre within the six diaspora stories. Though written with a specific objective of resolving three fundamental issues pertinent to the book,[43] *Lions and Ovens and Visions* provides good insights and thought-provoking stimulations towards my interpretive goal here—the textual construction of the public Daniel.

38. Though not specifically stated by the author, readers get a strong sense of this favour. The ending of the narrative portion (6.28[29])—as Fewell boldly affirms, deconstructs itself. 'No. The result of Darius's legislation is that *Daniel prospers*' (*Circle of Sovereignty*, p. 118).

39. Fewell's translation (*Circle of Sovereignty*, p. 118).

40. Cf. *Circle of Sovereignty*, p. 118.

41. Note that I have adopted Valeta's view in articulating the book's significance towards contextualization. Daniel could be read as a manual for survival. The means for resisting kings and empires as reflected in chaps. 1–6 is the creative use of satire and humour. See my 'Daniel', in *The People's Bible* (Philadelphia: Fortress Press, 2009), p. 1015.

42. According to Bakhtin, this Menippean satire genre has fourteen characteristics. For a precise listing, see Valeta, *Lions and Ovens and Visions*, pp. 63-64.

43. This includes: (1) provide adequate explanation regarding the social conditions from which the book arose; (2) the unusual amount of hilarious humor found within the first six chapters; and (3) the presence of two-languages (Hebrew and Aramaic). See Valeta, *Lions and Ovens and Visions*, pp. 15-16.

In *Competing for Honor: A Social-Scientific Reading of Daniel 1–6*, Kirkpatrick undertakes a social-scientific *modelled* reading of chaps. 1–6.[44] With explicit concerns for the concept of honour and shame, the book offers an understanding of the stories as resistance to the perceived threat of the loss of Jewish identity in the face of oppressive Hellenistic domination. The guiding principle through the analysis is that God is the patron of the Jewish protagonists. The book's consideration of the social significance of food and the bodily symbolism to indicate honour and shame (chaps. 2 and 4) is inspiring.[45]

The three readings surveyed above exemplify three specific goal-oriented reading strategies and the employment of distinct theoretical and ideological backgrounds. Collectively, they suggest stimulating and refreshing points of entry towards a textual construction of the public Daniel.

b. *An Integrated Reading: The Public Daniel (Chapters 1–6)*

1. *Characterizing the character of the public Daniel* is in essence, relying on the technique and perceptiveness of the reader in penetrating through the deep structure and multi-layered meanings of the six diaspora stories. One's goal-oriented reading perspective will naturally shape, or even dictate, one's angle of approach. Perceiving chaps. 1–6 as resistance literature and with the receiving end of the tales—the first audience as the target, Valeta's work exhibits an elaborated analysis of the intricate presence of humour and satires. A reading that uses the guiding principle that God is the patron will necessitate a foregrounding of the Hebrew God in this survival manual (e.g. Kirkpatrick). Written in the dawning era of reader-response criticism and deconstructionism, Fewell's approach entails major efforts in identifying the existing undercurrents and in stimulating, liberating and inviting newer reader perspectives. Under the guise of playing politics, and with a sharply focused inquiry into the question, 'Who is the sovereign?' all characters, events and politics are under investigation with equal concentration and intensity.

My interdisciplinary approach is gearing towards a specific goal: to establish a textual depiction of the public Daniel, one that is to be perceived by the people as core material toward a comparative approach with

44. John J. Collins is perceptive in bringing out a major concern of Kirkpatrick's social-scientific approach. By relying upon social-scientific 'models' to illustrate how the court tales would have been read by the Judeans in the second century BCE, Collins stated, '[m]odels, rather than historical data, provide our knowledge of the past' (Collins, review of Shane Kirkpatrick, *Competing for Honor: A Social-Scientific Reading of Daniel 1-6* [BIS, 74; Leiden: Brill, 2005], *Review of Biblical Literature* [2/2008], http://www.bookreviews.org, quotation from p. 2 of online review).

45. Cf. especially, pp. 46-55.

the private Daniel in chaps. 7–12. This demands a conscious foregrounding of Daniel as a personality among the other characters (the three foreign kings; the Hebrew God, Daniel's three friends, the satraps, as well as other wise men in the courts). This entails hearing the genuine Danielic voice (at times internalized) among the multiplicity of speaking voices. Major efforts have to be devoted to seeking the Danielic presence in the immediate context of his absence (e.g. in chap. 3 Daniel is totally out of the picture). Proponents of the 'group identity/dynamics' as a major component shaping the social world of Daniel have more or less moved the individuality characteristics away from the corporate.[46] Drawing on valuable perceptions and readings of these chapters by other scholars in Daniel study, I seek to approach the task by intentionally foregrounding, searching and listening to the Daniel within the text.

2. *The emergence of Daniel as a public figure in chap. 1.* Among all the characters in this chapter, Jehoiakim is the faceless and voiceless one, and his mention in v. 1 frames the dramatic irony regarding the two sovereigns: the אדני who is behind Jehoiakim's defeat (נתן, vv. 2, 9 and the summary appraisal in v. 17), and Nebuchadnezzar who, from the perspective of the narrator, thinks that he has succeeded in everything to bring about Judah's exile (note the verbs of action that his hand has performed in vv. 1-8). Daniel emerges from the whole scene primarily as one among 'the young men' (ילדים, vv. 4, 10, 13, 15, 17)—an elite group with few actions and words. The Danielic individuality stands out in four places. *First*, it is in the repeated mention of Daniel's (and his three friends') Hebrew name (vv. 6, 11, 19). In the Hebrew mind, name and reality are 'one'. The fact that Daniel's Hebrew name is mentioned three times points to his Jewish identity as a person, a key element of the Danielic 'self'. This sets the stage and also brings about the crisis of the change of names from Hebrew to Babylonian in v. 7.[47] *Second*, Daniel's individuality is noteworthy in the interrelated incidences when the narrator intentionally draws readers' attention from the other three friends and zooms in to Daniel, again on the occasion of assigning names: 'But *Daniel* laid on [ישׂם] his heart that he would not defile himself with the king's food, or with the wine he drank. So he sought the head of the eunuchs that he might not defile himself'

46. Cf. n. 33 in this chapter.

47. Regarding the significance of the changing of names, see Philip P. Chia, 'On Naming the Subject: Postcolonial Reading of Daniel', *Jian Dao* 7 (1997), pp. 17-36 (26-29). Chia sees it as an indication of proclaiming the Babylonian domination. Reading from the perspective of resistance literature, Valeta extends Chia's observation to Daniel's determination not to defile himself with the food and wine that the king provided in v. 8. See Valeta's discussion in *Lions and Ovens and Visions*, Chapter 3 n. 6.

(v. 8). The wordplay (ישׂם) used in vv. 7 and 8 provides a glimpse of the Danielic interiority. As an outward act, v. 7 states that the chief of the officials fixed/set (ישׂם) for each of the young men a new Babylonian name. Yet Daniel's reaction is depicted with an inward act of determination: 'But Daniel set on (ישׂם) his heart that he would not defile himself....' As scholars have pointed out,[48] Daniel's reaction is not to challenge the new names through public confrontation. Rather, he has chosen to respond with an inward determination, a silent act of resistance of not defiling himself with the royal food and drink (v. 8). Apparently, one can perceive the dynamic of this elite group; Daniel acts as the 'mind' among his friends in terms of the first incidence of a coping/survival strategy. *Third*, the first distinct Danielic voice is retold in vv. 11-13. Verse 11 says, 'Then Daniel said to the overseer...' which begins the negotiation (vv. 12-13). The Daniel portrayed through his first speaking voice points to his role as the 'mouth piece' among his friends. *Fourth*, Daniel's public profile is further underscored by the narrator's comments in three strategic places in the story. While Daniel and the other young men's faith is not mentioned in vv. 11-13, the narrator singles out Daniel by pointing to the fact that: '...God has given [נתן] Daniel kindness and compassion before the chief of the eunuchs' (v. 9). The narrator's appraisal in vv. 17a, 18-19 also places Daniel as one among the four young men who have knowledge and understanding of all literature, possess superior qualities among all magicians and enchanters in the kingdom. However, Daniel stands out again in v. 17b emphatically: '*But* Daniel has skills in all visions and dreams', and in the summary appraisal in v. 21: 'And Daniel continued until the first year of King Cyrus'—as 'prelude' to his success in the subsequent chapters. This is the way that the narrator sets Daniel up as a public figure—with a glimpse of his inner quality of determination. From the reader's perspective, though I have identified four areas of narratorial intentionality, the major character of this first court tale is not Daniel as an individual or as representation of an elect group, nor king Nebuchadnezzar, but the **אדני** and אלהים of this elite group.

3. *Is the Danielic individuality revealed in chaps. 2 and 3?* Chapter 2 portrays Daniel as a public model of wisdom, sound judgment (v. 14) and piety (v. 17).[49] Despite the fact that his voice is quite prominent in the latter part

48. See Fewell, *Circle of Sovereignty*, p. 137; Valeta, *Lions and Ovens and Visions*, p. 70; Goldingay, *Daniel*, pp. 5, 17-18. See especially, Bill T. Arnold, 'Wordplay and Characterization in Daniel 1', in Scott B. Noegel (ed.), *Puns and Pundits: Word Play in the Hebrew Bible and Ancient Near Eastern Literature* (Bethesda, MD: CDL Press, 2000), pp. 231-50.

49. If vv. 17-18 is read as the induction of visionary experience through prayer, with the result of an alleviation of terror, then the felt emotion of Daniel in v. 31 ('...And

of the chapter, has gained a direct access to the kings' court (vv. 16, 24-25a) and has a tactful political agenda, his self-identity again is marginal—as one among his companions ('And they sought Daniel and his companions to be killed' [v. 13]; 'Then Daniel went to his house, and made known to Hananish, Mishael, and Azarish his companions' [v. 17]; and he is introduced as 'a man of the captives of Judah who will make known the meaning to the king' [v. 25]). He is referred to by his Babylonian name—Belteshazzar—signifying that everything he does is in the service of the king, a good parallel with v. 49. Among all the favours that Daniel (as a leader over all sages, v. 48) and his companions (as chief administrators of the province, v. 49a) receive, he remains at the royal court (literally, 'But Daniel [sat] in the gate of the king [בתרע מלכא], v. 49b).[50] Reading from a particular vantage point, the Danielic individuality is absent in this chapter. The corporate identify, the social-self/plural-self (or group identity) overwhelms even his public self. As to the textual depiction of dimensions of the Danielic personality, Valeta observes an element of his passivity: 'Daniel's silence casts him as a quiet, reserved, humble man who speaks only when necessary'.[51] Along the same line, Fewell notes that 'Daniel's private political hopes are more complex than those he is willing to express in public'.[52] What, then, is the hidden, repressed sentiment when Daniel first encounters his first visionary experience and dream interpretation? If the in-house prayer in vv. 17-18 is to be read as the induction of visionary experience (vv. 19, 28-45) customary to the Jewish apocalyptists' visionary practices, then how should we account for the submerged, transitive emotion of elevated 'terror' (esp. v. 31) in Daniel, who remains so calm and controlled and speaks only when necessary?[53]

behold, a certain great image! That great (image) stood before you with an extraordinary brightness, and its appearance was terrifying') is a transient terror from king Nebuchadnezzar's dream to God's revelation of the same dream to Daniel in a night vision. See Merkur, 'The Visionary Practices of Jewish Apocalyptists', p. 333.

50. Fewell has insightfully pointed out that the shortened three-year 'Rite of Passage' (1.3-7) for Daniel and his companions puzzles the readers regarding the objective of chap. 2. If chap. 2 is to be read as a flashback, the narrator has not been able to reestablish the chronology (cp. 1.1-2 and 2.1 'And in the second year of the reign of Nebuchadnezzar') and thus sets the two chapters in tension. See Fewell, *Circle of Sovereignty*, p. 37.

51. Valeta, *Lions and Ovens and Visions*, p. 78.

52. Fewell, *Circle of Sovereignty*, p. 36.

53. See n. 49 in this chapter. Also, in Daniel L. Smith-Christopher, *A Biblical Theology of Exile* (OBT; Minneapolis: Fortress Press, 2002), the author reviews the original proposal of John J. Collins that the book of Daniel represents a 'pacifistic' religious document from a group known as the 'wise ones', a reference found in Dan. 11.34 (p. 176). Rather than viewing Daniel's 'pacifistic' sentiments as stemming from the

Chapter 3 is a multi-voiced text, and the Danielic presence is not found anywhere within the chapter. Instead, Daniel's three friends along with King Nebuchadnezzar who built for himself an enormous image of gold (v. 1) are at the core of depiction. The Danielic individuality, if any, is to be found through other means, namely (1) the 'group identity/dynamics' concepts and (2) the Bakhtinian theory on the function of polyphonic texts.

First, the concept of group identity and dynamics against the social world of Daniel has been evidenced in the works of LaCocque,[54] Collins[55] and Stephen L. Cook.[56] LaCocque further states that the figure of Daniel is complex because he represents a sociologically multi-faceted group. By analyzing the different factors that shape the characteristics of the sect to which Daniel belongs; one contributes directly to the public profile of Daniel. Daniel acts as the mind and mouthpiece of the group of faithful, young Jewish men in chap. 1. With his total absence in chap. 3, one's activity of uncovering the public Daniel has to begin from the characterization of his immediate social group, his three friends Shadrach, Meshach and Abednego. LaCocque characterizes this group as representative of 'Hasidic' perfection.[57] Arguing from the perspective of social phenomenon, Cook applies the term 'millennial' to the group to which Daniel belongs. On top of adhering to the same group activities/behaviour, lifestyle and beliefs, this millennial group represents a specific worldview characterized most evidently by a 'symbolic universe, sheltering canopy, or plausibility structure'.[58] It is from this vantage point that we shall concentrate exclusively on the character traits and group dynamics of this group of three young Hebrew men; Shadrach, Meshach and Abednego.

Chapter 3 is a very lively depiction of how the three members of Daniel's 'Hasidic' group survived the fiery furnace experience by the divine intervention of the Hebrew God. From vv. 12-30, the three names within the group are mentioned together 13 times (vv. 12, 13, 14, 16, 19, 20, 22, 23, 26 [2 times], 28, 29, 30). The narrator then sums up the listing of the three names (as a group) with an emphatic designation in the context of Nebuchadnezzar's decree: 'the God of Shadrach, Meshach, and Abednego...since there is no other God who is able to deliver like this' (v. 29). In v. 15 when

apocalyptic tradition in particular, Smith-Christopher attributes Daniel's movement away from the violent Hebrew ethics of self-preservation to the wisdom tradition of clever, strategic quietism (p. 176).

54. LaCocque, *Daniel in his Time*, esp. pp. 183-223.

55. J. J. Collins, 'The Court Tales in Daniel and the Development of Apocalyptic', *JBL* 94 (1975), pp. 218-34; see also, 'Daniel and his Social World', *Int* 39 (1985), pp. 131-43.

56. Cook, *The Apocalyptic Literature*.

57. LaCocque, *Daniel in his Time*, pp. 183, 196.

58. Cook, *The Apocalyptic Literature*, p. 84. Cf. also, pp. 80-87 for Cook's qualification of his use of 'millennialism' as the social dimension of apocalypticism.

the king asks, 'Who is that God who shall deliver you out of my hand?', the response of the three Hasidic members suggests a great deal about the faith dimensions of the group: 'If it is that, our God whom we serve is able to deliver us from the furnace of burning fire, then he will deliver us from your hand, O king' (v. 17). The second part of the reply heightens their commitment and fidelity towards the Hebrew God: 'Even if not, let it be known to you, O king, that we will not serve your god, and we will not worship the golden image which you have set up' (v. 18). Against the incredible description of the scene (e.g. the king orders the furnace heated up seven times hotter than usual [v. 19, contrast v. 22], they are thrown into the furnace with the strongest soldiers among them [v. 20, contrast v. 28], they are heavily dressed [v. 21] and the contrast in [v. 27b]—about the condition of their robes), this Hasidic group and the God whom they serve (rather than the monstrous golden image), loom large from the point of view of the narrator. Each young man encounters God's miraculous rescue individually and corporately. Therefore, each of them represents the beliefs, faith dimension and lifestyle of the collective group. It is from this angle of perception that dimensions of the personality of the public Daniel can be derived. In keeping with the same pattern of chaps. 1 and 2, chap. 3 concludes with the group's prosperity in the providence of Babylon.[59]

Second, chaps. 1–6 contain a multiplicity of speaking voices, especially throughout chap. 3. For Bakhtin, 'the fundamental indicator of different voices is the presence of different ideologies'.[60] In chap. 3, the collective voice of the Hasidic group represents the voice of faithful adherence to the Hebrew God (vv. 16-18). We shall now focus on the multiplicity of speaking voices and identify the ideologies they represent.

Repetition is a sign of underscoring in the Hebrew mentality. With the characteristic existence of the multiple voices, one can also identify the consistent and conflicting ideologies. Together, through sharp contrast or repetition, the multiple voices exemplify both, the core message of the chapter, as well as the Danielic ideology represented by the text. There are a total of five distinct voices, some of which are collective. (1) The voice of King Nebuchadnezzar is that of decree (vv. 1, 13-15, 19) and astonished inquiries (vv. 19, 24-26, 28-29). This shifts from the voice of dominant sovereign to that of a humble king over the miraculous saving power of

59. I concur with Goldingay (*Daniel*, p. 67 n. 30a) and Fewell (*Circle of Sovereignty*, pp. 61-62) that chap. 3 ends at v. 30 as the MT clearly indicates.

60. David M. Valeta, 'Polyglossia and Parody: Language of Daniel 1–6', in Roland Boer (ed.), *Bakhtin and Genre Theory in Biblical Studies* (Atlanta: SBL, 2007), pp. 91-108 (94). He further observes that the Danielic voice is always reactive, remaining calm and steady through the 6 chapters (p. 95).

the Hebrew God, thus symbolizing a converted ideology. (2) The voice of the herald (v. 4) is loud and direct in carrying out the decree of the king. They adhere to the king's ideal that people and nations of all languages should bow down and worship the image erected by the king. (3) Complementing the decreeing voice of the herald is the sound of different musical instruments (i.e. horn, flute, zither, lyre, harp, pipes and all kinds of music).[61] The sound of these instruments highlights the effectiveness of the decree, just as the preludes to the 'bow down and worship' elsewhere (נפל וסנד, occurs 5 times: vv. 6, 7b, 10b, 11a, 15). (4) The voice of the astrologers represents the voice of accusation—the voice of conspiracy (v. 8). Due to envy or jealousy, they seek to pass accusations on the three faithful young men, members of the Hasidic group. They approach the king with the characteristic appellation for royalty, 'Long Live the King'!—not a genuine good wish but part of the conspiracy plot (v. 9). (5) Lastly, there is the collective voice of Daniel's three friends in the same Hasidic group. They speak in the collective voice of the faithful who speak boldly when confronting the king (vv. 16-18).

Thus, chap. 3 presents us with seven significant sets of repetitions: (1) the slate of court officials and staff (vv. 2, 3, 27); (2) the mention of the phrase 'the image of gold that the king has set up' (vv. 2, 3b, 5b, 12b, 14b, 15b, 18c); (3) the naming and listing of the musical instruments (vv. 5a, 7a, 10a, 15a); (4) the phrase 'bow down and worship' (vv. 6, 7b, 10b, 11a, 14b); (5) the mention of all nations, people of all languages (vv. 4a, 7a); (6) the description of the burning furnace (v. 6b, 11b, 15c, 17b, 21b); and (7) the collective, timid yet convincing voice of Nebuchadnezzar's advisors in v. 24 –'Certainly, O King'! Along these lines, two contrasting ideologies are represented: to the Hasidic group, the God whom they serve is able to rescue them from the burning furnace; to king Nebuchadnezzar and his followers, they are still in control of the subordinate minority culture. However, the narrative takes on an ironic twist towards the end of the chapter. The two contrasting ideologies collapse into *one*—'for there is no other God who can deliver like this—but the God of Shadrach, Meshach, and Abednego' (v. 29).

On account of our analysis, chap. 3 represents the Danielic personality or individuality through his allegiance with the Hasidic group. His submerged yet collective voice retains its calm, collected tone, but steadily co-exists among the multiplicity of opposing voices of the host culture.

4. *The public Daniel in 3.31–4.34 [4.1-37].* This story begins with a doxology by King Nebuchadnezzar (3.31-33 [4.1-3]). In his first-person emphatic voice, 'I, Nebuchadnezzar' (אנה נבוכדנצר), he discloses the details of his dream

61. Note that the instruments are listed in the same order in vv. 5a, 7a, 10a and 15a.

(v. 1 [v. 4]). In keeping with the Danielic first-person visionary reports of chaps. 7–12, the king/the first-person narrator informs the reader of the emotive impact the dream has upon him—specifically, that he is terrified and troubled (v. 2 [v. 5]). The story then continues with a third-person narrator.[62] Daniel, under his Babylonian name, Belteshazzar, is introduced to the scene as he approaches the king following the failure of the magicians, enchanters, astrologers and diviners to provide the interpretation. Against this context, v. 6 [v. 9] situates Daniel in a three-fold dialogue with Nebuchadnezzar, who acknowledges him as (4.1-15 [4.4-18]):[63] (1) the head of the magicians (רב חרטמיא), (2) that 'the spirit of the holy gods' is in him, and (3) that 'no secret does trouble' him. Again, Daniel is singled out as a man of superior quality in revealing secrets and interpreting dreams. The interpretation is again cast in the context of a dialogue between the king and Daniel (4.16-24 [4.19-27]). Three observations shape the public figure of Daniel as he effectively fills his role as Belteshazzar in service of the king. *First*, the content of the dream has emotive impacts upon him. He is stunned (אשׁתומם) for a moment, and his thoughts trouble him (יבהלנה) (v. 16 [v. 19]). *Second*, he is concerned that the fulfillment of the dream might be harmful to the king and expresses a wish for his well-being: 'may the dream be to your enemies and its meaning to your adversaries' (v. 16 [v. 19]). *Third*, Daniel's interpretation ends with his sincere advice to the king: 'Therefore, O king, let my advice be pleasing to you, and break off your sins by righteousness, and your iniquities by showing mercy to the poor; if there will be duration to your prosperity' (v. 24 [v. 27]).

There is no doubt that Nebuchadnezzar (first in his 'I' voice in 4.1-15 [4.4-18]) is the major figure in this story. The public Daniel has also firmly developed his special skill and status as the 'chief of the magicians' (v. 6 [v. 9]). Not only does he distinguish himself among others by his special ability, but he possesses the 'spirit of the holy gods'. Landy has developed the interrelatedness between voice and interiority[64] and argues that voice can evoke the interiority of the person and intimation beyond the horizon. It is in this chapter that we have a genuine glimpse of the interiority of the personhood of Daniel.[65] He is troubled by the content of the king's dream (v. 16 [v. 19]), and his sympathy extends to the foreign king, Nebuchadnezzar (v. 16 [v. 19]). At the conclusion of his interpretation, Daniel offers his

62. Fewell has noted that Nebuchadnezzar is the first-person narrator in 3.31–4.15 [4.1-18]. After that, the story changes to a third-person narrator. For her discussion on the change of narrator from first-person to third-person, see *Circle of Sovereignty*, pp. 73-75.

63. Within 4.1-15 [4.4-18], King Nebuchadnezzar and Belteshazzar are in dialogue.

64. Landy, 'Vision and Voice in Isaiah', esp. p. 36.

65. Note that Fewell has made the same observation. See *Circle of Sovereignty*, p. 68.

advice and counsel to the king with the hope that he may escape divine punishment—a hope that is ultimately stifled by Nebuchadnezzar's stubborn disobedience (vv. 25-34 [vv. 28-37]).

In this court tale, with the more prominent voice of Daniel cast within a dialogue with the king, I find the personality of Daniel developing here. If emotion is the marker of the construction of the self, people become 'selves' when they use emotive language. Thus, it is the narrator's intent to reveal an inner dimension of the public Daniel throughout this passage. Besides having felt emotions from the details of the dream, Daniel demonstrates compassion for the king, his ruler, to the extent of offering his counsel for true repentance. The Danielic 'self' is developing.

5. *Developing selfhood or aspiring sagehood? (chap. 5).* As many have observed, chap. 5 begins very abruptly with King Belshazzar[66] being introduced to the scene in the Babylonian court. As in chap. 3 when King Nebuchadnezzar 'made' (עבד) a great image of gold, here in chap. 5, Belshazzar also 'made' (עבד) a great feast for his nobles and commanded that they drank from the same holy vessels that his predecessor Nebuchadnezzar brought from the temple of Jerusalem (vv. 1-4).[67] At that very moment of feasting, there appeared the fingers of human hand writing on the plaster of the wall (v. 5). The text depicts the king's reaction in a lively and unique manner: his colour was changed and his thoughts troubled him, 'and the joints of his loins shook, and his knees knocked against one other' (וקטרי הרצה משתרין וארכבתה דא לדא נקשן) (v. 6). Out of desperation and panic, the king ordered his entire wise council to read and interpret the writing on the wall as he announced the rewards (v. 7). When all efforts failed, the king was exceedingly terrified (v. 9). At this moment the queen mother joined the scene, and Daniel was given a lengthy introduction. Obviously, some years had passed between the death of Nebuchadnezzar

66. According to the Babylonian records, Belshazzar is not a direct descendant of Nebuchadnezzar who died in 562 BCE. Nabonidus is recorded as the last king of Babylon. Belshazzar is actually the son of Nabonidus who was in charge of Babylon during the years that his father was away from the capital city. For a more detailed discussion, cf. Goldingay, *Daniel*, pp. 106-108. In my reading, the relationship between Nebuchadnezzar and Belshazzar is not as father-son. Instead, the textual reference אבוך ('your father') is to be understood as 'your predecessor'.

67. Fewell has observed striking parallels between chaps. 3 and 5. Cf. her detailed and perceptive analysis in *Circle of Sovereignty*, pp. 81-106 (81-83, 93-94). See also Valeta's insightful observation of the word play of the 'loosening' (משתרין) of the knots (קטרי) of the king's loins. This phrase reoccurs within vv. 12-16 to describe Daniel's ability to 'loosen the knots' of the interpretation of the riddles (vv. 12, 16). See Valeta, *Lions and Ovens and Visions*, pp. 97-100; see also Fewell, *Circle of Sovereignty*, p. 102.

and Belshazzar's rule, and Daniel is apparently unknown to King Belshazzar. The chapter then continues with Daniel's long speech of accusation followed by the announcement of the dream and its meaning of doom. Finally, the chapter ends abruptly with the statement of Belshazzar's fate: 'In that night, Belshazzar the king of the Chaldeans was killed' (v. 30 [v. 31]).

Chapter 5 is indeed a colourfully written passage that shares striking parallels with chaps. 2 and 4. My interpretive goal of looking into the textual depiction of the public Daniel in this chapter entails a sharply defined vantage point—the developmental aspect of his sagehood and public self. I shall approach the task here by focusing on three areas of textual descriptions: (1) the queen mother's lengthy introduction of Daniel in vv. 10-12; (2) the dialogue between King Belshazzar and Daniel (vv. 13-17); and (3) Daniel's long speech of accusation and the dream interpretation (vv. 18-29).

First, in the usual lengthy introduction of the queen mother to Belshazzar, one gets the idea that what Daniel has established in chap. 4 with regard to his status as the 'chief of the magicians' has to be reinstated again. Daniel's inactive status between the death of Nebuchadnezzar and Belshazzar is unexplained in the text. However, the need to revive his role is indicated in the text, and the demand for interpreting the writings on the wall provides an occasion for this revival. Three features stand out as unique for the description of his public role. (1) Unlike chap. 4, Daniel is reintroduced in the court scene here by his Hebrew name. Belteshazzar is mentioned only with reference to King Nebuchadnezzar's designation (v. 12). (2) The queen mother's description of his quality surpasses how he has previously been known. In addition to the fact that the spirit of the holy gods is in him (v. 11), Daniel has an excellent spirit, knowledge and insight and the ability to interpret dreams, reveal riddles and 'loosen knots' (ומשׁרא קטרין) (v. 12a). The sum of this superb quality is found in one person—Daniel. (3) The extraordinary quality of Daniel had been tested during King Nebuchadnezzar's reign (v. 12b).

Second, as King Belshazzar begins his dialogue with Daniel, in a rhetorical question, Daniel is referred to as one among the sons of Judah, a son of the captivity (v. 13). In 4.6 [4.9], Daniel's status as 'the head of the magicians' has been firmly established. His quality has been tested and recognized in the court of Nebuchadnezzar. Referring to him as a son of captivity that is a conscious attempt to reduce his status to a captive as one among those Belshazzar's father brought from Judah. What follows in vv. 13-16 is basically a repetition of the queen's compliment to Daniel of his superior qualities. By stating that all efforts of the wise men and enchanters have failed, Daniel is being challenged to prove himself before the king (v. 16a). With the promise of specific rewards—being 'clothed in purple, with a gold

chain around his neck, and promoted to rule the kingdom as the third highest in rank' (v. 16a)—Daniel begins to speak (v. 16b).[68]

Third, Daniel's speech begins with a firm refusal of the king's offer: 'Let your gifts be to yourself, and give your rewards to another' (v. 17a). Readers can easily perceive Daniel's emotive response. This brunt refusal signifies the spirit of protest, but Daniel is determined to make the meaning of the writing known to the king (v. 17b). Daniel's speech is not so much an answer to the king; instead, he gives a speech of condemnation by first citing the life story of Nebuchadnezzar. Daniel describes how he was removed from his majesty and arrogance and was humbled by a miserable destiny as a lesson from God until he came to the realization that God the Most High is truly the ruler of the Kingdom of men (vv. 18-21). Belshazzar should have been privy to all of these lessons, but he failed to humble himself and learn from Nebuchadnezzar's harsh experiences. Daniel then turned to King Belshazzar with a bold indictment of his sinful act of profaning the holy vessels from the temple of God (vv. 22-24). The meaning of the words of the writing—MENE, MENE, TEKEL and UPARSIN (v. 25)[69]—reveals the punishment of God upon Belshazzar and his kingdom. Belshazzar keeps his word, and the narrator draws our attention to the ironic outcome of the Danielic announcement of doom (vv. 29-30): (1) 'And they clothed Daniel with purple and the necklace of gold around his neck. And they made a proclamation concerning him, that he is the third ruler in the kingdom' (v. 29, in exact correspondence with the king's pledge in vv. 7 and 16a but ironically suggests an existing tension with Daniel's brunt refusal in v. 17); and (2) 'In that night, Belshazzar the king of the Chaldeans was killed' (v. 30).

What sort of a public figure can one derive from the above analysis? Daniel's refusal of the rewards in v. 17 and the narrator's summary in v. 30 suggest a tension regarding his rationale. If chap. 2 is about the contest of the earthly sovereign and the Hebrew God, chap. 5 can be viewed as the contest between a weak King Belshazzar[70] and Daniel who seizes control over the king. Daniel's eventual acceptance of the rewards reinstates his public role and re-establishes his high-ranking status within the kingdom.

68. Fewell has noted that by the time Daniel speaks, the attention he demands places him in control of the story, as opposed to the king or the narrator. See *Circle of Sovereignty*, pp. 101-102.

69. Most scholars agree that these words are terms of 'value'. See the discussion in Valeta, *Lions and Ovens and Visions*, pp. 101-103 and Fewell, *Circle of Sovereignty*, pp. 99-100.

70. This is especially true when one focuses on the intentional portrayal of the king's reaction after witnessing the writing on the wall in v. 6—a depiction that the king is losing control himself.

Moreover, the fulfillment of Daniel's announcement of God's judgment over Belshazzar and his kingdom is clear evidence of his authenticity; he is a man with 'an extraordinary spirit' (רוח יתירא, v. 12).[71] Thus, readers witness both a developing Danielic 'selfhood' as well as an aspiring 'sagehood' in chap. 5. His public image looms large at the expense of the weaker, dishonourable King Belshazzar.

6. *Courageous resistance over conspiracy (6.1-29 [5.31–6.28]).* Chapter 6 begins immediately after the fate of Belshazzar (5.30–6.1 [5.31]). Daniel's bold voice of condemnation in chap. 5 now becomes a silent act of resistance. The Median King Darius is depicted as a weak king who is being manipulated by his own officials (vv. 7-10 [vv. 6-9]). Reading Daniel 1–6 as resistance literature and as a manual for survival, the coping strategy that Daniel has adopted here is a key point of entry. His public role as an aspiring sage and his status as the third in rank have been established. He serves as one of the three administrators ruling 120 satraps over the whole kingdom. Again, he distinguishes himself among the three with a superior quality—as a man with 'an extraordinary spirit' (רוח יתירא, v. 4 [v. 3]). Daniel administers his appointed satraps so effectively, the king wishes to appoint him as the administrator of the whole kingdom (v. 4b [v. 3]). As a public figure, the antagonism of Daniel's jealous opponents brings his individuality into the limelight for the reader. The narrator's summary appraisal best portrays the Daniel as perceived by the public: 'But they were not able to find any basis for fault against Daniel, because he was trustworthy and no error or fault was found in him' (v. 5b [v. 4b]). Daniel's detractors then turn to the law of his God, and manipulate King Darius to issue a decree that whoever makes a petition to any god other than the king himself within 30 days would be thrown to the lions' den (v. 7 [v. 6]). Daniel reacts with a silent, but courageous act. In 2.17 (his three friends are totally absent after chap. 4) Daniel returns to his house, opens the windows facing Jerusalem, and kneels down to pray and give praises to God three times during the day (v. 11 [v. 10])—something the text indicates, 'he did from before' (v. 11 [v. 10]). In other words, readers are provided with a window into his lifestyle by the way he serves God through his religious life at the courts of foreign kings.

On another front, except in the case of King Belshazzar, Daniel gains the heart of King Darius as well as Nebuchadnezzar. In fact, King Darius expresses displeasure with himself and conveys a wish that somehow Daniel's God can rescue him (vv. 15, 17 [vv. 14, 16]). From the reader perspective, there is no challenge as Daniel is aware of the king's

71. Also occurs in 6.4 [6.3] as an exceptional quality that distinguishes Daniel from the other administrators.

wishes—his God will shut the mouths of the lions. Daniel's reaction is thus calm yet firm demonstration of his faith in God's saving power.[72]

The end of the chapter presents readers with an intriguing point of reflection. As Fewell has pointed out, this first part of the book ends with a statement that can be read at least two different ways: What is the result of Darius's legislation?—(1) that everyone converts to the worship of the Most High God of Daniel and declares allegiance, or (2) that Daniel prospers in his reign (v. 29 [v. 28]) and that his prosperity extends to the reign of Cyrus, the Persian king? Fewell opts for the second reading and points to the fact that '[t]he result of Darius's legislation is that Daniel prospers. The legislative enforcement of Daniel's religion sets him up for life'.[73] In this sense, the prosperity and rewards (e.g. 5.30 [5.31]) he enjoys could also be perceived as the Daniel in captivity bound by a foreign king's legislation and the symbolic rewards of power and prosperity (i.e. purple robe, gold chain and promotion).

c. *The Public Daniel: Concluding Remarks*

The public Daniel portrayed throughout chaps. 1–6 is most clearly a round character, capable of surprising actions. A number of his character traits are found in his relationship with the foreign kings, Nebuchadnezzar, Belshazzar and Darius. Time and again, the figure of a man with the spirit of the holy gods possesses superior qualities (loosening knots, interpreting dreams and riddles) which make him stand out distinctively among his peers. He has acquired specific skills in coping with his life's threats—through silent protest or courageous confrontation (like in the case of his dealing with King Belshazzar). Through the chronological advancements of the chapters, the Danielic 'individuality' (or to a certain extent, his selfhood) is perpetually developing. At the same time, his public role as a sage is advancing with more and more public recognition—as 'chief of the astrologers', one who can 'loosen knots'. One thing is to be noted: the public Daniel reveals to us what he thinks and in particular what he does in the courts of three foreign kings. As to how he feels while fulfilling his tasks, readers get only a glimpse of his emotions in places like 4.16 [4.19].

4. *The Private Daniel (Chapters 7–12)*

In the apocalyptic section of the book (chaps. 7–12), each chapter is prefaced with specific historical references spanning the kingdoms of Nebuchadnezzar, Belshazzar and Darius (7.1; 8.1; 9.1; 10.1 and 11.1). On the

72. This is evident by the ways Daniel testifies to God's protection and miraculous rescue (vv. 20-21 [vv. 19-20]) and the king's acknowledgement of the power and majesty of Daniel's God (vv. 27-29 [vv. 26-28]), as a result.

73. Fewell, *Circle of Sovereignty*, p. 118.

one hand, this gives a strong sense of continuity as the book transitions from the narrative to the apocalyptic section. On the other hand, it highlights the fact that in addition to the events that transpired during his tenure in the court, Daniel had some dreams and visions during that period. Chapters 7–12 are not arranged in chronological order. The first two chapters (chaps. 7–8) occur during the reign of Belshazzar, presumably before the event of chap. 5. Chapter 9 is contemporary with chap. 6; it takes place during the reign of Darius. The last vision (chaps. 10–12) occurs towards the end of Daniel's career also during the reign of Darius. This chronological time frame, together with the temporal character of these vision reports provides pertinent interpretive links to our task. With the methodological bases and the laying out of my reading strategy established in Chapter 2, I shall approach the textual construction of the private Daniel through the following points of entry.

a. *Autobiography and Self*

Technically speaking, chaps. 7–12 are visionary autobiographies self-presented in the personality's 'I' voice. Moreover, they are first-person texts in the context of religious autobiography that provide an added dimension to the significance behind the Danielic 'I' voice. As Barbour has stated, the Danielic activity of self-depiction is not simply a matter of recording his visionary experience, 'but a process of selection, imaginative recollection, and ordering that reflects the present perspective and language of the writer [Daniel]'.[74] The Danielic psychosomatic response to the revelation of God's actions and heavenly secrets through the media of exotic visions, dreams and angelic beings is in itself a unique window of perception into the dimensions of his self and interiority. Moreover, the autobiographical nature of these vision reports—the unanimous emphatic 'I' voice ('I, Daniel'), the religious context of these reports (where an individual human encounters the heavenly beings) at strategic moments in the life of captivity and the exotic nature of those dreams/visions—evoke extreme emotive responses and impact the personality to an extraordinary extent.[75] Whether these impacts are considered pathogenic or therapeutic will shape one's reading in terms of the Danielic internal profile.[76]

74. Barbour, 'Character and Characterization in Religious Autobiography', p. 317.

75. It is for this reason the idea of 'dysfunctional seer' is proposed first in this inquiry.

76. 'Pathogenic' and 'therapeutic' are generally considered the two possible impacts of the text upon the reader.

b. *Voice and Interiority; Bakhtinian Polyphony and Selfhood*

1. *The foregrounding of the Danielic 'I' voice.*[77] An outstanding feature emerges in the first-person vision reports of chaps. 7–12. The descriptions of the visions are interwoven with the Danielic 'I'-voice. While the dreams and visions are all retold in a very meticulous, graphic, stunning and emotive-provocative manner (e.g. the description of the fourth beast in 7.7), Daniel's 'I' voice is always placed in the foreground of the reports. A close reading of the chapters further suggests that the prominence of the Danielic first-person voice is meant to provide coherence to his reports and express the continuity and self-engagement of his visionary experience. The construction, 'I was looking...and behold' (e.g. 7.7 [...חזה הויתי ואר]) or the variant (e.g. 12.5 'Then I, Daniel, looked. And behold...' [וראיתי אני דניאל והנה][78]) occurs at least 16 times in chaps. 7–12.[79] In strategic places where he discloses himself and shares with his readers his psychological and physical state, the emphatic, self-referential 'I, Daniel' (אנה דניאל) is used (7.15, 28; 8.27; 10.2, 7; 12.5), as an invitation to his readers into his inner feelings (i.e. fear, bewilderment, anxiety, struggles). As Fewell has insightfully stated, 'we do not even know if [Daniel] has second thoughts about anything because we are rarely ever told what he thinks'.[80] It seems that with the emphatic 'I', Daniel's primary objective is not so much to give authenticity to the reports or the details of the unfolding events (he is, in fact, told to keep the matter to himself [7.28; 12.4, 9] for it concerns the distant future [8.17, 26; 12.4, 9]). Rather, he has a need to express his inner emotional state. In other words, conveying his feelings to his first audience is an identifiable objective as reflected in the manner the visions are reported. The frequent use of the emphatic 'I' as well as the self-referential style of the vision reports collectively point to the intentional foregrounding of the Danielic 'I' voice within chaps. 7–12.

In a study devoted to vision and voice in Isaiah, Francis Landy has come to the conclusion that 'if vision suggests clarity and exteriority, voice evokes the interiority of the person and an intimation beyond the horizon'.[81] The foregrounding of the 'I' voice enables readers to expand the horizon of the text. Through this 'I'-window, we are able to look into the

77. The following two paragraphs are drawn from my 'Aspirant Sage or Dysfunctional Seer?', pp. 205-206.

78. As Berlin has suggested, the word הנה functions almost like an 'interior monologue', an internalized viewpoint that provides a kind of 'interior vision' expressed through the הנה. See Berlin, *Poetics and Interpretation of Biblical Narrative*, pp. 62-63.

79. 7.2, 4-5, 6, 7, 9, 11 (twice), 13, 21; 8.2, 3, 4-5; 10.5, 7, 8-10; 12.5.

80. Fewell, *Circle of Sovereignty*, p. 125.

81. Landy, 'Vision and Voice in Isaiah', p. 36.

inner life of Daniel, namely the emotional impact upon him of his visionary experience. As 'emotions are markers of the construction of the self',[82] the Danielic 'I' voice is a direct link into his interiority.

2. *Bakhtinian polyphony and selfhood.* Chapters 7–12 are also polyphonic texts. A multiplicity of speaking voices is heard through the four visionary reports (7.1-28; 8.1-27; 9.1-27; 10.1–12.13). With the foregrounding of the Danielic 'I' voice and its intention discussed in the last section, my inquiry here is focused on the ways a Bakhtinian reading of polyphony and dialogism may further expand the horizon of the readers and thus facilitate the emergence of a fuller and more sophisticated articulation of the Danielic interiority.

The Danielic 'I' voice is prominent in the first vision report (7.1-28). Daniel approaches one among those who stand by (v. 16) regarding the interpretation of his dream concerning the four beasts. In vv. 17-18, 23-28, Daniel reports the two-level interpretation. The dual voices in this chapter are cast in the form of two inquiries initiated by Daniel (vv. 16, 19) and their replies, first a pesher (v. 17) followed by a midrash (vv. 23-28). Unique to this first autobiographical vision report is the six occurrences (among a total of 16) of the Danielic introduction to the visions: 'Then, I, Daniel, looked. And behold' (including its variants in vv. 2, 5, 6, 7, 8, 13 and, partially, 21). Daniel's looking and beholding is at the core of his self-depiction. With the expression of distress and disturbance in v. 15 ('I, Daniel, was distressed in my spirit...and the visions of my head troubled me'), and the unspecified person that he approaches among those who stand by and asks him the truth of all this (v. 16), dimensions of the Danielic consciousness in the presence of another consciousness are revealed to us. With a little bit of imagination, facing his emotive needs and the urge to know more about the 'truth' (**יצִיבָא**, v. 16), he doubles himself up and creates a dialogic discourse (or imaginary-dialogue) with one among those who stand by in the form of a question (v. 16) and a two-level explanation (vv. 16, 23). This autobiographical vision report is concluded with an expression of the psychosomatic impact upon him: 'I, Daniel, my thoughts alarmed me greatly, and my face changed on me. But I kept the matter in my heart' (v. 28).

The second vision of a 'Ram and a Goat' (8.1-27) is remarkably intertwined with the multiplicity of speaking voices. Unique to this autobiographical visionary report are the numerous occurrences of the expression 'And I looked' (**ראה**) in the first twenty verses of the chapter (vv. 2, 3, 4, 6, 7, 13, 16, 20). What has been revealed to Daniel through 'seeing' is the focus

82. Cf. the discussions of 'Emotion and Self' in 2.b. and of 'The psychological impact of religious practice' in f.2. of Chapter 2.

of his self-presentation. The depiction is very meticulous (full of detailed directions and description of the ram and goat as well as the horns, vv. 3-14). The setting of the vision is apparently after the vision in chap. 7 (v. 2). The theme of 'seeing' is followed by 'hearing' and 'understanding'. Two dialogic speaking voices of the divine revelatory agents are introduced in v. 13, revealing to Daniel specific revelatory details regarding the desolation of the temple (v. 14). With Daniel's desire to understand the details of the vision, a third calling voice as well as the revelatory agent Gabriel's voice are cast in the context of the second pocket of dialogue (between the calling voice and Gabriel, vv. 16-17a). The fourth pocket of dialogue then follows between Gabriel and Daniel (vv. 17-26). Besides the Danielic 'I' voice that expresses a unique consciousness of a strong desire to understand, the presence of other consciousnesses is presented in the form of four pockets of dialogue—between the two Holy Ones (v. 13), between the Holy One and Daniel (v. 13b-14), between the calling voice and Gabriel (v. 16) and between Gabriel and Daniel (vv. 18-26). As discussed in Chapter 2, in essence, one can collapse the function between dialogue and monologue (all presented in Daniel's 'I'-voice) as they serve the same function.[83] At Daniel's request to know, the interpretation is revealed to him and his first audience dialogically. Whether imaginary or real, the full extent of the explanation of the ram, the goat and the horns takes the form of three peshers (vv. 20, 21, 22)—and thus emerges a dialogical truth. The Danielic consciousness together with other consciousnesses represented in the multiplicity of speaking voices provide layered meanings towards the interpretation of the vision.

Three sets of voices could be identified in chap. 9: the genuine 'I' voice of Daniel (vv. 2, 3, 4, 18-19, 20-21), the corporate voice of the exilic Jewish community (vv. 5-17) and the dialogue between the divine agent Gabriel and Daniel (vv. 22-27). This is a chapter of penitential prayer (vv. 1-21), followed by the revelation of the 'Seventy "Weeks' (vv. 22-27). The three voices represent three different perspectives on the vision. As Paul L. Redditt has noted, Daniel 9 is an expression of the self-understanding of the group standing behind the book of Daniel.[84] According to Bakhtin, voice also represents the embedded ideology or perspective. The first collective voice (vv. 5-17) explains why the full restitution promised in Jeremiah 25 and 29 have not yet materialized. The Danielic 'I' voice represents a perspective that calls for full confession in front of God. This Danielic 'I' merges with the corporate 'I' through the dynamics of corporate personality (vv. 2-4, 18-19 in the context of 5-17). The temporal indicators in vv. 20, 21, 23—'And while I was speaking and praying and

83. Cf. discussion under b.1. in Chapter 2.
84. See Redditt, 'Daniel 9', p. 236.

confessing my sins', v. 20 (ועוד אני מדבר ומתפלל ומתודה), 'And while I was speaking in prayer', v. 21 (ועוד אני מדבר בתפלה) and 'At the beginning of your prayers, the commandment came forth', v. 23 (בתחלת תחנוניך יצא דבר)—provide a strong sense of immediacy. Reading from this vantage point, Gabriel's dialogue with Daniel also represents a perspective that earnest prayer and confession can evoke the revelation of the timetable regarding the fulfillment of the end time events through the divine agent Gabriel. Through the group identity, the corporate and individual penitential prayers, and his intention of invoking the revelation of the end-time table, we witness a strong Danielic consciousness and a developing selfhood.

The last autobiographical vision report (10.1–12.13) concerns a 'Great War' (10.1). Unique to this vision is that, right at the beginning, Daniel in his 'I' voice shares with the audience the extreme psychosomatic impact the multi-layered vision has upon him (10.2-11, 16-18). This last vision also has a multitude of celestial figures intertwined with speaking voices (in the context of announcements and/or overlapping dialogues with different subjects, e.g. 12.5-6, 7-13). First, at the moment that Daniel is overwhelmed with terror and physically dysfunctional, a man dressed in linen with meticulous descriptions of his body, face, eyes and voice like the sound of a multitude (10.5-6) begins a conversation with Daniel (10.11-14). Next comes one who looks like a man (10.16, 18) and who begins an interactive dialogue with Daniel, strengthening him (vv. 17-19) and revealing to him events that will happen on the world stage as well as the rising and falling of the kings of the north and south in this 'Great War' (10.20–11.45). In chap. 12, we have an addition to the scene of two others standing on both sides of the river (12.5). One initiates a conversation with another one standing above the water and dressed in linen (12.6-7). Intriguingly, Daniel then joins the conversation as he overhears the answer 'that it (shall be) for a time, times and a half. And when they have finished breaking the power of the holy people, all these shall be finished' (12.7). Then another dialogue is developed (12.8-9) as a continuation of the first (between one standing on the shore and the one standing above the water [12.5-7]).

The multitude of celestial figures and multiplicity of speaking voices cast in the form of dialogues and monologues (10.2-11) exemplify the highly sophisticated structure of this vision report. Whether it is by an author writing pseudonymously who endowed the persona Daniel with certain character traits, or it is written by the autobiographer Daniel himself as a first-person report—readers cannot help but wonder about the intentional design behind this piece of literature. The Bakhtinian theories on polyphony and dialogism may provide some points of entry here. An interpretive link is found in 10.1b: 'The *understanding* (בינה) of the vision

came to him in a vision'. The autobiographer presents the 'understanding' of the vision—the *true* (אמת) message concerning the Great War (10.1b)—dialogically and through polyphonic means using monologues (e.g. 10.2-10; 12.5) developing into multi-voiced dialogues/conversations (imaginary or real, e.g. 10.11-21; 12.5-9), and the possible third-person projections of the first-person view in 10.8-11, 16-19 and 12.9-13. The meaning/understanding of the vision is multi-layered, and it takes a polyphonic approach to accommodate the plurality of perspectives in its explanation and reception. This, together with the other three autobiographical visionary reports, reveals a rather complex Danielic selfhood.

c. *Visionary Practices of Jewish Apocalyptists and the Danielic Self*

The discussion under 'Reading Strategy' in this chapter lays the groundwork for a consideration of the way one should read the Danielic psychosomatic responses against the background of the visionary practices of Jewish apocalyptists. Merkur, in his 'The Visionary Practices of Jewish Apocalyptists' has identified three such practices in Daniel. *First*, the induction of ecstasy through mourning is portrayed more fully in Dan. 9.3-4, 20-22; 10.2-5.[85] *Second*, the induction of an alternate psychic state such as terror is alleviated through prayer.[86] Jewish apocalypses often mention adverse reactions to visionary experiences: fear (Dan. 7.15, 28), lying ill for several days (8.27); being gripped with terror when beholding monstrous beings and places (2.31; 4.5; 7.7, 19); bowing in obeisance before terrifying angels (8.17); pain and the inability to speak (10.15-16); unconsciousness (8.18; 10.8); and physical trembling or shuddering (10.10). In many cases, seers were not simply bidden to stand but were helped to their feet (8.18; 10.10).[87] *Third*, the apocalyptists induced their visions to manifest traditional themes, topics and motifs. In this sense, they could select topics for revelation—Merkur cited Daniel 9 as exemplary of such literary presentation.[88] The chapter can be interpreted as verbal meditations. Daniel 9 involves preparations of 'prayer[89] and supplications...fasting and sackcloth and ashes' (9.3). The induction of prayer and fasting invokes the revelation of the 'seventy sevens' by Gabriel in terms of the outlining of

85. Merkur, 'The Visionary Practices of Jewish Apocalyptists', pp. 322-24.

86. Merkur, 'The Visionary Practices of Jewish Apocalyptists', pp. 333-34.

87. Merkur, 'The Visionary Practices of Jewish Apocalyptists', p. 334.

88. Merkur, 'The Visionary Practices of Jewish Apocalyptists', pp. 338-39. Merkur has used the night visions of Dan. 7 as a demonstrated example of 'the seer's practiced visualization, or imaginative constructions of mental images, in order to incubate inspirations that took visual form' (p. 339). For detailed analysis of the textual presentation of this chapter, see, pp. 339-41.

89. As pointed out by L.F. Hartman and A.A. Di Lella, *The Book of Daniel* (Garden City, NY: Doubleday, 1977), p. 248.

the chronology of the end-times (vv. 20-27). The central theme was a reinterpretation of the seventy years as mentioned in the prophecy of Jer. 25.11-12. As discussed in the previous section, the temporal indicators in vv. 20, 21, 23 suggest a strong notion of immediacy. Through prayer and fasting, the seer is able to evoke the revelation of the 'seventy sevens' through the divine agent Gabriel. Apparently, it also provides a good support for Daniel's adherence to the visionary practices of Jewish apocalyptists.

Zeroing in on the core issue here, the question is not so much whether or not Daniel performs these visionary practices mechanically as customary rituals, but the extent to which Daniel is free to engage his whole psyche affectively—his emotions, psychosomatic reactions and cognition (inner thoughts, e.g. 'I was considering' [משׂתבל הוית], 7.8)—markers of the construction of his selfhood. Engagement of visionary practices is not necessarily devoid of affective impacts. The emphatic Danielic 'I' voice, the rather explosive emotive reactions and the highly sophisticated techniques of presentation showing his own consciousness in the presence of the other consciousnesses collectively support the emotions that are uniquely Danielic.

d. *Seeing and Experiencing*[90]

The prominence of the Danielic 'I' in the two realms—seeing and emotive-experiencing (the emphatic 'I, Daniel' followed by expressions of his psychological and physical states)—provides directives to the focus of my reading. Seeing and emotive-experiencing are intricately connected in Daniel's visionary experience. To a certain extent, the four visions resemble each other, sharing a common developmental theme. Beasts/kings/kingdoms rise in succession and fall in sequence (7.15-25; 8.19-25; 9.20-27; 10.1–12.3). They claim sovereignty and rebellion against God and God's representatives (7.21-25; 8.24; 9.25b-26; 11.21-45). At the end, the succession of monarchs culminates each time with a particularly impudent and destructive figure (7.23-24; 8.23-25; 9.26; 11.36-38).[91]

1. *Seeing.* As in the case of the telling of Nebuchadnezzar's dream in chap. 2, Daniel has to physically 'see' the dream ('During the night the mystery was revealed to Daniel in a vision', 2.19) before it could be told to the king. In the visions that follow in chaps. 7–12, the seer is never told to report what he has seen to any of the kings (Belshazzar [chaps. 7–8], Darius [chaps. 9–11] and Cyrus [chap. 10]). He is told to keep what he has seen to himself

90. The following two sections are adopted from my 'Aspirant Sage or Dysfunctional Seer?', pp. 206-207.

91. Fewell, *Circle of Sovereignty*, p. 119.

instead (7.28; 8.26; 12.9). The seer is often frightened by the magnitude of horror associated with the images (e.g. 7.7, the fourth beast is 'fearful and terrifying, and exceedingly strong'). Extreme terror seizes him as he watches the rage of war between the ram and the goat ('While I, Daniel was watching...' 8.15; 'I was terrified and fell prostrate' 8.17a) and he loses his consciousness ('I was in a deep sleep with my face to the ground', 8.18, 10.9). The desire to continue looking and watching (e.g. 7.11, 13, 19; 8.3-5, 15) and its subsequent outcome 'troubles' him (7.15, 28). It takes away his strength and makes him sick (7.28; 8.27; 10.7-10).

2. *Emotive-experiencing.* Two persistent desires are prominent in the vision report: (1) the compulsion to keep watching and (2) the constant urge to comprehend. *Seeing* is part of Daniel's *emotive-experience.* Psychological states of feeling such as fear and distress are manifested (7.15, 28; 10.7), and affective behaviours (trembling feet and hands [10.10-11], losing consciousness [8.18; 10.9]) prevail. Accompanied by physiological changes (his face turned pale [7.28; 10.8], he becomes sick and loses strength [8.27; 10.8]), the figure of a dysfunctional seer emerges. Using *emotive-experiencing* as a reading lens, I seek to focus sharply on the dilemma that Daniel experiences as he seeks to fulfill his role as a sage and recipient of the divine visions.

Four paradoxical themes converge in chaps. 7–12: (1) the sage's constant urge to understand more of the full extent of the visions (7.8, 16, 19-20; 8.5, 15; 12.6b, 8), (2) the expectation that he comprehends (8.17b; 9.22-23, 25; 10.1; 12.10b), (3) Daniel's inability to understand (8.27; 12.8a) and (4) the charge to close and seal up the visions and keep them to himself (7.28; 8.26; 12.4, 9). In coping with these ironies, a dilemma is created and new depths of the Danielic internal profile emerge.

Chapter 8 is a capsule of the presence of these four converging themes. While watching the rage of war between the ram and the goat (vv. 4a, 15) and seeking to understand (vv. 5, 15a), he is overwhelmed with fear ('I was terrified and fell prostrate' v. 17). Then Gabriel is charged to reveal the meaning of the vision to Daniel, and he is expected to understand it ('Gabriel, tell this man the meaning of the vision...he said to me, Discern, O son of man, for the vision is for the time of the end', vv. 16-17). As a recipient of the divine interpretation, Daniel reacts in the most inappropriate way—he is in a deep sleep with his face toward the ground (v. 18). He is further instructed to 'seal up the vision for it concerns the distant future' (v. 26). The irony is intensified as Daniel, in his emphatic 'I' voice ('I, Daniel'), said, 'I was astonished by the vision...it was beyond my understanding' (v. 27). The emotive state of despair (failing to live up to one's expectations in spite of his desire to understand and Gabriel's effort to explain) and exhaustion are compounded by the dilemma of the charge to

keep the vision to himself only (v. 26b). After lying ill for several days, he still has to get up and attend to the king's business as usual (v. 27).

The full impact of Daniel's visionary experience may best be explained in his vision of the illuminate man (chap. 10). He is overwhelmed with terror (v. 7). His hands, knees and feet tremble (vv. 7, 10-11) and all his strength is gone (vv. 8, 17) to the extent that his face turns deadly pale and he can hardly breathe (vv. 8, 17b). The condition of helplessness (vv. 8b, 16b) is intensified with the description that he is in a deep, deep sleep while listening to the man (v. 9). His expected role as a sage and seer is cast in sharp contrast with descriptions of his speechless and helpless emotive state (v. 15).

To take Daniel on his own terms and immerse myself in the visionary experience of Daniel is an exhausting and emotive-explosive experience. Towards the end of the journey, the figure of a suffering seer and a weak and dysfunctional sage emerges. As windows into his inner being are made available through his visionary experience, he becomes an increasingly full-fledged but complex character.

e. *Comparing the Public and Private Daniel*[92]

No Danielic characterization is complete without a comparison between the public (chaps. 1–6) and private (chaps. 7–12) Daniel. The twelve chapters are not arranged in chronological order. The visions in chaps. 7 and 8 occur during the reign of Belshazzar, presumably before the events of chap. 5. Chapters 9 and 6 take place during the reign of Darius. The last vision (chaps. 10–12) occurs during the reign of Cyrus. An arrangement of the chronology of the chapters has important bearing on the Danielic self in that his public and private selves are simultaneously revealed within the same temporal timeframe. While he functions publicly as a distinguished sage with insight, intelligence and outstanding wisdom to interpret dreams (5.12, 14), he simultaneously admits that the vision is beyond his understanding (8.27). Deeply troubled (7.15, 28) and exhausted by his own visions (8.27), he lies ill for several days (8.27). Yet he still has to get up and attend to his public functions—the king's business (8.27). In his private self, he has to keep the matter (troubled thoughts) to himself (7.28). As Fewell has observed, the setting in chaps. 7 and 8 lends further irony and depth to the scenario in chap. 5.[93] Another sharp contrast prevails as we compare the two Danielic selves. In chap. 5, a bold, self-confident Daniel confronts a

92. Some of the perspectives here are adopted from my 'Aspirant Sage and Dysfunctional Seer'.

93. Fewell, *Circle of Sovereignty*, p. 121.

weak and frightened Belshazzar. Yet in his private life, his fear is described in very much the same manner as the king (cp. 7.15, 28; 8.17, 27 with 5.6, 9-10).

Through the chronological advancement of the chapters, the Danielic 'individuality' (or to a certain extent, his selfhood) is developing from a strong group identity—a plural-self in chaps. 1–6—to a deepening selfhood as represented in chaps. 7–12. Daniel's public self as portrayed in chaps. 1–6 is the epitome of self-confidence—an aspirant sage. He climbs the political ladder from a captive prisoner to the prime minister of the whole kingdom (2.28).[94] The summary appraisal in 6.29 [28] best captures the accomplishment of the public Daniel: 'So this Daniel is made prosperous in the reign of Darius, and in the reign of Cyrus, the Persian'. Yet the portrait of a weak, frightened, helpless, speechless, strength-less and dysfunctional seer in chaps. 7–12 presents a paradoxical contrast between the Danielic public and private 'self'.

A closer look at the inner conflict of the personality suggests the idea of *cognitive dissonance*. Daniel's ability to understand visions and dreams of all kinds is a gift from God (נתן in 1.17). He distinguishes himself among the administrators and satraps by his exceptional qualities (6.3). Living through his own visionary experience as self-presented in chaps. 7–12 places him at the disjunction of his expected role as an outstanding sage and his lived experience as a dysfunctional seer. This condition of cognitive dissonance may account for the emotional upheaval and symptoms of physical illness that the private Daniel is suffering. Yet if the overarching narrative framework in 6.29 [28] and 12.13 is intentionally structured, the disharmony between his private and public selves can be compensated by the promissory charge in 12.13: 'But you, go on to the end, and you shall rest and stand in the lot at the end of the days'.

5. *From Reader's Emotive Experiencing to the Danielic Internal Profile*

Construction of the Danielic internal profile occurs at the intersection between text and reader. Engaging the text of Daniel entails taking the event of reading as emotive-experiencing.[95] Psychological biblical studies involve the merging of the horizon of the world in front of the text and the world of the text. What is taking place in this 'fusion' is vibrant and diverse. They ask how a reader is affected by reading and what cognitive

94. Fewell, *Circle of Sovereignty*, p. 126.

95. As Goldingay has suggested, the best approach to Daniel is to take him on his own terms and immerse ourselves in the visionary experience as he describes it (*Daniel*, p. xl).

and meaning-making processes go into the act of reading. As Schuyler Brown puts it, 'a responsive reader is able to penetrate, through the service level of the text, to those deep structures which powerfully engage his or her unconscious feelings'.[96]

With the paradoxical portrayals and sharp contrasts between the public and private Daniel, a readerly question emerges—can the public and private Daniel be read as a unified person? With the 'I'-window as our port of entry, uncovering the Danielic 'internal profile' still entails a detailed textual analysis and a comparative activity between the two selves—public and private. Kille's conclusion to his reading of Jacob along the journey of 'individuation'[97] provides some directives for the reader's role in the act of 'uncovering':

> The story of Jacob [Daniel] is, in a sense, the story only for Jacob [Daniel]; it cannot be simply generalized into universality. On the other hand, the reason Jacob [Daniel] remains such a vivid figure for us is because this character mirrors back to us something that is recognizably human, something that we know (or have the potential to know) in our own lives and experience. The power of archetypes is that they inexhaustibly unfold in each human life, weaving together the individual and the communal into an ever-changing whole... The story of Jacob [Daniel] touches us as do all stories that move us, by awakening within us our own inner archetypes and offering us an opportunity to enter our own depths.[98]

As I immerse myself in the Danielic visionary experience, something very intriguing happens. Yes, the world of Daniel is full of conflicts, turbulence, rising and falling of kings/kingdoms in the course of human history and beyond. It is also a world of archetypal imagery embedded in dreams and visions. Yet, as I penetrate through the service level of the text and zoom in to those deeper structures, I have been powerfully drawn to the internal world of Daniel—his 'private 'self'. In other words, as the text engages my unconscious feelings, I naturally bypass the turbulent external world of Daniel and touch his inner feelings through the transference of identity. My reading takes me from the Danielic public 'self' as an aspirant sage to my public role as a theological educator and from his private 'self' as a suffering and dysfunctional seer to aspects of my inner life.

Daniel's interior world is a world of paradoxes. Daniel asks but cannot comprehend the answer; he wants to know but fails to understand; he sees

96. S. Brown, *Text and Psyche: Experiencing Scripture Today* (New York: Continuum, 1998), p. 26.

97. In Jungian psychology, 'individuation' is described as the process by which a person becomes fully the individual he or she can be. See Kille, 'Jacob: A Study in Individuation', p. 66.

98. Kille, 'Jacob: A Study in Individuation', p. 81.

but cannot perceive; he hears but is unable to respond. His 'I' voice is heard everywhere, and it makes me pause every time it is uttered. As I *re-live* the Danielic conflicting emotions and appropriate them to my own/collective *lived experience*, I face the same dilemma of my inability to function well and live up to my role expectations.

The Danielic internal profile is complex, multi-faceted and has profound depths. Coping with the disjunction between his role-expectation (as an aspirant sage) and his lived experience (often portrayed as a dysfunctional seer) points to an inner life that requires some depths. The dilemma regarding his endowed abilities and his experienced disabilities puts him in a constant pathogenic, psycho-physical state. His felt emotions are, at times, intense. Thus walking through this path of emotive-experiencing has been exhausting! Yet, at the end of the journey, what has been able to calm the tormented soul has the same soothing effect upon all readers who share slices of the reality of the Danielic experience: 'But you, go on to the end; for you shall rest and stand in your lot at the end of the days' (12.13). It is a serene but assuring hope.

4

Uncovering the Isaian Personality: Wishful Thinking or Viable Task?

1. *Reading Strategy*

Uncovering the internal profile of the Isaian personality—the challenge of this undertaking is well articulated in the title of this chapter. It also explicates the imperatives behind the present task. Christopher R. Seitz's summary towards the end of the 1980s best captures the state of the inquiry until the most recent past.[1] For him, 'attempts to pull a prophetic figure out of 2 Isaiah have proven difficult, and out of 3 Isaiah, *nearly impossible*'.[2]

a. *The Isaian Personality: Current State of the Inquiry and Prospects*

As surveyed in Chapter 1, traditional approaches (biographical, sociological, theological and psychological/psychoanalytical) to the personhood of the prophets are governed by a variety of goal-oriented interests, primarily the 'identity' and 'prophetic consciousness' issues. This is evident in the spectrum of research done along and adjacent to this line of inquiry and the variety of methods employed.[3] To various extents, these endeavours

1. For example, employing the Bakhtinian theory of 'polyphonic hero' in his thesis, Williams (*A Dialogic Reimagining of a Servant's Suffering*) pursues a reading strategy that re-imagines the internal discourse of the 'servant' in Second Isaiah as a 'polyphonic hero'—a literary character that is constituted entirely by dialogue in the multi-voiced Second Isaiah (i.e. by discourse addressed to him or directly concerning him, spoken by him or spoken about him by others). Attempts like this open up new windows for inquiries into some dead-end issues. I believe with the Bakhtinian thoughts and theories gaining a firm footing in the field of biblical studies, newer ports of entry to revisit older issues will be made available to the curious and inquiring mind. At times, the questions that constitute the quest are more valuable than the answers that would settle the issues. Personally, I find imagining and employing the Bakhtinian theories have the capacity to inspire the 'asking of questions'—thus providing methodological reading tools for the inquiry. See, for example, Paul S. Evans, 'The Hezekiah–Sennacherib Narrative as Polyphonic Text', *JSOT* 33 (2009), pp. 335-58; Christopher B. Hays, 'The Silence of the Wives: Bakhtin's Monologist and Ezra 7–10', *JSOT* 33 (2008), pp. 59-80.

2. Seitz, 'Isaiah 1–66', p. 120 (italics mine).

3. See Chapter 1 nn. 2 and 3.

have collectively provided a methodologically workable agenda for inquiries into aspects of the personality of the prophets. While synchronic-oriented portraitures of the persona of Jeremiah[4] abound in the past two decades,[5] the personhood of Isaiah has received little (if any) attention thus far. Recent psychological and psychoanalytic advances have open up new methodological paths for inquiries into the selfhood and dimensions of the prophetic inner life/depth. Reference works on the personality of the prophets Jonah, Jeremiah and Ezekiel;[6] and the collected essays in the edited volume of Sparks and Edinger[7] have undertaken a huge step in employing (primarily) psychoanalytic theories towards personality studies with inspiring perspectives and promising results. These endeavours are, at times, rather speculative and distant from the text. In the search for a paradigm that reaches into the interiority of Isaiah, I seek to embrace a three-world approach as well as to read with a psychological lens of the fifteen identifiable 'I'-passages. *Imagination* will be an important reading tool especially in view of a variety of genres (including narrative and poetry) represented in the 'I'-texts. The multiplicity of speaking voices and the difficulty of their identification and delineation are 'given' facts. The Bakhtinian theories on polyphony and dialogism are found to be valuable reading perspectives. However, I have found the Bakhtinian theories to be rather philosophically oriented. Psychological perspectives (e.g. human emotions)[8] are absent even in the Bakhtinian discourse on the dynamics of the dialogic self.[9] My objective is to integrate literary, psychological and

4. They are devoted to the so-called Confession of Jeremiah (Jer. 11–20).

5. See, for example, Polk (*The Prophetic Persona*), who has set a milestone in prophetic research on the personhood of the prophets in general, and of Jeremiah in particular. Specific to his approach is what he describes as 'synchrony and intentionality' (cf. pp. 8-18).

6. For example, LaCocque, 'The Story of Jonah', in Rollins and Kille (eds.), *Psychological Insight into the Bible'*, pp. 166-70, and 'A Psychological Approach to the Book of Jonah'; Merkur, 'Reading the Prophecies of Jeremiah through a Psychoanalytic Lens'; and John Schmitt, 'Psychoanalyzing Ezekiel', in Ellens and Rollins (eds.), *Psychology and the Bible*, II, pp. 83-92, 141-84, and 185-202. To various extents, these endeavours are quite speculative and distant from the text.

7. Edinger and Spark (eds.), *Ego and Self*.

8. 'Emotion' in this monograph, is taken as a key 'port of entry' into the internal profile of three Hebrew personalities under investigation. See also, Kuhn, *The Heart of Biblical Narrative*, for an appeal to rediscover the role of 'emotions' in biblical studies.

9. Cf. the papers presented at the Fifth International Conference on the Dialogical Self, Cambridge, UK, 26–29 August 2008. See also the following literature integrating psychology with the Bakhtinian theories on dialogical self: João Salgado and Hubert J.M. Hermans, 'The Return of Subjectivity: From a Multiplicity of Selves to the Dialogical Self', *Applied Psychology: Clinical Section* 1 (2005), pp. 3-13; Henderikus J. Stam, 'The Dialogical Self and the Renewal of Psychology', *IJDS* 1 (2006), pp. 99-117; John Barresi,

philosophical interpretive tools and operate within the imaginative space between reader and text.

b. *Unity and Inner Hermeneutical Dynamics*[10]

With the emerging literary currents in the last decade, Isaian studies have developed new approaches in 'reading strategy' and in 'inner hermeneutical dynamics.' Essential to any 'both-diachronic-and-synchronic' approach[11] to biblical personality portraiture is coming to terms with the issue of the authenticity and the overarching coherence of the book. Specific to the Isaian personality is the long-debated unity issue. J. Clinton McCann's recent article, 'The Book of Isaiah—Theses and Hypotheses—Critical Essay',[12] offers a comprehensive synthesis of the current state of the inquiry. A major consensus among Isaian scholars is that the book should be read and interpreted as a unity, and this unity is a complex one.

The idea of this Isaian 'unity' differs among scholars. While affirming that unity does not mean uniformity in the case of Isaiah,[13] the different processes (editorial or redactional) in arriving at this unity and the diverse interest-driven approaches to the unity issue (e.g. the pan-Isaianic language and themes) underscore the nature and extent of this 'complexity'.[14]

'From "the thought of the thinker" to "the voice of the speaker": William James and the Dialogical Self', *Theory and Psychology* (2002), pp. 237-50.

10. Perspectives and sections under this topic are taken from my 'Uncovering the Isaian Personality', esp. pp. 83-84.

11. In his *The Prophetic Books and their Theological Witness*, Steck calls for both a diachronic and synchronic reading of Isaiah as he identifies the task as 'more precisely a *historically inquiring synchronic reading'* of the book (p. 20 [italics mine]). As with the personality of Daniel, my own adaptation of this 'historical inquiry' is through looking into the psychology of the first audience/recipients.

12. J. Clinton McCann, 'The Book of Isaiah—Theses and Hypotheses—Critical Essay', *BTB* 33.3 (2003), pp. 88-94.

13. On the basis that this 'complexity of the unity' exists as a result of the editorial and redactional processes; cf. D.M. Carr, 'Reaching for Unity in Isaiah', *JSOT* 57 (1993), pp. 61-80; P.D. Quinn-Miscall, *Reading Isaiah, Poetry and Vision* (Louisville, KY: Westminster/John Knox Press, 2001).

14. For a perceptive survey of the different approaches to the unity and thematic coherence of the book of Isaiah, cf. H.G.M. Williamson, *The Book Called Isaiah: Deutero-Isaiah's Role in Composition and Redaction* (Oxford: Clarendon Press, 1994), Chapter 1; Gene M. Tucker, *The Book of Isaiah 1–39: Introduction, Commentary, and Reflections* (NIB; Nashville: Abingdon Press, 2001). Tucker expounds on the four major thematic coherences observed by Isaian scholars, such as 'a light to the nations' (proposed by R.E. Clements, 'A Light to the Nations: A Critical Theme of the Book of Isaiah', in James W. Watts and Paul R. House [eds.], *Forming Prophetic Literature: Essays on Isaiah and the Twelve in Honour of John W. Watts* [JSOTSup, 235; Sheffield: Sheffield Academic Press, 1996], pp. 57-69); the theme of 'kingship' (Williamson, *The Book Called Isaiah*); 'Zion' (C.R. Seitz, *Zion's Final*

Themes such as the reference to God as 'the Holy One of Israel', the significance of Zion, the centrality of sin and forgiveness, 'the meta-historical final events', and the role and destiny of the nations[15] could be identified within the sixty-six chapters. No single or direct adaptation of the results in the past suffices for a reading strategy that seeks to embrace a three-world approach to the Isaian personality. However, these observations have collectively attested to the existence of a certain degree of thematic unity as well as coherence within the sixty-six chapters.

c. *A 'Historically Inquiring Synchronic Reading' and the Coherence of the Character*[16]

With regards to the personhood of Isaiah, inquiry into the psychology of the first audience may serve as a 'point of entry'.[17] As in the case of the book of Daniel, again, I am going to undertake 'a historically inquiring synchronic' reading proposed by Steck,[18] and build on the contribution of Seitz in the past decade. Seitz, while affirming the book of Isaiah as a book of 'paradoxical linkages',[19] he offers a new paradigm for the authorship and unity issues of Isaiah and the man as a biographical figure in his 1999 work.[20] He has convincingly argued from a distinct angle of vision—the

Destiny: The Development of the Book of Isaiah: A Reassessment of Isaiah 36–39 [Minneapolis: Fortress Press, 1991]); and the theme of 'exodus' (Marvin A. Sweeney, *Isaiah 1–39: With an Introduction to Prophetic Literature* [FOTL, 41; Grand Rapids: Eerdmans, 1996]). Cf. also Carr, 'Reaching for Unity in Isaiah', where he argues for the unity of the book with the notion that certain programmatic texts (Isa. 1; 35.1–40.8; and 65–66 signal the presence of an overarching structure that forms the essential literary context for interpretation of the book's individual parts. In one of the latest commentaries on Isaiah (John E. Goldingay and David Payne, *Isaiah 40–55: A Critical and Exegetical Commentary* [ICC; London: T. & T. Clark, 2006]), the authors view chaps. 40–55 as an integral part of the book. Chapters 40–55 came into being as part of a process that also brought into being chaps. 1–39 and 56–66. At some point its different parts were designed to be read together. This final unity of the book is further supported by its pan-Isaianic theological themes. Arguments for the 'ideological unity' are represented in Antti Laato's *'About Zion I Will Not Be Silent': The Book of Isaiah as an Ideological Unity* (CB.OT, 22; Stockholm: Almqvist & Wiksell International, 1998).

15. See Steck, *The Prophetic Books and their Theological Witness*, pp. 20-65. Cf. also M.A. Sweeney, 'The Book of Isaiah as Prophetic Torah', in R.F. Melguin and M.A. Sweeney (eds.), *New Visions of Isaiah* (JSOTSup, 214; Sheffield: Sheffield Academic Press, 1996), pp. 64-65, for a summary; C.R. Seitz, *Isaiah 1–39* (IntBC; Louisville, KY: John Knox Press, 1993), pp. 3, 16-17, and 261-66.

16. Large sections under this topic are taken from my 'Uncovering the Isaian Personality', esp. pp. 85-87.

17. As suggested by Ellens, 'Guest Editorial', p. 98.

18. Steck, *The Prophetic Books and their Theological Witness*, p. 20.

19. Seitz, *Isaiah 1–39*, p. 17.

20. Seitz, 'Isaiah and the Search for a New Paradigm', pp. 97-114.

'acceptance of the original community' (or 'a theology of reception').[21] This acceptance is based on two factors: (1) the community's acknowledgment of the divine origin of the book (that it is from God, with the book of Isaiah as the inspired *object);* and (2) the recognition of a larger coherence (or the overarching perspective) prevailing within the sixty-six chapters.[22]

First, shifting the focus from the authenticity of Isaiah—the *prophet* to the *book* of Isaiah as the inspired *object*—it is in essence a move from a diachronic to a synchronic reading—that is, the book's presentation of the prophets. The fifteen 'I'-passages spread out through the traditional three divisions of the book (chaps. 1–39; 40–55; 56–66) represent three distinct genres:[23] first-person narratives (6.1-13; 8.1-18), prophetic oracles/speeches (15.1–16.14; 21.1-12; 22.1-15; 24.1-23) and poetry/songs (5.1-30; 25.1-12; 26.1-21; 40.1-8; 49.1-6; 50.4-9; 51.17-23; 61.1-11; 63.7-9). Unique to Isaiah is the absence of the so-called sandwich-structure 'Messenger Formula',[24] the presence of heavily laden poetic materials (especially in chaps. 40–66) and the multiplicity of speaking voices within the fifteen 'I'-passages (in this sense, they are multi-voiced texts).[25] As a character, Isaiah plays a minor background role in the third-person narrative section of the book (chaps. 36–39). However, in the literary context of the fifteen "I'-passages, especially in the first-person narratives of 6.1-13[26] and 8.1-8, the Isaian 'I' voice is placed on the foreground, and he emerges as a main character in these chapters.

Consistent with the rest of the prophetic corpus, the four oracles/speeches (15.1–16.14 [15.1; 16.13]; 21.1-12 [vv. 1, 17]; 22.1-25 [vv. 1, 25]; 24.1-23 [v. 1]) all attest to their divine origin. While more than half of the 'I'-passages are poetic, the emotional theory of Hebrew poetry construes them as the spontaneous outpouring of powerful feelings[27] (the case in point is the Isaian emotions and feelings). The same emotive impact would have been at work upon the audience/recipients of the original commu-

21. Seitz, 'Isaiah and the Search for a New Paradigm', pp. 107-13.

22. Seitz, 'Isaiah and the Search for a New Paradigm', pp. 107-13.

23. I will identify other subgenres (like drama, oracles against foreign nations [OAFN], the so-called little apocalypse) in my reading of the fifteen passages.

24. Cf. Amos 1–2.

25. The analysis of the genuine Isaian voice among the multiple voices within each 'I'-passage as well as the highly sophisticated technique in the Isaian self-presentation will be analyzed and discussed in the later sections.

26. 6.1-13 has often been referred to as the first-person call report. I will seek to offer a 'dramatic' reading of the chapter which may provide not only an alternative reading but a sharply defined angle of aspects of the Isaian interiority.

27. For a discussion of the theories on reading Hebrew poetry, cf. Petersen and Richards, *Interpreting Hebrew Poetry*, p. 12; Abrams, *The Mirror and the Lamp*, pp. 3-29. See also Trible, *Rhetorical Criticism*, pp. 10-13 for a precise analysis.

nity as well as the contemporary readers. Reading the poetry portion of the Isaian 'I'-passages in the literary context of the language of religious faith (e.g. prayers, thanksgivings and praises) as emotive language, the Isaian 'I'-voice would have engaged the intellect and emotion of the original community, and it would have appealed to them as a coherent 'I' attached to the personhood of Isaiah, the prophet.

Second, the recognition of a larger coherence within the sixty-six chapters has been approached from a variety of angles, from the search for an overall macro-structure to the identification of pan-Isaianic language and themes. With the presence of contrasts and contradictions throughout the book, redactional activities are evident.[28] Several of the 'I'-passages (esp. chaps. 6; 8; 40) are located at crucial places where intentional hermeneutical links have been established.[29] Since the 'I'-passages are spread sporadically throughout the book, a reading with attention to the intentional hermeneutical dynamics suggests a promising, coherent portrait of the Isaian personality. In essence, depending on which level of coherence one is focusing on, the sixty-six chapters do exhibit elements of coherence within the inner hermeneutical dynamics. Simply put, one can easily distance oneself from the diachronic issues and come up with a certain degree of unity and authenticity for the 'I' voice represented here.

What, then, are the psychological implications to the first-audience as they listened to the authentic 'I'-voice of Isaiah? Inspired by Steck, I am going to undertake a 'historically inquiring synchronic reading' as a heuristic reading strategy for the 'I'-passages. As far as the personhood of Isaiah is concerned, the locus of my investigation is based on the developmental aspect of the Isaian personality through conscious diachronic reading.[30] From the embedded anxiety and dilemma he received at the time of his call (6.1-13) and the notion of divine constraint in fulfilling God's command (8.1-18),[31] to the explosive, emotive responses (21.3-4, 10;

28. McCann, 'The Book of Isaiah—Theses and Hypotheses'. See also n. 12 above.

29. For example, chap. 6 can be read in relation to chap. 40 (the commissioning). Chapter 40's pivotal location in relation to the 'vision' marks the transition from the old setting to the new—the future community of receptive audience. This observation provides hermeneutical clues in reading chaps. 49 and 50. Moreover, when chap. 8 is read in the context of 7.1–9.6 and in relation to chaps. 36–39, it brings to the foreground the contrast between the two kingly images in times of crisis.

30. Note that a precise historical setting is provided in all the narrative portions of the 'I'-passages (6.1; 8.1-4), and to a certain extent, in all the prophetic oracle/speech sections (15.1–16.14; 21.1-12; 22.1-15; 24.1-23). To a limited degree, the historical setting can be detected from the poetic portions (5.3, 14, 19; 26.1-21; 40.1-8; 49.1-6; 50.4-9; 51.17-23; 61.1-11; 63.7-19).

31. The succinct description of the events, and the way that this coherence is attained (by connecting the events with 'consecutive *waws*') give the impression that

22.4) and the repressed emotions and feelings of helplessness in fulfilling his role as a watchman (21.6-9, 11-12), further extending to the spontaneous outpouring of his powerful feelings and emotions through the language of religious faith in the poetic portion of the 'I'-passages, some sort of developmental dynamics can be detected. In other words, with the existence and continuum of the textual indicators, the Isaian personality is developing and approaching 'individuality'.[32] This new line of inquiry offers real potential towards uncovering the Isaian selfhood, and it also illustrates the general direction as I work on each individual 'I'-passage.

d. *Meaning through Genre: Biblical Genres Represented in the Fifteen 'I'-Passages*
Meaning through genre is a sound hermeneutical principle. In hammering out a tailor-made reading strategy, it is to be noted that a variety of biblical genres are represented in the fifteen 'I'-passages, and they can be further divided into subgenres. This observation entails a reading strategy that takes into account the wealth of the literary means and contexts through which dimensions of the Isaian personality are self-presented: song (5.1-30); drama (6.1-30); narrative (8.1-18); prophetic judgment oracles (15.1–16.14; 21.1-12 [Oracles Against Foreign Nations]; and 22.1-15); little apocalypse (24.1-23; 25.1-12; 26.1-21); and those within chaps. 40–66 are all poetic in mood and structure (40.1-8; 49.1-6; 50.4-9; 51.17-23; 61.1-11; 63.7-19). As far as textual analysis is concerned, there is no single set of analytical methods applicable to the reading of all. One has to employ a whole slate of analytical tools and strategies. The engagement of one's mind, will, emotion and imagination is required in embracing such a demanding and exciting task—through Isaiah's own 'I' voice as represented in the multi-literary contexts of drama, love song, narrative, judgment oracle, apocalyptic vision and poetry. Therefore, a multi-faceted and multi-layered Isaian internal profile may emerge.

e. *Reading the 'I' Texts Tri-focally: The Meeting/Melting point of Literary Studies, Psychology and the Empirics of Reading*
As discussed in the previous sections, the polyphonic nature of the 'I'-texts (e.g. 21.1-12; 49.1-6) imposes certain challenges on our task. It is complicated by the difficulty in identifying the different speaking voices within

the entire process follows God's instruction and serves his purpose. The notion of divine constraints is more explicitly brought to the foreground in the monologue of v. 11.

32. Cf. F.W. Burnett, 'Characterization and Reader Construction of Character in the Gospel', *Semeia* 63 (1993), pp. 1-28. Burnett argues for the legitimacy of reader's construction of the characters as 'person'. Provided that there are sufficient and continual textual indicators, characters in biblical texts could be read as real persons with developing 'individually' (p. 19).

each multi-voiced 'I'-text. In this sense, the Isaian character behind the 'I'-voice can be perceived as a 'fluidic' figure in the presence of the other voices. Given the ideas and perspectives discussed previously—on the functions and interrelatedness of voice and interiority (Landy); (unmerged) voice and ideology (Bakhtin and others); the collapsed distinction between monologue and interior/imaginary dialogues (Alonso Schökel and Sternberg); and the dynamics of the dialogical self in the presence of the 'others' (Bakhtin and others)[33]—the strategic issue for our investigation is, therefore, whether the presence of the other speaking voices underscores dimensions of the Isaian personality through his genuine 'I' voice. As a macro reading strategy, I am proposing here a trifocal reading lens; it is found at the meet/melt-ing point of literary studies, psychology and the empirics of reading.

1. *Identification of the speaking voices.* A number of the 'I'-texts are multi-voiced texts. Many have recognized the difficulty of marking precisely the multiple-speaking voices within the polyphonic texts of the book on the one hand, and the often fluidic transition between Isaiah and God's voices (particularly in chaps. 40–66) on the other. As Samuel A. Meier has remarked, 'In Isaiah 40–66...the poet's voice has become the voice of God in most of the text, but the mechanism of this revelation remains undisclosed, apparently of no significance to the writer'.[34] The Bakhtinian perspectives on polyphony and dialogism shape the way we identify the speaking voices and their functions within the 'I'-texts. A consideration of the functions of imaginary dialogue within monologue, the third-person projection of first-person views, and direct and indirect speeches further highlights the intricacies of the Isaian interiority within each polyphonic text. If these are taken as theoretical and literary background for textual analysis, readers are required to engage a psychological lens, as well as their imagination in order for their 'selves' to dialogue with the Isaian 'self' (perhaps the Isaian 'plural selves' constituted in other voices, imaginary or real).

2. *The psychological impact of religious experience.* In the Isaian 'I'-texts, religious experience such as the experience of *mysterium tremendum*, the atonement for sins and guilt, and the commissioning in chap. 6; the feeling

33. See David Patterson, *Literature and Spirit: Essays on Bakhtin and his Contemporaries* (Lexington, KY: University Press of Kentucky, 1988), esp. pp. 65-70.

34. Samuel A. Meir, *Speaking of Speaking: Marking Direct Discourse in the Hebrew Bible* (Leiden: Brill, 1992), p. 258. See also, Paul Allan Smith, *Rhetoric and Redaction in Trito-Isaiah: The Structure, Growth, and Authorship of Isaiah 56–66* (Leiden: Brill, 1995), p. 12, where he discusses God's voice as one of the many competing voices in Isa. 10–35, none of which provide explicit direct discourse markers.

of helplessness in attending to his watchman duties in 21.1-12; the pouring out of his grief over the destruction of the people of Judah in 22.1-15; and the prophetic pathos expressed through the language of religious faith in form of thanksgiving and praise towards God in the poetry section of the book (chaps. 40–66) have profound psychological impact on Isaiah and the first community of audience. Emotive language such as awe, distress, helplessness and dilemma is used alongside joy and thankfulness. Arriving at a certain degree of self-engagement, readers of these "I'-texts are expected to move beyond the service level of the texts and experience the same psychological impact in their meaning-making process—in our case, aspects of the inner life of the prophet. As a methodology of internal profiling, we have devised two important reading tools from the exegetical procedure of Spijker's analysis of the 'inner life' in classical religious writings. They can also be applied to the reading strategy here.[35] *First*, the process calls for readers to use their imagination and engage in affective and experiential reading.[36] *Second*, the process is the expected role of readers in constructing their own inner lives/selves while walking through the pedagogical paths provided by the four monastic writers of the eleventh and twelfth centuries. In other words, analyzing the inner life of the writers in ancient religious texts is, at the same time, a process in constructing one's own inner self/life. On the same methodological ground as an operational procedure, affects and experience are the key elements in the 'empirics' of my reading process. The emotive impacts on Isaiah through his religious experience would have the same profound effects on engaged readers. Reading the Isaian self and interiority would be, at the same time, reading and constituting our own inner selves in the imaginative space between text and readers.

3. *Prophetic role and pathos: Divine pathos and prophetic pathos.* Written from a socio-psychological perspective, Martin J. Buss expounds on the relationship between prophetic role and selfhood in Hebrew society.[37] Prophets are inducted into their role through a personal 'call', as reported to the society of Israel in the first-person call reports. Affirming that Hebrew prophecy plays a significant role in the interplay between the prophetic role and selfhood (in the sense of self-awareness),[38] Buss has made two significant

35. Cf. discussion in section c. in Chapter 2.

36. See Spijker, *Fictions of the Inner Life*, p. 234.

37. Martin J. Buss, 'Role and Selfhood in Hebrew Prophecy', in Ellens and Rollins (eds.), *Psychology and the Bible*, II, pp. 277-94.

38. Buss, 'Role and Selfhood in Hebrew Prophecy', II, pp. 286-87. To Buss, selfhood requires at least intellectual self-transcendence in that 'one looks at oneself from an imaginary position somewhere outside of oneself... Self-awareness is thus social in its very structure, without losing its personal character' (p. 286).

observations. *First*, the content of many prophetic words were contrary to what people wanted to hear and thus, in fulfilling their role, prophets were, by necessity, emotionally transcending the expectations of their contemporary society. *Second*, many of the unusual prophetic acts and behaviours were reported in the first-person, rather than in the third. This may suggest that the acts might not have taken place in externally observable terms.[39] From this vantage point, the breaking out of the Isaian 'I' voice in the immediate context of each 'I'-passage should be taken as a strategic point of entry into the interiority of the prophet.[40]

The interrelatedness between the prophetic role and pathos on the one hand, and divine pathos and prophetic pathos on the other is of strategic prominence in our interpretive task. As a popular area of research, the persuasive rhetoric employed by the ancient prophets to the extent that they are performers and satirists is well established.[41] It has been noted that prophecy carries both informative and performative functions; an important dimension of the effectiveness of prophetic utterance is to engage feelings and elicit audience-response. Theologically, Abraham Heschel's long-standing discussion on the 'transitive character' of prophetic pathos dominates perspectives on the relationship between the divine and prophetic emotions and feelings, and thus undermines the 'individuality' of the prophets as the agent of felt human emotions. To Heschel, the prophet speaks from the perspective of God as perceived from the perspective of his own situation—'not only the view he compounded but also the attitudes he embodied: his own position, feeling, response'.[42] Therefore, the prophets always have to comprehend and communicate God's pathos through emotive-experiencing.[43] Looking at Isaian pathos this way, would devising the Isaian self and emotion be a viable task at all? Or alternatively, should the hidden-ness or suppressed Isaian emotions be taken as a 'given', leaving a need to unearth its existence? My present reading and investigation will follow the latter scheme and trajectory—uncovering the Isaian personality.

39. Buss, *Psychology and the Bible*, II, p. 282.

40. This reading perspective will be reflected in my textual analysis of the 'I'-passages.

41. Cf. J.R. Wood, 'Prophecy and Poetic Dialogue', *SR* 24 (1995), pp. 309-22; D. Fishelov, 'The Prophet as Satirist', *Prooftexts* 9 (1998), pp. 195-211. See also a review and critique of their works in Kuntz, 'Biblical Hebrew Poetry in Recent Research, Part II'.

42. Heschel, *The Prophets*, II, p. xii. See also Chapters 1 and 3.

43. In a way, this is in keeping with the prophetic role as God's 'mouth-piece' and the fact that they all speak in the 'messenger formula' (though this mode of communication is less prominent in the case of Isaiah, particularly in the fifteen 'I'-passages identified).

2. *The Fifteen 'I'-Passages: A Textual-Psychological Reading*

a. *'I will sing to my beloved' (5.1-30)*

1. *Genre and speaking voices.* Chapter 5 begins with an Isaian first-person 'love song'[44] which introduces the parable of the vineyard (v. 1). The parable is comprised of Isaiah's detailed description of the caring activities of the vineyard's owner (v. 2). It then switches to a juridical context with God's first-person call[45] to the people of Judah to act as judges between God and the vineyard (vv. 3-6). The interpretation in v. 7 sets the climax, and it is followed by a series of six 'woes' (הוי) (vv. 8, 11, 18, 20, 21, 22). In between these announcements of woe, the Isaian 'I'-voice breaks out twice in the form of declaration of judgment and lament (vv. 9, 13). If the 'I' voice in 3.12 is taken as God's instead of Isaiah's,[46] then the first occurrence of the Isaian 'I' voice (v. 1) within the book is vital, particularly when chaps. 1–5 are taken as the framework for the whole vision of Isaiah (chaps. 6–39). As chap. 5 immediately precedes the chapter on his call, the Isaian 'I' in v. 1 bears significant implications on the relationship between the prophet and God.[47] The dynamics in the development of this '(love) song-parable' is found in the way the Isaian 'I' voice merges with God's 'I' voice within a combined 'song-parable' literary context and in the same shared emotive realms—passionate love, sorrow and disappointment.

2. *Reading.* The focus of my reading here is threefold: (1) the literary aspect of 'love song' and parable; (2) the functional aspect of this 'song-parable' literary device in the depiction of Isaian emotions; and (3) the breaking out of the Isaian 'I' voice in vv. 9 and 13 in its immediate contexts, as point of entry into dimensions of his interiority.

44. For assigning 'love-song' as the genre for 5.1-7, see Barry G. Webb, *The Message of Isaiah* (BST; Downers Grove, IL: IVP, 1996), pp. 54-55.

45. As a preparation for the prophetic call in chap. 6, Seitz noted that if chap. 5 is to be read as a 'love song', vv. 3-6 do not represent God's first-person voice. The prophet is clearly the singer (the voice behind vv. 3-6) on behalf of YHWH the beloved. The song has more to do with the 'beloved' and his vineyard than the relationship between the prophet and God (Seitz, *Isaiah 1–39*, pp. 47, 49). Reading in this sense, Seitz indicated a striking feature about chap. 5 as it is the first place in the book of Isaiah where we see the first-person speech of Isaiah differentiated from the divine speech. 'The success of the "song" turns in part on the unexpected shift from prophetic persona ("Let me sing for my beloved") to divine persona, accomplished in verse 3' (p. 48).

46. It is on this ground that 3.15 is taken as the Lord's speech.

47. *Contra* Seitz, *Isaiah 1–39*, p. 47. See also Edgar W. Conrad, *Reading Isaiah* (OBT; Minneapolis: Fortress Press, 1991), p. 155.

In the context of praise and in the form of a song,[48] Isaiah's feeling toward God is expressed by the word דוד in its threefold description. With emphatic determination—'Now, I will sing' (**אשׁרה נא**)—Isaiah conveys to his audience that the song has to do with one 'who is beloved by him'; it 'belongs' to his beloved, and it 'concerns' his beloved's vineyard (v. 1).[49] As a singer-worshipper, Isaiah praises God in public by explicitly affirming his love and passion toward God in form of a 'love song'.[50] A strong notion of intimacy between the prophet and God is reflected here.

'My beloved has a vineyard on a very fertile hillside' (v. 1)—provides a smooth transition from a song to that of a parable (vv. 2-7).[51] From the

48. That is the language of religious faith—praise and song. It has been noted that at the beginning of a poetic work in which God's name is praised, the verb שׁרה is often used (e.g. Exod. 15.1; Judg. 5.3; Isa. 26.1; 42.10).

49. Decisive to the exegesis of this passage is the meaning of the word דוד in v. 1. Primarily, it can be rendered as (1) 'darling' (*DCH*, II, p. 625) or 'beloved' and both in a context of sexual love (Jer. 11.15; cp. Ps. 45.1) or without sexual associations with reference to God's love of humanity (Deut. 33.12; Pss. 60.7; 108.7; 127.2); and (2) 'friend' (J.A. Emerton favours this meaning, cf. 'The Translation of Isaiah 5.1', in F. Garcia Martinez, A. Hilhorst and C.J. Labuschagne [eds.], *The Scriptures and the Scrolls: Studies in Honor of A.S. van der Woude on the Occasion of his 65th Birthday* [VTSup, 49; Leiden: E.J. Brill, 1992], pp. 18-30, esp. 29).

In spite of the fact that the word is used in the masculine gender in v. 1, and v. 2 refers to דוד in the third person, masculine, my reading of the verse in the context of a 'love song' is justified on two grounds. *First*, as Isaiah expresses the intensity of the painful effect of the grievous vision upon him as a woman in labour (21.3), the simile is used without any sexual connotation. The emphasis of the analogy is on the severity of the pain. In like manner, in 5.1, Isaiah describes his passion toward God as the kind of 'love' and affectionate attachment between two lovers. *Second*, the representation of a 'loving relationship' between two people is not necessarily bound by the notion of the opposite sex in the Hebrew Bible. 2 Sam. 1.23-26 presents an outstanding example in that David's love toward Jonathan extends beyond life (v. 23) and it surpasses that of women (v. 26). In other words, whether דוד is rendered as 'beloved' or 'friend' is not the issue here. My reading focuses on the depth and intensity of the 'passion' between Isaiah and God as expressed in this first occurrence of the Isaian first-person song of praise—in the emotive realm of a 'love song'.

50. Compare with Song 2.15-16; 4.16; Ps. 128.3.

51. The transition here has attracted much scholarly debate which focuses on the literary genre of vv. 1-7 as the crux for interpretation. Reading from the literary and functional aspects, I concur with Gale A. Yee that there are two literary forms conjoined in this periscope, a song and a juridical parable. 'Within the overall framework of a song the parabolic element operates covertly to bring about the hearers' own judgment against themselves' ('A Form-Critical Study of Isaiah 5.1-7 as A Song and A Juridical Parable', *CBQ* 43 [1981], pp. 30-40 [40]). See also Gerald T. Sheppard, 'More on Isaiah 5.1-7 as a Juridical Parable', *CBQ* 44 (1982), pp. 45-47 which provides further investigation in support of Yee's conclusion. For a historical review and summary, cf. J.T. Willis, 'The Genre of Isaiah 5.1-7', *JBL* 96 (1977), pp. 337-62.

literary perspective, the framing device of a parable allows detailed narrative depiction of the caring activities of the owner toward the vineyard (v. 2). It also serves the purpose of self-vindication[52] among the first audience as the parable develops into a juridical context (vv. 3-6). What sort of Isaian emotion prevails here? Heschel has pointed out that vv. 2-6 contain a gentle allusion to the grief and disappointment of God in abandoning the vineyard. God's 'sorrow' rather than the people's 'tragedy' is the theme of this 'parabolic-song'.[53] Isaiah feels strongly for his involvement in the Divine's situation.[54] His empathy is for God whose care for the vineyard has been of no avail.

If the whole parabolic-(love) song (vv. 1-7) is meant to be sung, then reading with a view to the transition of Isaian emotions is inspiring. Isaiah is emotionally immersed in love (v. 1). He sings a love song to his beloved and describes in detail God's loving care toward the people of Judah (v. 2). He identifies himself with the people as the recipients of God's loving care and patience (vv. 2-7).[55] The loving and sentimental setting in vv. 1-2 takes a sudden turn when the parable develops into a juridical court (vv. 3-4), followed by the sentence (vv. 5-6). With an emphatic כִּי, Isaiah breaks the suspense with an explicit interpretation (v. 7). He empathizes with God's disappointment, and he suffers with his people over the outcome of God's judgment (vv. 5-6; cf. also v. 13 where his 'I' voice breaks out again).

In the larger framework of the six woes, the rest of the chapter (vv. 8-30) presents to us a grievous picture of God's never-ceasing punishment in the form of complete destruction and widespread death (v. 25). Verse 9 literally reads, 'In my ears! The Lord of hosts (has declared)!' followed by an affirmative אִם־לֹא to highlight the certainty of total desolation. As Motyer remarks, this affirmation underscores the dramatic intensity and explosive effect of this verse.[56] Reading after a 'vision' genre for the book, Miscall has commented that '[to] speak of Isaiah as a vision [is] in the sense

52. Note the use of two rhetorical questions in v. 3 which have their self-vindication effect. In this sense, they evoke self-questioning among the first audience when the voice says, (1) 'What more could be done to my vineyard that I have not done on it?', and (2) 'Who knows I waited for it to yield grapes but it yielded bad grapes?' Peter D. Miscall has noted also the word play of עשׂה (to do, to yield) which occurs six times in vv. 2 and 4 and a seventh time in v. 5 (*Isaiah* [RNBC; Sheffield: JSOT Press, 1993], p. 31). I see this literary device as underscoring the despair of the speaker on the one hand, and heightening the impact of the two-fold rhetorical question upon the first community on the other.

53. Heschel, *The Prophets*, II, p. 85.

54. Note especially the transition from v. 1 to v. 2 which indicates that what he is going to say in vv. 2-7 'concerns' his 'beloved'.

55. Note that the word קוה 'wait' occurs three times in the parable (vv. 2, 4, 7).

56. J.A. Motyer, *The Prophecy of Isaiah* (Leicester: IVP, 1993), pp. 70-71.

of a text that presents something to be seen and imagined....'[57] Here I will add another important dimension to Miscall's statement. 'In my ears! The Lord of hosts! (has declared)', implies that Isaiah's vision is to be read with a view to its explosive impact on the prophet—both physical and emotional. The magnitude and intensity of this impact is explicated in the imagery here that manifestations of God's anger (vv. 9, 24-25) are not only to be seen and imagined, they are also to be 'heard' first—in Isaiah's own ears (v. 9)! A vivid picture of Isaiah's consciousness of his prophetic mission as the first recipient of God's vision is depicted through his first-person declaration here. With the announcement of the inevitable captivity,[58] Isaiah refers to the people as 'my people' (v. 13). He empathizes with God[59] and laments[60] over the tragic fate of his people.

3. *Aspects of the Isaian interiority.* Several notions of prophetic pathos are depicted in this passage. Isaiah is self-portrayed as one who is full of passion which is manifested both in his intimate love toward God and empathy toward God and the people of Judah. He is conscious of the magnitude and intensity of the impact of his prophetic task upon him. The three different occasions whereby he expresses himself in the first-person 'I' voice (vv. 1, 9, 13) provide helpful hints for looking into two aspects of his inner life—his capacity to love (v. 1) and to endure (vv. 9, 13). This chapter presents a case in which the Isaian pathos is depicted as transmitted from one end (gentle love in its intimacy) to another (intense passion in terms of empathy and endurance) within the same emotive realm of חסד love (tough love, enduring love, though the word חסד is not used here). Reading the chapter as strategically positioned before the first-person call report in chap. 6 is significant. As far as the interiority of the prophet is concerned, Isaiah has a clear sense of the nature of his prophetic office—as the recipient and spokesman of God's vision; empathetically, he feels God's sorrow and disappointment.

b. *'For how long, O Lord?' (6.1-13)*[61]

1. *Genre.* Most commentators consider 'first-person call report' as the macro genre of chap. 6. I concur with John Watts and have used a

57. Motyer, *Isaiah*, p. 12.

58. Note that the exile is spoken of as something which has already occurred in the past—a reality.

59. Compare with 3.12, 15.

60. The very force of הוי is to lament for victims of disaster (cf. *DCH*, II, pp. 503-504).

61. For an insightful analysis of the structure of chap. 6 under the framework of the 'heavenly' (vv. 1-4), 'intermediate' (vv. 5-10) and 'earthly' (vv. 11-13) domains, cf. Jonathan Magonet, 'The Structure of Isaiah 6', in *Proceedings of the Ninth World Congress of Jewish Studies* (Division A; The Period of the Bible; Jerusalem: World Union of Jewish Studies, 1986), pp. 91-97, esp. 94-95.

'vision-drama'[62] reading strategy in that the textual dynamics in the development of this drama as well as the audio-visual elements (i.e. theatrical depiction of the scene of the heavenly court,[63] the majesty and holiness of the Lord, the exotic appearance of the seraphim, the sound and magnitude of the noise, the shaking and the smoke) provide the most crucial stage-setting as background for understanding the Isaian emotive responses. A vision-drama reading strategy would necessitate a reader's emotive engagement to re-imagine and behold the unfolding of the drama. In other words, the dramatic nature of this vision report invites an 'audience perspective' in readers.

2. *Speaking voices and ideology.* Chapter 6 (as well as the later part of the book, chaps. 40–66) is marked by the multiplicity of speaking voices. Landy has remarked that voice evokes the interiority of the person and intimation beyond the horizon.[64] According to Bakhtin, all languages are carriers of ideologies,[65] and all human communications are, in essence, dialogic. As a multi-voiced text, this vision-drama moves from the 'loudness' (the seraphim) to the 'silence' of the speaking voices (with the Isaian voice as the most suppressed and emotion-loaded). There are three identifiable speaking voices: the Isaian first-person telling voice (vv. 1, 5, 8, 11); the corporate voice of the seraphim (v. 3); and the commissioning voice of the Lord Almighty (vv. 8b, 9-10, 11b-13). In his 'I' voice, Isaiah grieves (v. 5), responds (v. 8), and pleas (v. 11). In the collective voice, the seraphim worship the Lord Almighty as the Holy, Holy, Holy (v. 3). The Almighty God commissions and judges the sinful people. These are three different voices, but all are carriers of the same ideology: 'The Lord Almighty is the holy God'. It is of this voice/ideology Isaiah stands in awe, and he responds with a lamenting cry and subdued sigh. It is this holy God the seraphim worship and adore. The Isaian 'I' voice is succinct and silent, confined and under constraint. The voice of the seraphim is thundering loud and powerful, and the Lord's is sovereign and determinate. In 'Strategies of Concentration

62. John D.W. Watts, *Isaiah 1–33* (WBC, 24; Waco, TX: Word Books, 1985). I shall comment on why I choose 'vision-drama' instead of the more traditional first-person 'call report' in a later section.

63. Min Suc Kee has identified Isa. 6 (along with texts like 1 Kgs 22.19-23; Job 1–2; Ps. 82; Zech. 3; and Dan. 7.9-14) as a representation of the major scenes of the heavenly council in the Hebrew Bible. Cf. 'The Heavenly Council and its Type-Scene', *JSOT* 31 (2007), pp. 259-73 (269).

64. Landy, 'Vision and Voice in Isaiah', p. 36. For a more contemporary discussion of voice in literature, cf. Landy, 'The Impersonal Voice in First-Person Narrative Fiction', *Narrative* 12 (2004), pp. 113-51.

65. See in particular, Michael Gardiner, *The Dialogic of Critique: M.M. Bakhtin and the Theory of Ideology* (New York: Routledge, 1992).

and Diffusion in Isaiah 6', Landy has noted this dynamic in the textual development of the chapter.[66] Reading in this light, the 'holiness of God' is at the centre of the chapter, at the front stage of the dramatic description. Chapter 6 begins with the depiction of God's holiness as the 'Total Otherness', and it ends with a remote 'hope' of the 'Holy Seed' (v. 13b), forming a beautiful inclusio.

3. *The impact of the death of King Uzziah upon the prophet (v. 1).* As one of the two first-person narratives in Isaiah (also chap. 8), the Isaian 'I' voice emerges for the first time in v. 1,[67] providing a precise historical reference to his vision: 'In the year that King Uzziah died.' Uzziah/Azariah died between 742 and 735 BCE after an outstanding, prosperous reign of about 50 years and a period of co-regency with his son, Jotham (cf. 2 Kgs 15). While we could never be certain of the exact date of the vision-report (Isaiah could have written it after the actual event), it is quite unique in Isaiah in that the prophet dates the revelation from God by strategic events in the historical, political world (cf. 14.28). Millard Lind[68] and Julian Love[69] have both noted the 'political implications' of v. 1. Isaiah being a figure active in the king's court (cf. chaps. 37–38), he would have perceived the king's death as an important transitional moment in the political scene of Judah. Threatened with the impending invasion of the Assyrian world power, Uzziah's decline from a triumphant monarch ruling Judah with wealth and prosperity for fifty plus years to his death by leprosy (also paralleled with Judah's spiritual decline as reflected in chaps. 3 and 5) would have disturbed the prophet greatly. To say that his vision of the Lord came 'in the year that Uzziah died' is surely to state more than a point of historical reference. It might have denoted unrest and 'uncleanness' to Isaiah. This lays the scene from which springs the vision report: a powerful aura of 'uncleanness' and the need 'to be cleansed' (both personally and corporately, with Judah as a nation). Approaching the text from this angle, the emotive setting of the chapter is that of sadness, guilt and doom.

4. *The psychology of the first audience/community of readers.* Ellens has advocated a largely unexplored yet refreshing 'port of entry' to inquiries related to the world behind the text. It focuses on the question: 'What are

66. Frances Landy, 'Strategies of Concentration and Diffusion in Isaiah 6', *BibInt* 7 (1999), pp. 58-86.

67. The Isaian 'I' in 5.1 is in the context of a 'love song'.

68. Millard Lind, 'Political Implications of Isaiah 6', in Craig C. Broyles and Craig A. Evans (eds.), *Writing and Reading the Scroll of Isaiah: Studies of an Interpretive Tradition* (Leiden: Brill, 1997), I, pp. 317-38.

69. Julian Love, 'The Call of Isaiah: An Exposition of Isaiah 6', *Int* 11 (1957), pp. 282-96.

the psychological implications to the first audience/recipients?'[70] In other words, what did the first audience 'hear' and understand as they listened to the authentic 'I' voice of Isaiah? To the eighth century first audience and recipients, dating the 'vision report' with a precise historical reference—'In the year that King Uzziah died'—and in the 'I' voice of the prophet potentially bring about two effects. *First*, it was likely perceived as a real historical event. *Second*, it is an 'authentic' report as it is retold in the Isaian 'I' voice, and thus Isaiah's prophetic office was authenticated (it also establishes Isaiah as an eye witness, like the gospels, adding to his authority on the subject). As von Rad has long observed, the dating an event in the historical and political world among Hebrew prophets is quite unique as there is no parallel found among other ancient Near Eastern religions.[71]

5. *Reading.* After giving a brief referential introduction (v. 1a), Isaiah now retreats to the background. The Lord is now at the centre of the scene. Interestingly, even though the drama begins with the Isaian 'I' voice—'I saw the Lord'—the description here has nothing to do with the face of God. It centres on the majesty, splendour, holiness and glory—very abstract matters to human perception. From an audience perspective, together with Isaiah, I witness God sitting on a throne, wearing a robe so large that its train occupies the whole space of the temple. I perceive what it means to be 'high' and 'exalted'—the Lord's majesty. The actions and voice of the six-wing seraphim bring to life a more in-depth depiction of the Lord. They are flying and calling to one another: 'Holy (קדוֹשׁ), Holy, Holy is the Lord Almighty; and the whole earth is full of his glory (כבוד)' (v. 3). Their voices are so loud that the doorposts and thresholds are shaking, and the temple is filled with smoke (v. 4). The unusual appearance of the six-wing seraphim, their loud voices, the shaking of the temple and the smoke in it all contribute to my comprehension of the קדוֹשׁ and כבוד of God (vv. 2-4). To the audience, these would have been very abstract matters without the audio-visual aids. It is an awesome depiction, an awful feeling, a frightening experience. The audio-visual scene depicted in vv. 2-4 assists in bringing what seem to be abstract perceptions more concretely to the foreground in a comprehensive way. This forms the background for the subsequent three Isaian emotive responses.

The flow in the development of this vision drama is marked by the same three pathos-filled responses: 'Then I said' (ואמר) in vv. 5, 8, 11. The motif of seeing-hearing-perceiving frames the whole background for the Isaian 'I' voice and his emotive responses. He 'sees' with his own 'eyes' the

70. Ellens, 'Guest Editorial', p. 97.

71. G. von Rad, *Old Testament Theology* (2 vols.; trans. D.M.G. Stalker; New York, Evanston, San Francisco and London: Harper & Row, 1965), II, p. 363.

majesty of the sovereign Lord (**אדני**)[72] sitting on a throne, high and exalted. He 'hears' with his own 'ears' the resounding voice of the seraphim shouting to each other with a triplet of קדוש (v. 3) which shakes the doorposts of the temple. His lips feel the burning sensation of cleansing coal taken from the altar. To Isaiah, this is an all-senses experience that requires the engagement of his whole being—witnessing to the fullest extent what it means to experience the holy and sovereign God as the 'Total Other'. As to the Isaian interiority, it is also to be noted that the rhetoric of the chapter indicates a movement from 'intense engaging' to 'suppress responding'.

The First Isaian Response: 'Woe to me!' I said. 'I am silent! For I am a man of unclean lips, and I live among a people of unclean lips, and my eyes have seen the King, the Lord Almighty' (v. 5). Considering Isaiah as the sole object of this vision, the impact on him would even be greater, as is evident in his first 'I'-response in the form of an 'interior monologue' (v. 5). Overwhelmed with awe and in a state of shock, Isaiah breaks out with a desperate cry: 'Woe to me (**אוי־לי**)! For, I am silent/finished (**נדמתי**)'. With 'woe' (**אוי**) indicating an impassioned expression of grief and despair, the fact that it is here directed to Isaiah is quite remarkable (as **אוי** is usually used with the dative, with the second and third person often implying a denunciation of doom and judgment). The second part of the 'woe' provides further qualification: 'I am silent.'[73] The Isaian **אוי** and **דמה** complement each other in the self-representation of his emotive state. As a general expression of dismay, **אוי־לי** carries the notion of a self-lamenting cry over one's situation.[74] This intense emotion signifies a strong self-referential feeling of doom, shame and worthlessness; the whole self-identity is at stake here. As Martinez-Pilkington has argued, 'shame differs from guilt as shame is essentially self-referential'.[75] Simply put, Isaiah is saying: 'I am fundamentally doomed; I deserve to be wiped out'. On the one hand, both the individual and corporate dimensions of guilt and shame and their interdependence according to the Hebrew mind are exhibited in this 'lamenting cry', yet on the other hand, this lamenting woe is essentially directed to himself alone—an individual beholding and experiencing the holiness and majesty of God. The corporate dimension of guilt fades away, and the individual sense of shame and unworthiness looms large.

72. Used three times in vv. 1, 8 and 11.

73. The significance of this designation calls for some scholarly debate, whether it refers to a hopeless doom (e.g. 'for I am undone'), or the nature of this 'self-condemnation'.

74. *DCH*, I, p. 150. Cf. also Isa. 24.16; Jer. 10.19; 15.10 in similar contexts.

75. See A. Martinez-Pilkington, 'Shame and Guilt: The Psychology of Sacramental Confession', *HumPsych* 35 (2007), pp. 203-18.

The force of this lament is further strengthened by using דמה[76] together which points to a fatal, hopeless situation, as if Isaiah's very existence is at the verge of being wiped out. The whole expression here (v. 5a) echoes a funeral setting as if a life is gone forever, there is absolutely no hope for survival and only mourning remains. In 21.11-12, 'an oracle concerning Dumah (silence)', דמה is used as a wordplay in this silent 'question and answer' oracle. It is a pathos-loaded oracle depicting the helplessness and dilemma faced by the prophet in attending to the people's inquiry: What of the night? ('Or how long the night will be?') in the emotive realm of despair and doom. This lament is followed by a soliloquy[77] (v. 5b). The Bakhtinian dynamic of the dialogic self is at work here. In his own familiar words, Isaiah is addressing his inner self with the reason for his frightened state: 'For I am a man of unclean lips and I live among a people of unclean lips, and my eyes have seen the King, the Lord Almighty' (v. 5b). In spite of the fact that he is overwhelmed by fear and grief, he is fully conscious of the miserable state of his existence; an immense gulf exists between the 'holiness' of God, as the 'Total Otherness', and the 'unclean' prophet who also lives among a people of unclean lips. He is able to formulate his own thoughts/reflections in his own words (in essence, a dialogic response within his 'self'). Isaiah's self-representation of his inner self in v. 5 indicates a remarkable degree of self-consciousness.

The Second Isaian Response: 'And I said, "Here I am. Send me"' (v. 8)! After the cleansing of his lips and the proclamation that his iniquity is removed, there comes the voice of the Lord: 'Whom shall I send and who will go for us?' At this juncture of the Lord's calling and Isaiah's completed cleansing, there comes the second Isaian response: 'Then I said, here I am, send me!' (v. 8). To most commentators, ואמר indicates the immediacy of a spontaneous response. This, in turn, signifies the willingness and readiness of the one who responds. Perhaps a close reading of the text points in another direction. The immediacy of the response becomes the core of my inquiry. Should the cleansing and announcement of forgiveness be taken as a relief for Isaiah? (note that the cleansing of the people of unclean lips is yet to be

76. It is still uncertain as to the proper translation for דמה.When used in the niphil, it has been rendered as 'be silent', 'be ceased', 'be cut off', 'be ruined', 'be undone' (*DCH*, II, pp. 448; BDB, pp. 197-98), while *TDOT* favours the more natural translation 'remain (be) silent' (III, p. 264; cf. the context in Lam. 2.10; 3.28) and draws attention to its usage in the context of 'funeral dirges' (III, p. 263). However, when used together with אוי, 'be silent' gives too weak a meaning to the lamenting cry, 'Woe to me!' Therefore, דמה rendered as 'I am finished/I am ruined' fits more into the present context.

77. The soliloquy has been regarded as the most refined narrative depiction of a literary character's self-consciousness and self-reflection (Niehoff, 'Do Biblical Characters Talk to Themselves', p. 595).

carried out.) The text itself leaves gaps for readers to fill in. From the audience perspective, Isaiah is still in a state of shock after his vision of God. He then witnesses a seraph taking a live coal from the burning altar, flying to him and touching his lips. He has experienced an awful experience, a burning sensation! The announcement of the forgiveness of sins comes at the highest point of this intense sensation rather than a more relieved, settled mental state. The emotive building up at this junction is at its climax. Reading the text with a psychological lens, this Isaian response is that of awe and shock. It is, therefore, an awe-driven, spontaneous response.

The Third Isaian Response: 'Then I said, "For how long, O Lord?"' (v. 11). Next, there comes the commission of God to Isaiah, the content of which is highly paradoxical. He is instructed to go and say to the people, 'Hear (שׁמע) indeed, but do not understand (בין), and see (ראה) indeed, but do not perceive (ידע)' (v. 9).[78] By way of explanation, Isaiah is told his prophetic task is to make the hearts of people calloused, their ears dull and to coat their eyes. The whole purpose of this is to make the people deaf, blind and ignorant so that they might not repent and be healed (v. 10). As both Craig A. Evans[79] and John L. McLaughlin[80] have concluded, the causative aspect of the command in v. 10 states explicitly that it is God's purpose to harden his people in order to prevent repentance and to render judgment certain. McLaughlin further remarks that vv. 9-10 serve to explain Isaiah's lack of success as a fundamental part of God's divine plan for him, and it is of centrality to his mission.[81] Reading in this light, vv. 9-10 serve to explain Isaiah's lack of success as a fundamental part of God's divine plan for him, and it is central to his mission. To a perceptive and skillful (keen in 'seeing', 'hearing' and 'perceiving') prophet like Isaiah, he is fully aware of what it means to dull the faculties of the people so that they become incapable of 'hearing', 'seeing' and 'perceiving'. It is an awful task, one that seems very unreasonable for God to commission. 'To make certain God's complete

78. 'Hearing-seeing-perceiving'—the words are part of a motif that runs through the book from 1.3 to 42.20. K.T. Aiken has done an extensive analysis of this motif and has come up with four possible relations between the terms (cf. 'Hearing and Seeing: Metamorphoses of a Motif in Isaiah 1–39', in Philip R. Davies and David J.A. Clines [eds.], *Among the Prophets: Language, Image and Structure in the Prophetic Writings* [JSOTSup, 144; Sheffield: Sheffield Academic Press, 1993], pp. 12-41). See also Craig A. Evans, *To See and Not Perceive* (JSOTSup, 64; Sheffield: JSOT Press, 1989), esp. pp. 48-50 for a detailed interpretation of vv. 9-10 against the background of the occurrence of the other related obduracy texts of the Old Testament.

79. Evans, *To See and Not Perceive*, p. 50.

80. J.L. McLaughlin, 'Their Hearts Were Hardened: The Use of Isaiah 6:9-10 in the Book of Isaiah', *Bib* 75 (1994), pp. 1-25 (24-25).

81. McLaughlin, 'Their Hearts were Hardened', pp. 24-25.

destruction of the land and its people' is a complete reversal of what a prophet's mission should be! In order to fulfill his task, he will have to put aside his perceptive skills, deny the very capabilities which give him the true identity as a prophet. From the perspective of the prophetic pathos, it is truly a 'mission impossible'! Against this perplexing task, Isaiah says, 'For how long, O Lord?' (v. 11). This is not simply a request to *know* how long the situation will last. It is rather a deep-rooted plea that arises out of intense and complex emotions—frustration, confusion and the feeling of being restrained by God. Before the Lord Almighty, there is no room to argue or demand an explanation. In this sense, the expression here is a lamenting petition as often used in the Psalms of Lament, pleading with God to put present suffering to an end. It expresses a sigh of sadness, a lament of grief—'For how long, O Lord?' It is succinct, yet deeply embedded with emotion. The drama ends with God's answer in vv. 11-13. To Isaiah's plea, God replies that it will not come about until a complete destruction which brings the people and the land to a final end. In other words, Isaiah's plea is not granted at the end, yet there is a remote notion of hope for the survival of the holy seed (v. 13). From the audience perspective, I see Isaiah on the stage with intense emotions of frustration, fear and grief—a picture of one who is under divine constraint. The portrait itself is very remarkable in terms of its 'intense' but 'silent' emotive responses.

5. *The world in front of the text: From the psychology of guilt and religious experience to aspects of the Isaian interiority.*[82] Isaiah 6 is rooted in a unique religious experience (exotic vision of God) and from which the feeling of guilt and shame are induced. It is from this distinct angle of perception that one can look into dimensions of Isaiah's interiority through his self-referential and explosive 'I' voice. The narrative is embedded with some of the pivotal elements for the psychology of guilt (e.g. the individual and corporate guilt; the co-existence of shame/unworthiness and guilt; the atonement of guilt and its outcome).[83]

82. The perspectives here are drawn from my published work, 'Total Otherness', Chapter 8.

83. As a theoretical basis, I have adopted the following seven social-scientific maxims on 'guilt and shame' which serve as parameters for a reading from the perspective of the psychology of guilt and religious experience. (1) Guilt is both a cognitive and emotive experience (http://www.enotes.com/gale-psychology-encyclopedia). (2) When a person engages in religious practices like confession and exotic vision, the feeling of guilt and shame is often induced through the experience (See Martinez-Pilkington, 'Shame and Guilt'; Merkur, 'The Visionary Practices of Jewish Apocalyptists'). (3) In some culture-specific communities (like the ancient Hebrew or Chinese community/mentality), there is certain interdependence between the individual and corporate guilt (see Leung Lai, 'Total Otherness, Awe-Driven Self-Condemnation, and Atonement

Reading is an event that occurs in the integrated area between text and reader. As I engage in the meaning-making process of Isaiah 6, I ask three readerly questions of the text. *First*, what is overarching message of the chapter, a first-person 'call report', a 'commissioning report', a 'vision report' or something else? *Second*, is 'Here I am, send me' an indication of readiness/willingness (as a result of the atonement) or an awe-driven, spontaneous response? Moreover, is the last Isaian reply 'For how long, O Lord' a 'quest for information' or a sustained, silent lamenting cry, a 'plea for mercy'? *Third*, and an important one for the objective of this chapter, is the Isaian guilt atoned for through the cleansing with burning coal performed by the seraph? In addition to that, what is the interplay between the psychology of religious experience and the psychology of guilt?

The answers to these questions are interdependent. The above textual analysis does provide directives in reply to these questions. My reading supports the idea that Isaiah 6 is essentially a dramatic 'vision report' in that the holiness of God (as the total 'Otherness') is the core subject of depiction. It is cast in a stage setting of a heavenly council with a

for Guilt: The Psychology of Religious Experience and Guilt in Isaiah 6', *APsyR* 48 [2009], pp. 1-11; F.L.K. Hsu, 'The Self in Cross Cultural Perspective', in A.J. Marsella, G.A. DeVos and F.L.K. Hsu [eds.], *Culture and Self: Asian and Western Perspectives* [Cambridge: Cambridge University Press, 1985], pp. 24-55). (4) The interrelatedness between the sense of responsibility and the sense of guilt is recognized. With no sense of personal responsibility, there can be no sense of guilt (D.K. Daeg de Mott, 'Guilt: Encyclopedia of Psychology', *Gale Encyclopedia of Psychology*, 2nd edn (Gale Group) (http://www.enotes.com/gale-psychology-encyclopedia/guilt). (5) Unresolved guilt will lead to a state of unworthiness and shame. The fundamental difference between guilt and shame is that in the former, a person does not feel he could have avoided the action; in guilt, one feels responsible (see K. Murray and J.W. Ciarrocchi, 'The Dark Side of Religion, Spirituality and the Moral Religiousity as Markers for Life Dissatisfaction', *JPastCoun* 42 [2007], pp. 22-41; R. Thomas and S. Parker, 'Toward a Theological Understanding of Shame', *JPsychChrist* 23 [2004], pp. 176-82; T. Schmader and B. Lickel, 'The Approach and Avoidance Function of Guilt and Shame Emotions: Comparing Reactions to Self-caused and Other-caused Wrongdoings', *ME* 30 [2006], pp. 43-56). (6) The experience of unworthiness and shame is similar to a state of unhealthy guilt. It is a pervasive sense of responsibility for others' pain that is not resolved, despite efforts to atone, whereas healthy guilt is an appropriate response to harming another which is resolved through atonement such as making amends, apologizing or accepting punishment. The importance of transforming this unhealthy guilt to healthy is that healthy guilt inspires one to behave in the best interests of self and others and make amends when any wrong is done. On the contrary, unresolved unhealthy guilt stifles a person's natural expression of self, creates a sense of defective identity, and also prohibits intimacy with others (http://findarticles.com/p/articles/mi_g2699/is_0004/ai_2699000485). (7) Atonement for guilt can transform unhealthy guilt to healthy guilt which can bring about the outcome of restored relationship.

self-conscious, unclean individual standing in front of a majestic holy God, climaxing in the emotive realm of *mysterium trememdum.* The overarching message of the chapter is, therefore, the sheer reality of the sharp contrast existing between the holiness of God and the sinful nature of humanity. The essence of the three Isaian responses is 'awe' and 'silence'. Reading in this light, the response in v. 8 is an awe-driven, spontaneous response rather than an affirmation of the result of the atonement for guilt. The quest in v. 11 is thus a 'plea for mercy'.

The striking feature in this first-person 'vision report' is the paradox created in God's announcement of the atonement of guilt and the yet-to-be-realized outcome of that atonement as indicated in the three Isaian emotive responses. When cast in the setting of humanity's encounter with the 'Total Otherness'—God—the nature of the emotions of shame, guilt, uncleanness and perhaps unworthiness expressed by the prophet Isaiah appear to be of a self-referential, inner-reflective, and self-perceived identity. A profound depth in the interiority of the prophet is revealing to us. Through the Isaian 'I' voice, the readers/audience are able to hear him saying, 'I am a man of unclean lips, and I live among a people of unclean lips, and my eyes have seen the King, the Lord Almighty'—the utter reality of human existence before God.

c. *'The Lord spoke to me with a strong hand' (8.1-18)*

1. *Genre and speaking voices.* As a piece of the whole (fifteen 'I'-passages), chap. 8 is unique in a number of ways; it is the second of the first-person narratives of the book[84] and is to be read as such—Isaiah's personal memoir[85] of God's words addressed directly to him and of the deeds that he is instructed to perform. The formula 'the Lord spoke to me/me again' occurs four times in this passage (vv. 1, 3, 5, 11), vividly marking the general framework of this personal memoir. The autobiographical features of this chapter give the impression of the experiential aspect of these reports. This is also a chapter with a variety of literary devices represented: figurative language such as metaphor (vv. 6-8, 11, 14-15), summons to act (vv. 1, 16), symbolic names and acts (vv. 1, 3, 16) and interior dialogue/

84. My reading of chap. 6 is that of 'vision-drama'. In this sense, this is the first first-person narrative among the identified 'I'-texts. While chaps. 6 and 8 are included in this study, it is to be noted that an inference of emotive language is found in 7.13 where Isaiah breaks out in his 'I' voice by referring God to 'my God' (the narration shifts from 'your God' in v. 11 to 'my God' in v. 13)—'Hear now, O House of David! Is it too little that you weary men? But will you weary my God also'? An inference of the notion of impatience is reflected in this Isaian 'I' voice.

85. Seitz also assigns 'memoir' as the feature of this first-person report. See *Isaiah 1–39*, p. 83.

monologue (v. 11). Particularly, the symbolic acts are introduced for the first time in the 'I'-texts which necessitate an inquiry into their significance in the present context. Religious language, which conventionally denotes intense emotion is also represented (vv. 8, 10, 17) as points of entry in identifying aspects of the Isaian pathos, markers of the Isaian selfhood and personality. The two speaking voices are Isaiah and God, and the speeches can be precisely marked: God (vv. 1, 3b-4, 6-8, 12-16) and Isaiah (vv. 1a-2, 3a, 5, 9-10, 11, 17-18). This precision facilitates reading with a confined focus: emotive elements in the Isaian responses to God's words and instructions.

2. *The psychological impact of autobiographical*[86] *memoir.* The narrative, written in the form of autobiographical memoir, the repeated occurrence of 'the word of YHWH said to me/again' (vv. 1, 3, 5, 11), the call for witnesses (with precise historical reference) for recording in v. 2, the retelling of God's command to bind up the תעודה (testimony) and seal the תורה (law) among Isaiah's disciples, and the fact that this memoir concerns Isaiah, his wife and son all denote the notion of certainty. Isaiah's personal signature is everywhere attesting to the authenticity of the 'I' voice as Isaian. The tactful use of the '*waw*' consecutives in a temporal sequence connects the events together in a coherent fashion. The movement and textual features together impact the ways that this personal memoir appeal to the first recipients as well as contemporary readers.

3. *Reading.* The Isaian response to God's words and instruction provides a framework to my reading here. Three areas of the prophetic pathos can be identified: (1) the idea of being under divine constraint (vv. 1-4, 11, 18); (2) the feeling of fear (vv. 1-10, 12-13); and (3) the Isaian expressions of his religious faith in the emotive realm of 'frustration' (vv. 14-16), 'faith in tension' (v. 17), and 'hope' (vv. 8, 10, 17).

The first is the notion of divine constraint. In a single verse (v. 1), Isaiah reports the instruction of God in a most precise[87] and drastic fashion.[88] The inscription forms the crux of the message in this first-person report. It is a message concerning disaster—'swift-plunder', 'hastening-booty'. The

86. Cf. the discussion on 'prophetic autobiography' in Watts, *Isaiah 1–33*, p. 149.

87. The intensive construction (לְמַהֵר שְׁלָל) together with the two parallel word pairs (שְׁלָל 'plunder' and בַּז 'booty'; מַהֵר 'swift' and חוּשׁ 'hastening') express both the nearness and certainty of the coming event.

88. That is, they concern disaster. Note that לְ is placed in front of the inscription. It has been suggested that it is a *lamedh* of possession or a *lamedh* meaning 'concerning'. Hans Wildberger favours the latter meaning (see *Isaiah 1–12: A Commentary* [trans. Thomas H. Trapp; Minneapolis: Fortress Press, 1991], p. 335).

crucial textual indicator, the 'consecutive *waw*' used in vv. 2-3, denotes the idea that Isaiah is being driven to perform the deeds that he is instructed to do. Whether it functions to express a 'temporal sequence' or 'purpose/result', it suggests the degree of restraint that the prophet experiences in following God's command. He does exactly what he is told.

Verse 2 begins with 'then I took witnesses' for myself.[89] Isaiah has chosen two witnesses, Uriah the priest and Zachariah son of Jeberekiah in accordance with the common practice and yet by his own choice. The narrative then follows with a series of 'consecutive *waws*' in v. 3. After the inscribing and calling of witnesses (vv. 1-2), the narrative goes on with 'then I drew near (**ואקרב**)[90] to the prophetess (**הנביאה**)'.[91] This is followed by two more 'consecutive *waws*' in a sequential fashion—'and she conceived and gave birth to a son'. Then comes God's second instruction (with another 'consecutive *waw*') concerning naming the child: 'Then God said to me, call his name **מהר שלל חש בז**'. In a reported speech, the symbolic meaning of the child's name is revealed (v. 4). Grammatically, the series of 'consecutive *waws*' is in a temporal sequence, connecting the events together in a coherent fashion. God's specific instruction applies only to the message to be inscribed on the tablet and the meaning of the son. However, contextually the structure of this episode (vv. 1-4, divided by God's speaking to Isaiah twice), the succinct description of the events and the way that this coherence is attained (by connecting the events with 'consecutive *waws*') give the impression that the entire process follows God's instruction and serves God's purpose. In other words, Isaiah is being driven to perform all his acts: inscribing, calling witness, approaching his wife, having and naming his son. His prophetic mission, therefore, involves his whole family—his wife[92] and children.[93] His second son has to live daily as a sign and symbol by carrying an awkward and terrible name (Maher-shalal-hash-baz, v. 18) which has been on display for a while before his

89. For the discussion of the translation of this clause, cf. Wildberger, *Isaiah 1–12*, pp. 332-33; Watts, *Isaiah 1–33*, p. 111. I take this 'I' as Isaiah's initiation, following the 'taking witnesses' practice of those days (Deut. 17.6; 22.14; Ezek. 18.6).

90. **קרב** is often used to described sexual relations (cf. Gen. 20.4; Lev. 18.6, 14, 19; 20.16; Deut. 22.14; Ezek. 18.6).

91. Most scholars today take the **הנביאה** as referring to Isaiah's wife who is a prophetess herself. She is not given this title because she is the wife of a **נביא** (Wildberger, *Isaiah 1–12*, p. 318; and Watts, *Isaiah 1–33*, p. 113). For a most detailed treatment of this issues, see C.B. Reynolds, 'Isaiah's Wife', *JTS* 36 (1935), pp. 182-85. Reynolds's treatment is significant as he deals with both the linguistic and contextual aspects of this designation which has further implications in my discussion here.

92. As a prophetess, conceiving and giving birth to a son is her prophetic mission in this context.

93. Cf. 7.3 and 8.18.

birth (v. 1). When this notion is put into the perspective of the privacy and intimacy of family life, the whole family has to pay the price. Following this logic, I find an inference of divine restraint on Isaiah and his family life in this episode. There is no boundary drawn between his prophetic mission and his family life, between his and his wife's actions (inscribing, approaching his wife, conceiving, bearing and naming the child) and the intimacy of spousal relation. This notion of divine constraint is more explicitly brought to the foreground in the interior monologue or imaginary dialogue in v. 11. In a first-person voice, Isaiah gives a precise description of the manner in which the word of God comes to him. Verse 11 begins with a double particle: כי כה—'for this'—which connects the previous context (vv. 1-10) with the episode following (vv. 11-16).[94] The manner is described as 'the hand (יד) (of God) taking hold (of me)/ seizing (me) with strength (חזקה)'.[95] Elsewhere in the Old Testament, whenever the hand of God is mentioned as upon a prophet, basically three notions are conveyed: (1) sustenance (e.g. Isa. 42.6; 45.1); (2) empowering (e.g. 1 Kgs 18.46; 2 Kgs 3.15f); and (3) overpowering (Ezek. 1.13; 3.14; Jer. 15.16, 17). By the use of the root חזק, the emphasis here is on the heavy pressure (or power) of God's hand upon the prophet (also Ezek. 3.14 in a similar context of 'empowering' or 'overpowering'). W. Zimmerli's observation may shed light on the issue here. The whole idea in this precise description is that 'the fearful strength of the divine grip (shakes) the prophet'.[96] Reading in this context, the meaning of v. 11 becomes clear. *First*, being seized by the hand of God and the disclosure of God's word are closely connected (the verse begins with 'For thus God spoke to me'; cf. Jer. 15.6). *Second*, the present context also suggests that being held by the powerful grip of God's hand demands (rather than empowers) the prophet to be in isolation from the way of other men (vv. 11-13; cf. also Jer. 15.16).[97] *Third*, the fearfulness of God's power as depicted in the imagery of God's accusation (v. 6) and destruction (vv. 7-8), together with the notion of fearful urgency in Isaiah's call to all nations (v. 9a), is in keeping with the 'overpowering-fearful' experience as described in v. 11. Therefore, the notion of overpowering instead of empowering stands out here. What Isaiah describes to us in his own voice is that the manner of God's word coming to him is like (note the כ beginning the verse) an overpowering experience

94. For כי and כה, cf. BDB, pp. 472-74, 462.

95. The root meaning of חזק is 'be firm, be strong, and be strengthened' (BDB, p. 304). In both Isa. 8.11 and Ezek. 3.14, the heavy pressure of God's hand is emphasized by the use of this root.

96. W. Zimmerli, *Ezekiel* (2 vols.; Hermeneia; Minneapolis: Fortress Press, 1979), I.

97. Note that under the theme of divine constraint, this feeling of being isolated from Isaiah's own people, is implied.

which puts him in divine restraint. Wildberger has also noted that the uncommon expressions used here speak about 'the deeper reality connected with being a prophet; he [has been] seized by Yahweh'.[98] This notion of divine fear (being restrained by God) also provides a background to the meaning of the following two verses (vv. 12-13).

The second emotive motif in this passage is fear. In the context of a first-person account of his own prophetic experience, Isaiah is conveying to his readers a three-dimensional fear: (1) for the fate of Judah under God's judgment (vv. 4-8, 9-10); (2) identified with the fear of the people (vv. 9-10, 12b); and (3) under divine constraint (vv. 11, 13). After a brief introduction (v. 5), Isaiah gives his report of what he has received from the Lord—the reason and outcome of God's judgment in terms of 'cause' (יען כי, v. 6) and 'effect' (ולכן, v. 7). Rich in figurative language, Isaiah presents the reason and result of God's judgment in an implicit yet emphatic manner.[99] Reading God's accusation figuratively, Isaiah presents the sharp contrast of the people's reliance on visible human powers (as represented in the personhood of Rezin and Pekah, v. 6b; cf. 7.1) instead of the gentle and constant providence of God (as symbolized by the gentle flow of the water of Shiloah which supplies Judah's need on a continuous basis (v. 6a). ולכן הנה ('Therefore, behold', v. 7a) gives a dramatic accent to the announcement of God's judgment here. Isaiah summons the people to behold God's acts of judgment as though they are already in the midst of disaster. Against the background of the imagery of gentle flowing water, the contrast is sharp. Instead of the constant never-ceasing protection and providence of God (the slowly flowing 'stream' of Shiloah), he is about to bring upon them the mighty floodwater ('torrent') of the river, symbolizing Assyria and its power (v. 7a). From v. 7b onwards, Isaiah projects an

98. Wildberger, *Isaiah 1–12*, p. 356.

99. Metaphor has both informative (its ability to communicate ideas) and performative (its ability to elicit participation on the part of the reader/audience) functions. One should go further to account for the speaker's intention to use metaphor as well as the reader/hearer's reception of it. Since figurative language invites communication of a special kind between speaker and reader/hearer, 'the act of interpreting metaphor will always be more intense' (Wayne C. Booth, 'After Thoughts on Metaphor', in S. Sacks (ed.), *On Metaphor* [Chicago and London: University of Chicago Press, 1979], p. 173). J. Cheryl Exum underscores the foremost motive of literary tropes as 'media of persuasion': 'They are forceful ways of making a point; they center attention and involve the listener in making essential connections necessary for interpretation' ('Of Broken Pots, Fluttering Birds and Visions in the Night: Extended Simile and Poetic Technique in Isaiah', *CBQ* 43 [1981], pp. 331-52 [331]). See also, Janet Soskice, *Metaphor and Religious Language* (New York: Oxford University Press, 1985), pp. 1-14; and Katheryn Pfisterer Darr, *Isaiah's Vision and the Family of God* (LCBI; Louisville, KY: Westminster/John Knox Press, 1994), pp. 56-67.

impending, disastrous and fearful scene to his readers/audience in an escalating fashion.[100] With the aid of the metaphorical description, the fearful outcome of the Assyrian destruction is emphatically portrayed. The splendour of Assyria's external appearance and the intensity of its inner power are depicted as mighty waters overflowing all its channels, running over all its banks and sweeping through Judah until it reaches its climax—the neck. The crescendo stops here at v. 8 which leaves the reader/audience with a strong feeling of suspense—the destruction of Judah is not final. The head is still intact. It then ends with an expander—the description of the extent of the Assyrian destruction as the outspreading wings (נטה כנפים) of a bird[101] filling the entire breadth of the land. Overwhelmed by this threatening announcement of God's judgment, Isaiah bursts forth a deep cry of help—'Be with us God!' (עמנו אל, v. 8b). An interpretation of the 'bird' metaphor as a bird of prey supports this reading of עמנו אל as a desperate cry of dread against the usual view that it is a proper name of God.[102] The notion of fear over the fate of Judah is explicitly stated here.

100. Yehoshua Gitay approaches this episode with the emphasis on the rhetoric and communicative effect/affect of the speaker to his audience. He comments that Isaiah is navigating between two bodies of waters—the waters of Shiloah (v. 6) and the waters of the river (v. 7) in order to heighten the effect (*Isaiah and his Audience: The Structure and Meaning of Isaiah 1–12* [SSN, 30; Assen: Van Gorcum & Co., 1992], p. 154).

101. The same floodwater metaphor may have continued here: the branches of the river which has flooded its banks are like the outspread wings of a big bird. The interpretation of this phrase נטה כנפים ('outspread wings') is the crux for the interpretation of עמנו אל ('with us God') that follows (v. 8). Based on the evidence that the wings of a bird are often used figuratively as referring to God's protection (e.g. Exod. 19.4; Isa. 10.14), and the apparent abrupt change of metaphor from the floodwater to that of a bird's wings (if v. 8 continues the description of destruction), scholars have taken the interpretation of the depiction of God's protection here (cf. Wildberger, *Isaiah 1–12*, pp. 346-48; Miscall, *Isaiah*, p. 39). However, there is no doubt that the change of metaphor is abrupt. The issue lies in whether we interpret this 'outspreading wings of a bird' as a bird of prey (e.g. John N. Oswalt, *The Book of Isaiah: Chapters 1–39* [NICOT; Grand Rapids: Eerdmans, 1986], pp. 226-27); Watts, *Isaiah 1–33*, pp. 117-18; and Frank Delitzsch, *The Prophecy of Isaiah* [2 vols.; Grand Rapids: Eerdmans, 1965], I, pp. 233-34) or a bird of protection. I take this as a bird of prey based on two grounds. *First*, it is in accordance with the coherence of the description of destruction here. Particularly, when this is read in the context of the description that follows: 'filling the breadth (מלא רחב) of your land', it would make sense if the fullness, entirety of the destruction (rather than protection as the 'mitigation' of God's judgment—'up to its neck') upon the land is stressed here. *Second*, scholars like Wildberger (*Isaiah 1–12*, pp. 346-47) have overlooked the fact that a big bird/eagle with outspread wings is often used figuratively as an invader (e.g. Jer. 48.40; 49.22; Ezek. 17.3, 7). Once we accept the abrupt change of metaphor in the text, the 'bird of prey' interpretation is more favourable contextually.

102. See n. 101.

Isaiah also identifies himself with the fear of the people (vv. 9-10, 12b). In the context of a challenge to all nations (v. 9a), Isaiah explicates the dreadful state of his people. The episode (vv. 9-10) contains a series of verbs in the imperative. They call for some things to be done, yet the initiative is cancelled, the effort is in vain: 'Raise the war cry and be shattered; gird yourself (for battles) and be shattered (twice); take counsel and be ineffectual;[103] speak a word and it shall not stand'. Isaiah ends this series of imperatives with a negative **לא**. In a way, this negation emphatically defines the conclusion—all the external powers (war and battle) and the inner strength (counsel and plan) of the nations will be 'nothing' before God. When v. 12b ('and do not fear its [the people's] fear, nor dread') is read against the presentation in vv. 9-10, I find a clear reference to the prophetic pathos; Isaiah is afraid (as the people are).

The notion of fearful divine constraint (v. 11) is again picked up in v. 13. Under the divine constraint, Isaiah is warned not to walk in the way of his fellow Judeans. He is to be separated from them in what they regard as conspiracy (**קשׁר**), as the object of reverence (**מורא**) and as things to be treated with awe (**עריץ**). This idea of reverence and awe is again conveyed to Isaiah in God's admonition: 'The Lord of Hosts himself you should sanctify'. With the use of three synonyms: **תעריצו**, **תיראו**, **מוראו** (v. 12) and their repetitions in v. 12 ('and he shall be your fear and he shall be your object of awe'), the emphasis on the contrast between the people's 'way' and Isaiah's 'restrained path' is intended. An indication of prophetic pathos in the realm of awe is implied in this episode (vv. 11-13).

The third area is in the realm of the Isaian expressions of his religious faith. The notions of (1) frustration (vv. 14-16), (2) faith in tension (v. 17) and (3) hope (vv. 7, 10, 17) are depicted.

(1) *Frustration* (vv. 14-16). 'And he shall become a sanctuary (**מקדשׁ**)' serves both as the conclusion for vv. 12-13 and stands in sharp contrast to what follows in vv. 14-15. In other words, if Isaiah treats God as the sole object of his reverence and awe, God will become a sanctuary to him. For a prophet who has personally experienced what it is like to stand before God in God's sanctuary (as self-represented in chap. 6), this admonition is at the same time a comforting promise. The dual meaning of **מקדשׁ** presents another side of the picture. God will also become a 'refuge' to him when others ('this people', v. 12) stumble (**כשׁל**), fall (**נפל**) and are broken (**שׁבר**), snared (**יקשׁ**), and taken (**לכד**) (vv. 14-15). When v. 14 is put in the context of contrast, the irony is heavy. The God who promises the divine presence

103. It is interesting to observe that **פרר** when used together with **עצה** ('counsel') carries the meaning of 'make ineffectual' or 'frustrate' (cf. Isa. 14.27; 2 Sam. 15.34; 17.14; Ezek. 4.5; Neh. 4.9; Ps. 33.10). The meaning here is that Isaiah is challenging all nations to go ahead and take counsel, but their efforts will eventually prove to be in vain.

to Isaiah (as his sanctuary and refuge) will at the same time become 'a stumbling stone', 'a falling rock' to the two houses of Israel and 'a trap' and 'a snare' to the inhabitants of Jerusalem—his fellow Judeans. To a prophet who has self-presented his great love and intense feeling towards the misfortune of his people (6.9-13; 21.3-4; 22.4), the judgment of God falls heavily upon him. The hardness of the judgment is very much in accordance with the word of God that comes to him at the time of his commissioning (6.9-13). To make people blind, deaf, non-receptive (i.e. incapable of seeing, hearing and understanding) is a complete reversal of what a prophetic mission should be. Yet becoming a stumbling rock, a trap and a snare to the people is a contrast to what the God of Israel should become. I find an inference of the feeling of frustration indicated here.

(2) *Faith in tension.* In v. 16, Isaiah is instructed to 'bind up' and 'seal'[104] the paradoxical message (vv. 14-15) among a particular group only—his disciples (v. 16b). The ironic nature of the message and the fact that he is a restrained recipient of it puts him in intense tension. His inner conflict is explicitly expressed in the rather paradoxical monologue/inner dialogue—'I will wait (חכה) for the Lord who is hiding his face from the house of Jacob' (v. 17). Reading against the background of Ps. 33.20 (psalm of thanksgiving) and in the context of the songs of lament (Hab. 2.3 and Zeph. 3.8), there is no doubt that the notion of hope is expressed.[105] However, due to the fact that this confession of faith is addressed towards the one to whom he is referring as 'hiding his face from his people',[106] the notion of 'tension' is implicit in this kind of hope (cf. also Zeph. 3.8; and Hab. 2.3). It is even more paradoxical when this verse ends with a strong declaration of trust: 'I will trust confidently (קוה)[107] in him.'

(3) *Hope.* Language of religious faith is emotive language. When the Isaian expressions of hope and trust are perceived against this background, they are at the same time references to his feelings and emotions. Unique to chap. 8 is the element of hope and trust amidst the notions of faith in conflict and frustration (vv. 14-15, 17).

104. Note that two imperatives are used here: צור and תתום. The majority of commentators take this as a message of God to Isaiah.

105. It is interesting to observe that even though divine constraint is heavy and the frustrations are deep, Isaiah reacts with a confession of faith and affirmation of trust. In this respect, it is quite distinct from the intense emotions depicted in 21.3 and 22.4 (which arise from a similar context as chap. 8).

106. Cf. Pss. 10.11; 13.2; 27.9; 44.25—all indicate the divine withdrawal from God's own people.

107. The term קוה 'trust confidently' is rooted in the psalms of lament (e.g. Pss. 25.3, 5, 21; 27.14; 69.7-21; 130.5; cf. also Jer. 14.22). Both this term and חכה indicate the tension implicit in this kind of hope.

4. *Notions of the Isaian interiority.* Both inferences and references of the Isaian emotions are depicted in this passage. It is a rich portrayal of the depth (i.e. complex emotions associated with inner conflicts and tensions, restraints and awe) of the Isaian pathos. Isaiah 8 is also a distinctive piece within the 'I'-passages in that three observations stand out. *First*, it is the first time that we have a portrayal of the involvement of the prophet's entire family in his prophetic tasks. *Second*, the notion of divine constraint is prominent. *Third*, and most distinctively, the Isaian emotions are depicted as arising out of the realm of faith. The notion of lament is apparently absent in this splendid portrait of prophetic pathos. Since there are only two precisely marked speaking voices in this chapter—Isaiah and God—the whole 'memoir' could be read in a dialogic fashion, between Isaiah and God. In his autobiographic voice, Isaiah doubles his inner-self into two halves and reflects on the sequence of events he experiences in fulfilling his prophetic tasks. Using the formula 'The Lord spoke to me/me again' as the sequential framework and the language of religious faith as the vehicle of his self-reflection, he resolves his tensions, frustration and fear within the inner space that he has created and comes to the resolution, 'I will wait for YHWH who hides his face from the house of Jacob. I will trust confidently in him' (v. 17). This may account for the absence of lament here in a chapter of complex emotions (frustration, faith in conflict) and ends with a strong confession of faith.[108] Looking through this window into the interiority of the prophet is fascinating. To the perception of readers, it turns a predominantly driven character into a personality with inner depths.

d. *My Heart Cries out for Moab (15.1–16.14)*

1. *Genre and speaking voices.* The beginning verse, 'The burden of Moab' (v. 1a) and the ending, 'But now YHWH has spoken, saying' (v. 14) together present a characteristic 'Oracle against foreign nations'. Generally, three speaking voices can be identified but with no precision: a messenger (15.1-4, 6-8; and perhaps, the rest of the two chapters); Isaiah (15.5a; 16.4, 9, 11); and YHWH (15.9; 16.10, 14).[109] God's voice is rather unmarked,[110] with Isaiah speaking on behalf of God in the first-person in 15.9 and 19.10.[111] With context as my guide, I take the other 'I' voices in 15.5; 16.4, 9 and 11 as Isaian.

108. In my 'Surely, All Are in Vain', I have argued that the function of the practice of lament is to provide resolution to the troubled and restoration to the sufferer towards a renewed relationship with God. See also, my 'Psalm 44 and the Function of Lament').

109. Cf. the identification of speaking voices in Watts, *Isaiah 1–33*, pp. 279-81 (a messenger [15.1-4; 5b-9b]; Isaiah [15.9; 16.10, 14]; YHWH [15.9; 16.10, 14]).

110. Except in 16.14a which begins with 'But now YHWH has spoken…'

111. Contextually, the 'I' voice in 15.9 has to be God. God determines to bring more things to ensure the 'no escape' and 'complete destruction' for Moab and her remnant.

2. *Reading.* The heavy tone of this passage is that of mourning and lament. As Barry G. Webb has noted, there is a crescendo of horror in this lament—from wailing (vv. 1-4), to flight (vv. 5-8), to death (v. 9).[112] Miscall has remarked that the fervent force of the depiction here is achieved by the strategy of repetition and piling up words and images: weeping and wailing; baldness, shaving and sackcloth; high places, streets roofs and squares.[113] The employment of similes (16.2, 11) and metaphors (15.6-7; 16.9-10) also adds intensity to the depiction. Against this setting, one Isaian emotive theme stands out distinctively—Isaiah mourns and laments for the foreign nation Moab. Since Isaiah has assumed the role of the messenger, and serves as God's mouthpiece, the speaking voice in the passage is essentially Isaian; a close look at his pathos as reflected in the four 'outbreaks' of his 'I' voice in the immediate context is vital. In other words, my reading focus is on Isaiah's self-representation through the out-breaking of his first-person voice within his own speech. I note the following points of significance.

First, Isaiah is empathetic (15.5a; 16.9). Against the setting of sudden destruction ('in a night', 15.1) and national lamentation which spreads through every town (15.2-4), Isaiah expresses his feelings for Moab in v. 5. It transcends beyond sympathy for a foreign nation to empathy—'My heart cries out for Moab' (15.5a). With the specific usage of לֵבב as the seat of emotions and passions,[114] the expression here signifies Isaiah's intense grief over Moab's sad situation.[115] The construction in 16.9 explicates his theme of empathy even more emphatically. Literally it reads: 'Therefore, I shall weep with the weeping of Jazer for the vine of Sibmah; I shall wet you with my tears, O Hesbon and Elealeh....' In essence, Isaiah breaks out with this emphatic 'I', saying that he actually shares and participates in Jazer's sorrow. His wailing will be in the same manner of bitterness and for the same reason. Moreover, the magnitude of his weeping is such that his tears wet the fields of Heshbon and Elealeh.

Second, his mourning and lament over Moab is of great intensity and depth (16.11). In the immediate context of 16.11, Edward J. Young has noted a graduation in thought as expressed in v. 9.[116] After announcing God

The causative force of שׁבת 'I have made to cease' also indicates it is the Lord who speaks.

112. Webb, *The Message of Isaiah*, p. 86.

113. Miscall, *Isaiah*, p. 53.

114. *DCH*, IV, p. 506.

115. Note a series of seven explanatory כי running through vv. 5-9, which provides a dreadful description of the fate of Moab, as reason for the upsurge of Isaiah's deepest passion—empathy.

116. Edward J. Young, *The Book of Isaiah* (3 vols.; Grand Rapids: Eerdmans, 1965), I, p. 466.

will make all shouting for joy to cease, he responds in the first-person by employing an unusual expression:[117] 'Therefore, my bowels (מעים) shall sound like a harp for Moab, and my inward parts (קרב) for Kir-haresh'. The figurative use of the two synonyms מעה and קרב (as the seat of emotions)[118] points to the depth of this highly emotive expression. As the harp gives forth its sound through the vibration of its strings, so is Isaiah's mourning cry for Moab as the result of the vibrating disturbance of his bowels and inward parts. The bringing together of both the physical/external with the emotional/internal,[119] together with the employment of simile in this expression, suggest the notion of both the intensity and depth of the Isaian pathos here.

Third, he identifies himself with the fugitives of Moab and pleads to God for refuge (16.1-4). I concur with Miscall's observation here that since vv. 3-14 are apparently addressed to Zion,[120] a reading from the perspective of her reaction is relevant.[121] In the context of petition, Isaiah first speaks in the corporate voice of the citizens of Zion (v. 3). He then identifies himself with the fugitives of Moab (note he refers to them as 'my outcasts') and pleads to God for shelter from the destroyer. The distressed situation as depicted in vv. 1-3 together with Isaiah's plea to God (viewed as strong emotive language) on behalf of the outcasts suggest an inference of Isaian emotion in the realm of empathy.

3. *Notions of the Isaian interiority*. My reading of this passage indicates an outstanding theme of mourning and lamentation—both the intensity and depth in the personality's inner-self are conveyed to his readers.

e. *A Harsh Vision is Revealed to Me (21.1-12)*[122]

1. *Genre and speaking voices.* As a prophetic judgment speech, this is the second of the 'oracles against foreign nations' within the 'I'-passages, marked characteristically with the opening—'The oracle of the dessert of the sea' (v. 1a) and concludes with 'for YHWH the God of Israel has spoken' (as a series of two 'oracles against foreign nations', v. 17b). This is also a multi-voiced text characterized by the intertwining of speaking voices;

117. Note the על־כן at the beginning of v. 11.

118. *DCH*, V, pp. 382 and BDB, p. 899.

119. Note that מעים and קרב carry both the physical and emotional meanings/aspects.

120. With imperatives and pronouns in feminine singular.

121. Miscall, *Isaiah*, p. 53.

122. Perspectives in this section are primarily adopted from my two publications: 'Uncovering the Isaian Personality: Wishful Thinking or Viable Task'? and 'What Would Bakhtin Say about Isaiah 21:1-2? A Re-Reading'.

several speaking voices can be identified but with no precision: the Isaian (vv. 2a-5, 8b, 10); God (vv. 2b, 6); a messenger (vv. 7, 8a, 9[123]); a calling voice from Seir merging into a dialogue with the watchman (vv. 11-12). On top of the multiplicity of (merged or unmerged)[124] speaking voices, it distinguishes itself with a variety of literary means employed in representing dimensions of the Isaian interiority. The third-person projection of first-person view (vv. 6-9), the imaginary dialogues within monologue (vv. 11-12) and the zooming-in of the emotive aspects of the Isaian personality in vv. 8 (silent, subdued) and 10 (explosive, uncontrollable) all point to the fact that this is a beautifully articulated and highly sophisticated piece of self-representation.

2. *Textual analysis.*[125] Separating the Bakhtinian perspectival reading from this section is intentional. In analyzing multi-voiced texts like this passage, the Alonso Schökel–Sternberg[126] approach (primarily on narrative art) focuses on the collapsed distinction between monologue and imaginary dialogue (as there are pockets of monologue within dialogue and imaginary dialogue within monologue) and the function of *merged* voices to highlight a unified ideology through different literary means. The Bakhtinian trajectory in analyzing polyphonic texts underscores the dialogic way of conveying truth on the one hand, and the *unmerged* voices in denoting distinct ideologies on the other. The two reading perspectives find their common ground on one point—the 'dialogic way of conveying the Isaian "selfhood"', in our case the third-person projection of first-person view (in vv. 6-9, or to be read as the shifting of the different 'I'-positions in keeping with the Bakhtinian view in devising the 'self')[127] and the 'imaginary dialogue' in vv. 11-12. I believe that taking the two perspectives (Alonso Schökel–Sternberg and Bakhtin) as a dichotomy will in fact undermine

123. Berlin has noted, הנה functions almost like an 'interior monologue', an 'internalized viewpoint' that provides a kind of 'interior vision' (Berlin, *Poetics and Interpretation of Biblical Narrative*, pp. 62-63). See also Chapter 2 n. 81.

124. I will attend to this discussion later in the section regarding the intricacies of reading the voices as 'merged' or 'unmerged' and the different meanings/functions that each reading may yield.

125. Large sections of this analysis are drawn from my 'Uncovering the Isaian Personality: Wishful Thinking or Viable Task'?

126. See Alonso Schökel, *A Manual of Hebrew Poetics;* and Sternberg, *'The World from the Addressee's Viewpoint: Reception as Representation, Dialogue as Monologue'.*

127. For example, one of the Bakhtinian ways of devising the human 'self' is a more philosophical approach—shifting of the different 'I'-positions: I-for-myself, I-for-others and others-for-me. Cf. Mikhael M. Bakhtin, *Towards a Philosophy of the* Act (ed. Vadim Liapunov and Michael Holquist; trans. Vadim Liapunov; Austin: University of Texas Press, 1993), p. 54; and Koczanowicz, 'Freedom and Communication'.

their distinctiveness. It is my objective to demonstrate that an integrated reading will further expand readers' horizons and enrich understanding. I shall provide an integrated reading at the end of this discussion.

Characteristic to the **משׂא** in this chapter is its designation as a 'harsh (קשׁה)[128] vision' (v. 2). The visionary character, the atmospheric elements, the rather fearful watching for calamity in the midst of partying and hilarity (vv. 1-5) set the background of the Isaian emotive response. Two distinctive aspects stand out in the expression of the Isaian pathos here: (1) the extent and intensity of the impact of the grievous vision upon the prophet (vv. 3-4, 10) and (2) the ways that the more hidden, embedded Isaian emotions are expressed (vv. 6-9, 11-12). In v. 3, the 'loins' (מתנים) and 'heart' (לבב) are used together[129] in a highly expressive way to describe the extent and intensity of the 'harsh' vision upon the prophet: profound physical pain, disabilities and emotional turmoil.[130] Using the

128. קשׁה is used elsewhere in the Old Testament to denote the idea of severity (2 Sam. 2.17; Isa. 27.8); fierceness (Gen. 49.9); cruelty (Exod. 6.1); hardship (Exod. 1.14; Deut. 26.6); and great difficulty (Gen. 35.17). The notion of severity and intensity is dominant.

129. Loins (מתנים) are regarded as the seat of intimate affections and of keenest pain (Nah. 2.11; Ps. 66.11; see *DCH*, V, p. 573). The heart (לבב) as well as other internal organ (like 'loins') are used together to convey a broad range of emotions (from joy to lament). Regardless of the realm of emotions portrayed as pleasant or unpleasant, the idea of 'intensity' is behind the expressions.

130. Cf. discussion in Chapter 2, section 2.a.1. For the argument that Isa. 21.3-4 represents a widespread literary convention depicting the reaction of bad news in biblical literature, cf. D.R. Hillers, 'A Convention in Hebrew Literature: The Reaction to Bad News', *ZAW* 77 (1965), pp. 86-99. Hillers concludes that 'these passages (Isa. 21.3-4 and others) must be used much more cautiously in discussing prophetic psychology. The poet's use of traditional literary formulae prevents us from drawing any conclusions as to his *individual* psychological reaction. We can only say that he was concerned to describe himself as reacting in a typical, normal way.... The Parallels show that the disturbing thing is not the approach of the divine word or vision, but the fact that the word is "bad news", a "hard vision" (Isa. 21.1), the approach of "the evil day" (Hab. 3.16)' (p. 89). However, Hillers fails to realize that among the passages cited (Exod. 15.14-16; 2 Sam. 4.1; Isa. 13.7-8; 21.3-4; Jer. 4.9; 6.22-23; 30.5-6; 49.23; 50.43; Ezek. 21.11-12; Hab. 3.16; Dan. 10.16, etc.), only Isa. 21.3-4 and Hab. 3.16 are in the first-person 'I' voice—monologue. Monologue is a refined form of a literary character's self-awareness and self-reflection. It seems rather unusual for Isaiah to break out his 'I' voice and spontaneously adopt a literary formula (of reaction to bad news) as a channel for his own emotive response.

Second, the use of conventional literary formula is not necessarily devoid of emotional elements. This is true in Chinese culture. The term '*tong ding si tong*' ('reflective grieving'), which is a well-known literary convention signifying an intense yet reflective mode/process of grief, appears in many dirge-discourses. This literary formula has

travailing woman simile,[131] the severity of the pain and the extent of its effect are brought to the foreground—the experience is so intense that he is unable to hear ('I am bent [עוה][132] from hearing'). His heart wanders about (תעה)[133] and his powers of perception desert him.

The crux of the Isaian self-perception here is that the severity of his suffering turns a skilful prophet into a disabled person who is incapable of hearing, seeing and perceiving. His present condition (being blind and deaf) signifies a complete 'reversal' of his ability to carry out the prophetic functions (of hearing, seeing and perceiving) as implied in vv. 1-2. Overwhelmed by terror, the twilight pleasure[134] that he used to long for has become yet another complete reversal—uncontrollable trembling.

Figurative language such as simile and metaphor is strong emotive language. As K. Darr has observed, the emphasis is on what lies behind the imagery and thus the act of interpretation will always be more intense.[135] The simile of a travailing woman (v. 3) and the 'twilight pleasure' metaphor (v. 4) are used here to highlight the expanded meanings behind the surface level of unpleasant Isaian emotions. The intensity (anguish-filled pain in v. 3) and the extent of the impact of the 'harsh' vision (twilight pleasure turning into trembling, v. 4) are forcefully brought to the foreground.

been used by generations of Chinese in appropriating to the occasions of deep sorrow (with lasting effects; e.g. commemorating the dead in the June 4th Massacre).

131. The labour pain analogy is used elsewhere to describe people struck by disasters (Isa. 13.8; Jer. 4.24; 30.6; Ezek. 30.4, 9; Nah. 2.11).

132. Literally, 'I am bent, bowed down, twisted'. The proposition 'from' merits two different interpretations. I favour taking the 'from' as privative (so Oswalt, *The Book of Isaiah 1–39*, p. 393), meaning that the pain is so severe that he is incapable of hearing and seeing. The other interpretation takes the casual meaning of 'from'—that is, because of what he has heard and seen he experiences this pain (E.J. Young, *The Book of Isaiah* [3 vols.; Grand Rapids: Eerdmans, 1965–72], II, pp. 64-65, esp. n. 13).

133. The word means 'to err', 'physically wander about'. The imagery behind this word in our present context is that Isaiah is incapable of having 20/20 vision.

134. In the literary world of this chapter, the twilight in Palestine is normally appreciated as a time of leisure for the enjoyment of family life. Elsewhere in the Old Testament, 'twilight pleasure' is used figuratively (e.g. Job 3.9; 7.4; Ps. 119.147; Isa. 59.10; Jer. 13.16, etc.). The significance of the contrast lies in the strong notion of a complete 'reversal'—the much-appreciated pleasure has become terror.

135. Darr, *Isaiah's Vision and the Family of God*, p. 43; and 'Two Unifying Female Images in the Book of Isaiah', in L.M. Hopfe (ed.), *Uncovering Ancient Stones: Essays in Memory of H. Neil Richardson* (Winona Lake, IN: Eisenbrauns, 1994), pp. 17-30. Cf. also Janet Soskice's significant contribution to the study of metaphors and simile in *Metaphor and Religious Language*, pp. 1-14. She rejects both the mere 'substitution' and 'emotive' theories of metaphor and favours a version of the 'incremental theories' (i.e. viewing metaphors as both 'non-dispensable' and 'meaning-expanding'). Thus the most distinctive function of metaphors is how they are capable of extending reference.

As mentioned previously, unique to Isa. 21.1-12 is the intertwining of speaking voices. Sternberg has previously pointed out that speaking voices within dialogue and monologue are often 'indeterminate' because there are pockets of monologue in dialogue and imagery dialogue in monologue.[136] In identifying the different speaking voices in Isaiah 21, one faces the same degree of difficulty. However, if reading vv. 6-9 and 11-12[137] as the Isaian 'I' voice presented in the literary forms of monologues and imaginary dialogues, the movement behind the literary level is the key for investigation. My reading will focus on (1) the function of monologue and (2) the function of imaginary dialogue (or the third-person projection of first-person view) and the Isaian self-consciousness. I am proposing here that the function of monologue is to foreground a character's inner feelings in the realm of tension, struggles and debate. As a literary device, the function of monologue is to depict the self-consciousness and other aspects of the inner life of a character. Attention has been primarily drawn to literature of a specific genre such as 'stream of consciousness' novels and drama.[138] Alonso Schökel has successfully linked monologue with 'interior dialogue', which functions to bring about an internal 'doubling' of the individual. Therefore, stylistically speaking, monologue is not one person speaking but the 'breaking into a context of dialogue with a reflection directed to oneself'.[139] By citing numerous examples from the Psalms, Alonso Schökel has insightfully explicated the function of this 'doubling-of-oneself' in that the notions of 'internal tension' and 'inner struggle/debate' within the inmost part of the individual are expressed forcefully and dramatically through the monologue.[140] M. Niehoff also suggests the notion of 'inner debate'. In a monologue, the character's externalized self is portrayed as being confronted by his/her internal self.[141]

The climax of Isaiah's emotion is found in his response to the announcement in v. 9 and the monologue in v. 10, and both are in the form of lamenting cry. The construction 'Babylon has fallen, has fallen!' (נפלה נפלה בבל) find its parallel both in form (dirge) and in content (lamenting for the dead) with 2 Sam. 1.19 and Amos 5.2. The anxiety and anguish

136. See Sternberg, 'The World from the Addressee's Viewpoint'. Alonso Schökel also remarks that 'monologue must be understood in its relationship to dialogue' in *A Manual of Hebrew Poetics*, p. 178.

137. With v. 10 as clearly the Isaian 'I'-monologue.

138. E.g. L.T. Rosenberg, *The Theory of the Stream of Consciousness: Its Development by William James* (Cambridge, MA: Harvard University Press, 1989); J. Harvie and R.P. Knowles, '"Dialogic Monologue"—A Dialog: The Dialogic Function of Monologue in Some Contemporary Canadian Plays', *Theatre Research in Canada* 15 (1994), pp. 136-63.

139. Alonso Schökel, *A Manual of Hebrew Poetics*, p. 178.

140. Alonso Schökel, *A Manual of Hebrew Poetics*, pp. 178-79.

141. Niehoff, 'Do Biblical Characters Talk to Themselves?', p. 595.

associated with the all-night watching re-accumulated at this point before the announcement finally comes in the form of a dirge (v. 9). In a lamenting spirit, Isaiah now turns to his people. With the deepest pain and agony, he cries, 'O my threshed people!'[142] If vv. 3 and 4 depict the intensity of Isaian emotions, then v. 10 is a portrayal of the depth of his grief over the fate of his people under God's judgment. In both biblical and contemporary literary studies, monologue has been regarded as the most refined depiction of a character's self-consciousness. In the case of our passage, this self-reflection clearly conceptualizes what might otherwise be unconscious feelings or dormant emotions.[143] In the case of Isaiah, his ability to address himself dramatically in the form of a lamenting cry (v. 10) 'presupposes a highly complex character who has a strong sense of his individuality'.[144]

The more hidden, embedded side of the Isaian pathos is represented within the literary framework of imaginary dialogues (vv. 6-9, 11-12) and monologue within dialogue (v. 8). The intriguing movement of these verses opens up newer perspectives to view the description here as a 'third-person projection of a first-person view'. The opening word כִּי in v. 6 connects the vision of God's command to Isaiah to station a watchman (v. 6) and the watchman's report (vv. 7-9). With the majority of commentators,[145] I favour a contextual reading[146] with Isaiah identifying with the watchman in vv. 6-9.[147] The episode (vv. 6-9) is structured with (1) God's command to the prophet retold in a first-person report (vv. 6-7) and (2) the watchman's dialogue with God in the first person with news of the fall of Babylon reported in the third person (vv. 8-9). Reading the pronominal shifts within the immediate context of a vision (v. 2), the inner feelings of Isaiah are being expressed without the constraint of time and

142. Literally, it reads, 'O my threshed, the son of my threshing floor!' Threshing is a form of trampling (Isa. 10.6; 14.19; 16.10). It is interesting to observe that here, as well as elsewhere in the Old Testament, 'threshing' is used exclusively and in a figurative way as referring to the judgment of God (cf. Isa. 41.15; Jer. 51.33; Mic. 4.12-13; Hab. 3.12). This may shed light on the relation between the two laments in v. 9 (over Babylon) and v. 10 (over Judah). In both cases, the lament is over the fate of the people under God's judgment. Cf. also Isa. 28.27, 28; 41.15, 16; Amos 1.3; Mic. 4.13.

143. Niehoff, 'Do Biblical Characters Talk to Themselves?', p. 577.

144. Niehoff, 'Do Biblical Characters Talk to Themselves?', p. 577.

145. Watts, however, identifies the watchman with Sheba (Isa. 22.15). Cf. Watts, *Isaiah 1–39*, p. 272.

146. Note that in vv. 11-12, Isaiah specifically presents himself as the watchman. Also, the portrayal of the prophetic function as watchman is firmly established in the larger context of prophetic literature (e.g. Ezek. 33.1-9; Hab. 2.1, 9).

147. It is obvious that the watchman in vv. 11-12 is Isaiah—'He calls to me out of Seir, Watchman....'

space—through imaginary dialogues. Within this framework, Isaiah gives his reports to the watchman in the third-person singular voice (vv. 7, 8a, 9). In doing so, he is distancing himself from the immediacy of the impact felt as a result of the endless watch. By identifying with the experiences of the watchman (in his 'I' voice, v. 8b), he is self-expressing aspects of his inner life: the feelings associated with the duties, and his consciousness of the qualities that are required of him. While fulfilling his duties with diligence ('all the night', v. 8b) and persistent watchfulness ('let him pay attention, full attention' [v. 8b]), he expresses a deep groan of impatience in his cry to God—'O Lord, I stand on my watchtower always, and I am stationed at my post all the night' (cf. Ezek. 33.7). This rich portrayal of the more hidden aspects of the Isaian pathos is brought forth through the literary device of imaginary dialogue within the monologue (vv. 6-8).[148]

As a continuation of the watchman motif, vv. 11-12 features yet another imaginary dialogue between an unidentified voice calling from Seir and Isaiah (v. 11). Two features characterize the 'hidden-ness' of this dialogue. *First*, it is presented in the third-person view, thus there exists a distance and objectiveness to whatever message it conveyed. *Second*, it is structured with a subtle question (repeated twice, v. 11) with a corresponding silent answer (v. 12). The question—'What of the night?'—is asked twice, and both times Isaiah is addressed as 'watchman'. The repetition points to the questioner's sense of the indeterminability of the night, the feeling of anxious waiting. It also implies that it is the watchman's duty to attend to such inquiry, to be on guard through the night until morning comes. It is against this background that the 'embedded' aspect of the Isaian self is revealed. In attending to the inquiry, Isaiah replies, 'morning is coming, but also the night'. Against the background of the feeling associated with the watchman duties (impatience, v. 8, anxiety over an endless wait, v. 9; the constant demand for diligence and perseverance, vv. 7-9), I find here a direct reference to a 'hidden emotion'—a deep sigh over the fact that the dawn will certainly come, but before it arrives, there will still be a long period darkness.[149] The second part of the answer—'if you earnestly inquire, Inquire! Return! Come!' (v. 12b)—is puzzling to many.[150] Apparently it gives

148. Since the dialogue in vv. 6-9 is imaginary, the 'I' voice in v. 8 could be read as an Isaian monologue with embedded emotion(s), particularly when v. 8 is interpreted in the light of vv. 10-11.

149. Oswalt has pointed out here that the watchman's answer is enigmatic and is capable of at least three interpretations: (1) while morning is coming, another night will follow; (2) morning for some will be night for others; and (3) while morning will come, it is still dark (*The Book of Isaiah 1–39*, p. 399). With Isaiah's invitation for the people to inquire again, I have adopted the last interpretation in my reading.

150. P.D. Miscall notes that since the word דומה in Hebrew means 'silence', so are the question and answer a type of silence? See Miscall, *Isaiah*, p. 60. The Hebrew

no specific reply. However, if it is cast in the context of an anxious and earnest quest for knowing as implied in the question, then it means a lot to those who ask. In other words, when Isaiah is asked what is going to happen in the night before morning finally comes, he replies: 'I don't really know, but don't give up, I invite you to keep asking'. This episode is introduced as a 'burden', and it is taken as such by Isaiah. When he has nothing specific to offer to people's inquiries, and when his role as the watchman demands him to keep watching and attending to people's on-going quests (vv. 7-9, 11-12), he is truly in a burdened spirit. In this context, I find a reference of deep yet subdued emotive language in v. 12b. Isaiah is helpless and frustrated. This emotive state could only be brought to the foreground through this imaginary dialogue, or dialogue cast within the literary context of a monologue. There exists a powerful link between monologue as a literary device and 'self' as a pivotal constituent in a person.

3. *From Bakhtinian dialogism and polyphony to Isaiah 21.1-12 as a dialogic and polyphonic text.* The employment of the intertwining of multiple speaking voices forms the crux of the Isaian self-presentation. The present inquiry will focus on the ways in which the Bakhtinian theories of polyphony and dialogism offer new angles of perception and expand the reader's horizon in reading the text. More specifically, our primary focus is investigating how a Bakhtinian understanding of the intersection between monologue and imaginary dialogue provides access to the rich portrayal of the hidden aspects of the Isaian interiority.

The identification of the speaking voices becomes the focal point of textual analysis. In terms of identification, the speaking voices are found to be rather 'indeterminate', and thus a quite sophisticated 'merge' occurs. The Bakhtinian notion of a multi-voiced literary composition (or 'polyphonic text') foregrounds the presence of 'unmerged' voices/ consciousnesses. Each voice/consciousness embodies an independent perspective and engages a dialogic relationship with the other ideas or consciousnesses represented within the text. The identification of the different Isaian 'I'-perspectives through the sophisticated literary devices of imaginary dialogues within monologue and monologues within dialogue requires a consideration of the Bakhtinian trajectory. The dynamics can be read as the shifting of the different 'I'-positions in the Isaian self-representation through different unmerged voices, imaginary or real.[151] In our case, the

construction in v. 12b is rather puzzling: **אם־תבעיון בעיו שׁבו אתיו**. I take this as an encouragement or invitation for inquiry.

151. E.g. the different 'I'-positions: I-for-myself; I-for-others; and others-for me. See Mikhail M. Bakhtin, *Toward a Philosophy of the Act* (eds. V. Liapunov and M. Holquist;

different 'I'-positions that Isaiah has assumed through different means are his own Isaian 'I' (vv. 2a-5, 8, 10); the transposition of his perspective to that of a messenger (vv. 7, 8a, 9); the role he plays as a watchman (vv. 6-9); the internal doubling up of himself into two-halves, thus creating an inner space for resolving tensions and dilemma through the imaginary dialogue (vv. 11-12); and the third-person projection of his first-person view (vv. 6-9, as a protective shield against the immediacy of the emotive impact upon him). Therefore, the different versions of the 'I' within this passage should be regarded as independent but integrated voices (spoken or unspoken; real or imaginary), rather than a mere form of expression. In essence, there is no such thing as Isaian 'monologue' within the passage, exterior or interior. The prophet is constantly and consistently in dialogue with his surroundings, whether it is with his own felt and intense emotions (vv. 3-4, 10), with God (v. 8), or with his audience (v. 10).

The application of the Bakhtinian model therefore becomes central to a productive and effective appropriation of the prophet's internal profile. Finally, the Bakhtinian framework necessitates a re-orientation with respect to the role of the author, the role of the characters/personalities within the text, and the role of the readers, as they are invited to enter into an ongoing, open dialogue with the ideas and consciousnesses within the text. The anticipated result is what Bakhtin sagaciously termed an 'unfinalizable' yet ever expanding and enriching reading on the subject. Therefore, reading becomes more than a one-time event, but a continual and boundless form of discourse. As Spijker's model in exegeting the inner selves of the personalities behind the medieval religious writings has demonstrated, the expected role of all readers is to construct our own inner selves by affectively engaging ourselves in the act of reading, experientially entering into dialogue with the Isaian consciousness and the consciousnesses represented in this polyphonic text.[152]

4. *Toward an Isaian internal profile: An integrated reading.* Isaiah 21.1-12 presents to us a refined and highly sophisticated Isaian self-representation. Emotions such as fear, pain, agony, lamenting cries, anxiety, impatience and helplessness are depicted with exceptional explicitness and intensity. Therefore, a multifaceted, rich portrayal of the Isaian internal profile emerges. Integrating the Bakhtinian perspectives in this reading has proven to be rather rewarding. It does provide a renewed version of meaning-making, one that is integrative, reflective, unfinalized, ever-expanding and enriching. Perhaps, that is the beauty and true reward of reading.

trans. V. Liapunov; Austin: University of Texas Press, 1993), p. 54; and Koczanowicz, 'Freedom and Communication'.

152. Spijker, *Fictions of the Inner Life.* Cf. discussion in Chapter 2 (1.c.1) and n. 55.

f. *'Turn away from me'! (22.1-14)*

1. *Genre and Setting.* This passage is introduced as a **משׂא** concerning the valley of vision. When **משׂא** is used as the heading of prophetic announcement, it suggests the idea of judgment and catastrophe.[153] It is the context of 'a burden (**משׂא**) imposed on the valley of visions'—Jerusalem (vv. 8a, 10)—that creates the heavy, burdensome, emotive setting. As the prominent voice in announcing this judgment speech, Isaiah assumes the role of God's mouth piece (v. 14), also as the eyes (vv. 1-3, 13) and ears (v. 14) of the first audience. It is in these senses, he has to embrace the emotive impact first-hand.

2. *Reading.* Aspects of the interiority of the prophet can be found in the Isaian reactions to this 'burden' in the highly emotive realm. Unique to this passage is the depiction of the Isaian reaction to extreme emotional pain and grief (v. 4). In vv. 1b-3, Isaiah assumes the role of a perceptive spectator. The gloomy, disgraceful situation of the people (vv. 2b-3)[154] is in sharp contrast with the blustering and festive celebration in the city (vv. 1b-2a).[155] Against this scene, the notion of 'astonishment' is implied in the rhetorical question: 'What is the matter with you?'

The opening phrase **על־כן** connects the self-lamenting cry (v. 4) with the preceding verses. In his own 'I' voice, Isaiah expresses his bitterness in response to his observation (vv. 1-3). Four crucial elements stand out in this Isaian inner speech: *First*, he wants to be left alone, separated from his people—**שׁעו מני**. The same expression is found in Job 7.19 in a similar context where Job is appealing to God to look away from him; 'will you never look away from me, or let me alone even for an instant?' **שׁעה** also carries the notion of 'to regard with favour' (cf. Pss. 39.14; 119.117; Isa. 17.7). In other words, while people may hasten to comfort him with good will and regard, he still wants to be left alone in undisturbed weeping.

Second, he needs to weep bitterly (**אמרר בבכי**, literally, 'I will be bitter in weeping'). He wants to be left alone in order to cry his heart out, to let out his bitterness to the full extent through uncontrolled and undisturbed

153. Cf. R.B.Y. Scott, 'The Meaning of *massa*' as an Oracle Title', *JBL* 67 (1948), pp. v-vi; P.A.H. de Boer, 'An Inquiry into the Meaning of the Term **משׂא**', *OTS* 5 (1948), pp. 197-214.

154. The depiction here is a picture of gloom and desolation, of disgrace and shame. The slain men were not killed in battle (v. 2b). The rulers were captured not in heroic defence of the city but in flight for their lives long before the battle began (v. 3b).

155. House tops are elsewhere referred to as places of concourse at festivals (Judg. 16.27; Neh. 8.16). For a discussion of the specific reference to this event, cf. Otto Kaiser, *Isaiah 1–39* (OTL; Philadelphia: Westminster Press, 1974), pp. 138-39; A.S. Herbert, *The Book of the Prophet Isaiah Chapters 1–39* (CBC; Cambridge: Cambridge University Press, 1973), pp. 133-36.

weeping. A parallel example in Isa. 33.7 (where מרר and בכי are used together) may shed light on the emotional state of a person in bitter weeping. Isaiah 33.7 reads, 'Look, their brave men cry aloud in the streets; the envoys of peace bitterly'.[156] Drawing on the parallel here, 'weeping bitterly' is like being able to 'cry aloud' without any restraint in spite of being in the public place—the streets. It is weeping to its fullness as the bitterness within a person necessitates such action.

Third, he refuses to be comforted (אל־תאיצו לנחמני). Under what circumstances would a person refuse to be consoled? Two parallel passages in the Old Testament precisely answer this question. Jeremiah 31.15 mentions Rachel weeping (בכה) for her children and 'refusing to be comforted' because her children are no more. The other example is found in Gen. 37.34-35 where it says, 'Then Jacob tore his clothes, put on sackcloth and mourned for his son many days. And his sons and daughters came to comfort him, but he refused to be comforted. "No", he said, "in mourning will I go down to the grave to my son!" So his father wept for him.' In both contexts, two common elements are found: (1) the mourning/weeping over one's children and (2) the one who mourns refuses to be comforted. In this light, when the pain over the loss of a child is so great, a person will react in such a way as refusing to receive any consolation. This refusal implies the hopeless, irreversible outcome of a situation—such as when a loved one is dead and a life is lost forever! In the present context (v. 4), the reason for Isaiah's refusal to be comforted is expressed as 'do not try to comfort me over the destruction of the daughters of my people'. His fellow Judeans are referred to collectively as 'the daughters of my people'. This is very much in accord with my analogy of Gen. 37.34-35 and Jer. 31.15. The grief and pain over the loss of Judah ('the daughters of his people') are so intense that he sees absolutely no hope in the situation (vv. 8a, 12). This feeling of hopelessness drives him to a refusal to accept all genuine efforts of consolation. Verses 5-8a[157] present a lively depiction of war (vv. 5-7), of

156. What these brave men and envoys are referring to is still an issue of discussion. Both David Stacey (*Isaiah 1–39* [Epworth Commentaries; London: Epworth Press, 1993], p. 202) and Young (*The Book of Isaiah*, p. 411) favour the interpretation that they refer to the messengers or ambassadors of Jerusalem who seek peace from the Assyrians. After failing to accomplish their end, they cry out bitterly over their failure.

157. The visionary character of this passage allows me to interpret the depiction here atmospherically. The verbs are in the perfect, and syntactically they can be taken as 'prophetic perfects' or 'perfect of certainty' which functions to express facts which are undoubtedly imminent. Therefore, in the imagination of the speaker, it is already accomplished. Cf. *Gesenius' Hebrew Grammar* (trans. T.J. Conant; Boston: Gould, Kendall & Lincoln, 4th edn, 1845), p. 312, par. 'n'; and Ronald J. Williams, *Hebrew Syntax: An Outline* (Toronto: University of Toronto Press, 1967), p. 33, par. '165'. A.B. Davidson also comments that this usage receives an extension in the Prophets. The vision they see

total destruction and shame (vv. 5b, 8a) upon the valley of visions, identified as Jerusalem, the city of David (vv. 9-10). In other words, when Isaiah perceives the present hopeless situation of his people, his grief is so immense that it is beyond consolation by any means. The notion of shame (v. 8a) also adds to the intensity of Isaiah's emotional pain. His love for his people is immense and deep. As a father mourns for the death of his daughter, Isaiah here weeps bitterly over the destruction of his fellow Judeans.

Three sets of contrast are used in the depiction of Judah's actions which occasion Isaiah's emotive response. (1) The merriment of the people is in contrast to the actual miserable situation (vv. 1-3). Isaiah responds with astonishment at the beginning of his message (v. 1b). (2) The reliance on human efforts and resources in times of crisis is cast in sharp contrast with their attitude towards the Maker God (vv. 8b-11). (3) Verses 12-13 are the epitome of a harsh contrast between what God calls for and how people of Jerusalem respond. As mourning, weeping, tearing of hair and putting on sackcloth signify (cf. Job 3), God calls for repentance but *gets* feasting. Instead of mourning over their offences against God, Jerusalem responds ironically with an outburst of hilarity and indulgence (v. 13).[158] It is against this ironic scene that Isaiah responds with the phrase והנה ('And behold'! [v. 13a]). It is Isaiah's lament over the rebellion and sin of the people. A strong notion of reproach and shock is represented here.

As a continuation of the 'seeing-hearing' theme, Isaiah states in his 'I' voice: 'The Lord Almighty has revealed this in my hearing' (v. 14a). The content of this announcement is also alarming: 'Till your dying day this sin will not be atoned for' (v. 14b). This announcement of judgement has a profound impact on the prophet. God's announcement indicates that there will never be repentance or forgiveness of sins. In his temple experience (chap. 6), Isaiah has personally experienced a gracious cleansing of his sin without meeting death (6.5). This passage depicts a people who are the fulfilment of 6.9, and 10. In the light of the intense of complex emotions as expressed in Isaiah's deep-rooted plea: 'For how long, O Lord'? (6.11). Isaiah knows very well that 22.14 is meant as a fulfillment of God's previous announcement at the time of his call (6.11-12); there will be a much more profound impact upon him when this answer is finally realized in terms of final destruction and death (vv. 5-8; 14). This is a painful feeling, especially when Isaiah has to see the vision, to hear God's revelation, to proclaim the judgment and to *feel* the impact. All this accounts for the severity of the Isaian reaction of withdrawal in v. 4.

projects vividly before them as if the events have been realized (*Hebrew Syntax* [Edinburgh: T. & T. Clark, 1942], pp. 61-62).

158. As Miscall has pointed out, the irony presented here is heavy (*Isaiah*, pp. 61-62).

3. *Aspects of the Isaian internal profile.* Several important aspects in the prophetic pathos are represented here. The intense emotions (i.e. grief, bitterness, shame, despair, astonishment) are depicted in fulfilling his prophetic role in 'seeing-perceiving-hearing'. Most distinctive of all, an important aspect of his inner life and grief is revealed to us. As a prophet whose important message is that of consolation,[159] how could he react in such a way as to refuse comfort from his fellow Judeans? Could the emotional state of a prophet be separated from his prophetic consciousness (in this sense, as the messenger of 'consolation')? Would this reaction account for frustration in handling the conflict between his pathos (how he feels, i.e. his being) and his role (how he should function, i.e. his doings)? In essence, both 6.8-12 and 22.4 present the same degree of irony. To make certain that people would not repent is a complete 'reversal' of what a prophet's mission should be (6.9-11). In like manner, 'refusing to be comforted' is 'in conflict' with how 'a messenger of consolation' should behave. This notion of 'irony' as represented in the monologic speeches of Isaiah (6.11a; 22.4, etc.) reflects a significant aspect of the personality of Isaiah: internally, he is in tension.

g. *'I waste away, I waste away! Woe to me!' (24.1-23)*

1. *Genre and speaking voices.* As the first of the three apocalyptic (both in mood and scope) 'I'-passages included in our investigation,[160] chap. 24 depicts a vivid picture of cosmic destruction (of all the earth and its inhabitants) as God's judgment. As noted by Miscall, the speakers are unidentified, but there are multiple speaking voices.[161] In keeping with my reading strategy, I identify the primary speaking voice as Isaian, assuming the voice of the messenger (therefore, a third-person perspective) through the chapter.[162] The chapter is also intertwined with other speaking voices: the 'crying-voice' in v. 11 (צוחה על־היין בחוצות), the 'they-voice' of the remnants crying out in joyful adoration to the Lord in vv. 14-15, the 'we/singing-voice' representing the collective song of the remnants in

159. The word נחם occurs in the book 10 times: 12.1; 22.4; 40.1; 49.13; 51.3, 12, 19; 52.9; 61.3; 66.13.

160. Open for scholarly debate is whether chaps. 24–27 should be regarded as a distinct collection, the 'Isaian Apocalypse', or considered in the context of the inner structure and unity within the book (especially with chaps. 13–23). Cf. the discussion of this subject in Miscall, *Isaiah*, pp. 64-65; Seitz, *Isaiah 1–39* (especially on the striking thematic parallels between chaps. 13–14 and 24–27).

161. Miscall, *Isaiah*, pp. 64-66. Miscall noted the primary speaker is an anonymous poet, along with multiple identifications for those who utter imperatives and for those who say 'I' and in the collective voice of 'we' (p. 65).

162. Note the messenger formula: 'For YHWH has spoken this word' in v. 3b.

v. 16a and the breaking out of the responsive 'I' voice of Isaiah in v. 16b.[163] The multiplicity of unmerged and distinct speaking voices in this chapter—though to a certain extent still difficult to identify with precision—collectively present to us a striking movement: triumphant voices and song (vv. 14-16a) breaking out in the midst of terror and desolation (v. 11), followed by an Isaian paradoxical voice of 'lament'(moving from the 'they-voice' to the 'we-voice' and then the 'I'-voice as Isaiah is constantly changing his several 'I'-positions/perspectives from the 'I' in the 'they', 'I' in the 'corporate we', and the genuine 'I' for himself). It is from this very movement that we can identify aspects of his inner life. It is also from this window of perception that we can have a glimpse of the psychology of the first audience. The utter desolation of the whole earth and its inhabitants—a terrifying scene is laid bare before their eyes through the opening verse which extends an open invitation for them to witness: 'Behold (הנה)[164] YHWH empties the land, and makes it waste and distorts its face, and scatters its inhabitants' (v. 1). As remarked by Webb, for the first audience, amidst the scene of terror, the glory of God breaks through briefly towards the middle of the chapter (vv. 14-16a) and more brilliantly at the very end (v. 23).[165]

2. *Reading.* My reading will focus on two dimensions: *first*, the emotive impacts of the metaphors in vv. 4 and 7 upon the prophet, and *second*, the breaking-out of the Isaian 'I' voice in v. 16 within the paradoxical context of vv. 14-16 (corporate voice of praise [vv. 14-16a] and the cry of lament [v. 16b]) as windows into aspect(s) of the Isaian self.

First, while the 'city' under complete destruction remains unidentified in the present context (vv. 10, 12), the emphasis is on the universality (note the numerous references to 'the earth' [הארץ] in vv. 3-6, 11, 13, 16-21) and the entire city-life (vv. 7-12) rather than the experience of a specific city.[166] Against this background, the metaphor[167] in v. 4 ('The earth mourns and languishes; the world withers and languishes; the highest of the people of the earth withers') with its parallel in v. 7 ('the new wine mourns, the vine withers; all the merry-hearted sigh') capture both the atmosphere of the situation and the mood of the speaker, Isaiah. In the spirit of groaning and

163. The contrast of the two speaking voices in v. 16 is sharp and paradoxical. I shall attend to its understanding in the next section.

164. הנה as an internalized vision for Isaiah but an open invitation to the first audience.

165. Webb, *The Message of Isaiah*, p. 106.

166. So Seitz, *Isaiah 1–39*, pp. 174-76.

167. I take the function of metaphors and figurative language as the more hidden but forceful language of emotion.

grief, Isaiah announces God's devastation of the earth ('For YHWH has spoken this word' v. 3b). As God's mouth piece, Isaiah has to internalize this terrible vision (הנה in v. 1) before making this announcement of judgment. The transitive impact of the terror is felt by Isaiah as well as by his first audience.

Second, intertwined with the predominant Isaian voice in this chapter, a joyful voice emerges in v. 16a—'from the wings of the earth, we have heard song (singing): '"Glory to the righteous one"'.[168] The two phrases—'as shaking of the olive tree' and 'as the gleanings when the vintage is ended' (v. 13)—indicate a reference to the remnant of this worldwide destruction. They are to be identified with those who raise their voice to sing for God's majesty in vv. 14-15. By the fact that Isaiah uses the corporate 'we' ('We have heard songs singing', v. 16a), he has identified himself with the group and expresses his own feeling—'Glory to the righteous one'. In other words, he joins the corporate voice in singing praises to God for God's glory and majesty in a truly worshipful spirit. When one reads with a view to the Isaian emotive state at this point, the paradox surfaces as he changes his mood and breaks out in his 'I' voice[169] by using a '*waw* of contrast': 'But I said, "I waste away, I waste away! Woe to me"' (v. 16b). With רזי־לי literally meaning 'leanness is mine' (cf. 17.4; Zeph. 2.11), the idea of contrast becomes more explicit as one compares the construction in v. 16a: 'glory/splendour (צבי) is to the righteous one'. As צבי suggests all that is beautiful and to be glorified in[170] by using רזי־לי twice in his expression, Isaiah emphatically points to the opposite state of his emotive response: 'to me is the devouring and weakening force that eats away my strength'.[171] This contrast is even more highlighted with another 'woe to me!' which follows. This Isaian self-representation indicates a drastic change of his emotional state: from songs and praises to laments and grief.

Scholars have successfully established the literary and contextual relationship of v. 16 to chap. 6. While Motyer observes the parallel between 6.5 and the self-imposed 'woe' in v. 16, here, his emphasis is on Isaiah's feelings associated with the condemnation of the people (chap. 24) and his ruined state as self-expressed in 6.5.[172] Particularly when 24.16 is followed with yet another emphatic depiction—'The treacherous betray!

168. With parallels in v. 15 and 4.2, the 'righteous one' here refers to the righteous God. See discussion in Motyer, *The Prophecy of Isaiah*, p. 203.

169. Note the '*waw*' in the beginning of v. 16a ('But I said...') brings forth a sharp contrast between the mood of singing and praising and that of lament and sighing.

170. BDB, p. 840.

171. Young has offered this dynamic translation of the expression. See *The Book of Isaiah*, II, p. 203.

172. Motyer, *The Prophecy of Isaiah*, p. 203.

With treachery the treacherous betray' (v. 16c)—the emphasis is on the severity of the situation which also finds its parallel in 21.2. From a different perspective, Seitz perceives that the realization of the announcement in chap. 24 as a fulfillment of 6.11 ('Until cities lie waste without inhabitant, and houses without people, and the land is utterly desolate') accounts for the prophet's usual response in v. 16b.[173] In other words, instead of rejoicing and praising with the corporate voice of the remnant (vv. 14-16a), he sighs and laments over the desolation of the people, as the fulfillment of 6.11 has been realized. He is overwhelmed with sorrow and grief even when he has heard the songs and praises toward God. His lamenting spirit overshadows the joy.

My own reading offers a new perspective on the above observations. Chapter 24 depicts a picture of universal destruction upon the surface of the earth and its inhabitants. There is no specific reference to Judah or the city of Jerusalem.[174] Therefore, in drawing parallels between 24.16 and 6.5, 11, one essential element is missing, i.e. the precise reference to Judah/Jerusalem in the immediate context of 24.16. While the emotion of lament and grief is evident in 24.16b, what actually occasions this Isaian emotive response (or the change of his emotive state) is still open for discussion. Particularly the element of sharp contrast is present in its immediate context (vv. 16a and b). What necessitates the outburst of his 'I' voice within the 'corporate voice of the remnant' (v. 16a) with which he shares his participation? With these questions as my criteria, I observe another dimension in addition to Seitz's analysis of the parallel between 24.16 and 6.5. *First*, my analysis of 6.5 indicates that Isaiah's response is primarily the direct result of being the sole witness of the vision of God—his eyes have seen the glory and holiness of God (through audio-visual elements in the vision). *Second*, he is conscious of the fact that he is a man of unclean lips, and he lives among a people of unclean lips. I find the same contextual parallels in 24.16a where the corporate voice sings, 'Glory to the righteous one' in the same spirit of worship and adoration as the seraphim (6.2-3). Also, 23.16b (in its immediate context of vv. 18-23, esp. v. 23) shares the same atmospheric features of awe with 6.3-5. Moreover, it is immediately followed by an emphatic description—'The treacherous betray! With treachery the treacherous betray'!—which depicts unceasing sinfulness as is the case in 6.5b. When divine 'holiness/splendour' is met with human 'guilt', Isaiah responds similarly in both occasions (6.5 and 24.16b). In essence, 'I waste away, I waste away! Woe to me!' (24.16b) echoes, 'Woe to

173. Seitz, *Isaiah 1–39*, p. 184.

174. However, v. 5 alludes to the target audience as the people of Judah, where 'breaking the everlasting covenant' is mentioned. It is not until v. 23 where Mount Zion is referred to as God's reigning place after his final victory.

me! I am finished!' in 6.5a. Therefore, it is the hearing of the corporate praises toward the majesty and glory of God[175] and the consciousness of his own/his people's sinfulness that occasion an outbreak of his 'I' voice. To respond accordingly, he expresses his sorrow and grief in the form of a self-lamenting cry.

3. *Aspects of the Isaian interiority.* Chapter 24 presents us with a remarkable Isaian self-representation. Through the unmerged yet intertwining speaking voices, readers are able to pierce through the service structure of the text into dimensions in the interiority of Isaiah—the existing tensions and perspectives embedded and embodied in the Isaian personality. This could not have been revealed to us through a single messenger-voice or by means of a unified ideology. In short, the Isaian personality we witness here is one with profound depth. The outpouring of his grief through lamenting cries appeals to readers as Isaiah is depicted as having a keen sense of his own sinfulness before the holy and majestic God. This element is quite unique in his prophetic consciousness.

h. *'O Lord, you are my God' (25.1-12)*

1. *Genre and speaking voices.* In the context of cosmic destruction (chaps. 24-27), 25.1-12 has been regarded as an appropriate response to the depiction of the triumph God in 24.23.[176] Webb sees the chapter as framed by 'songs of praise': a personal praise song in vv. 1-5, a communal song in vv. 9-12 and a banquet in vv. 6-8 as the centrepiece.[177] With the formula, 'for YHWH has spoken' in v. 8b, four speaking voices can be identified with a certain degree of precision: the Isaian 'I' voice in vv. 1-5 in the context of praise, the speaking voice through the chapter (with Isaiah takes on the role as God's mouth-piece), the singing voice of the ruthless ('the song of the ruthless' [זמיר עריצים]) in v. 5b and the rejoicing voice of the people of God in v. 9. These voices, personal or communal, collectively bring forth the message/ideology that God is the God of judgment (vv. 1-5) and salvation (vv. 6-9).

2. *Reading.* In the literary world of the book, the individuality of the prophet Isaiah is quite hidden other than places where his 'I' voice emerges. Unique to this chapter is the intensely personal tone which begins this song of thanksgiving and praise (v. 1). In the overall framework of an 'I-thou'

175. With himself participating in the singing, as implied in the corporate 'we' (v. 16a).

176. See Webb, *The Message of Isaiah*, p. 108; Seitz, *Isaiah 1–39*, pp. 185-92.

177. Webb, *The Message of Isaiah*, p. 108.

relationship,[178] v. 1 spells out the intimate relationship between Isaiah and YHWH, his personal God: 'O Lord, you are my God'. The Isaian self-representation of this personal relationship with YHWH indicates a strong sense of intimacy and belonging. As an operational tool, I adopt the thesis that the language of religious faith is emotive language. This song of thanksgiving is rich in religious language. While Isaiah speaks in the first-person in v. 1, the same religious passions are expressed in its corresponding corporate praise in v. 9 (where Isaiah speaks in the corporate 'we'-voice). With vv. 1 and 9 as my focus, I seek to look into the inner self of Isaiah through the Isaian use of three verbs with strong religious connotation. Reading the 'I'-passages sequentially, this chapter can be taken as a proper response to the call for praise in 24.14. Isaiah responds with two affirmations: 'I will exalt you' and 'I will praise your name'. Religious language such as exalting God and praising his name denotes personal feelings (especially in the context of the worshipper addressing God). *First*, 'I will exalt (רמם) you', implies submissiveness on the part of the worshipper/the one who utters praise to God. The *second* notion of the Isaian consciousness/emotion is implied in the verb 'praise/give thanks' (ידה). The reason for being thankful is elaborated in two succinct phrases: (1) for God has done wonderful things and (2) for God's perfect faithfulness (**אמונה אמן**).[179] The following verses (2-8) spell out the details: the high is brought low (vv. 2, 5) and the strong glorify the God who protects the weak and lowly (vv. 3-4). In his 'I' voice, Isaiah speaks of God's faithfulness and wonderful acts upon all nations. In essence, behind this act of thanksgiving, I perceive a clear notion of the recognition of God's might and graciousness in this Isaian affirmation. The *third* religious word is in v. 9, again in a context of corporate praise and thanksgiving. קוה ('to wait for/to trust in') implies the notion of hope and trust. In v. 9, קוה is repeated twice and so is the word **ישע** ('to deliver/to save'). Reading the corporate praise in v. 9 in the context of vv. 6-8, an implicit reference to Mount Zion (cf. 24.34; 25.6, 7, 11) and to the people of Judah[180] ('the removal of shame' in v. 8; cf. 22.8) is indicated.[181] When the notions of salvation and the removal of shame are put together with the idea of hope and trust, and

178. Note the personal pronouns in v. 1 are all in the first-person and second-person singular.

179. Note that **אמן** is repeated, and it has been suggested 'perfect faithfulness' is an appropriate emphatic translation (Oswalt, *The Book of Isaiah 1–39*, p. 456; and Young, *The Book of Isaiah*, II, 186, n. 6).

180. Seitz's observation may account for the implicit reference here. He states that the fall of Jerusalem is only an implicit motif in the book of Isaiah. It never forms the centre of explicit attention. See *Isaiah 1–39*, p. 188.

181. The song of praise immediately following 26.1-21 refers specifically to the city of Judah.

when the Isaian 'I'-voice (v. 1) now joins in[182] with the corporate 'we-voice' (v. 9)[183] in praising and rejoicing for God's salvation, a vivid depiction of the Isaian pathos emerges. Feelings of joy, hope, trust and appreciation—a high degree of the Isaian consciousness is depicted here.

The attention is turned to Moab in the last three verses. Reading with the intense mourning experienced by the prophet concerning Moab's judgment in chaps. 15 and 16 as our background, I find the unrelenting mood depicted here quite paradoxical. Strong language is used to describe Moab's punishment (e.g. trampling in v. 10). As messenger of this judgment speech, Isaiah seems to be quite inconsistent in his response—here he responds with an implacable attitude, as if Moab is a much-hated enemy.[184] This apparent inconsistency in the Isaian response to Moab's judgment points to his *ability* to be unfeeling over the destruction of a people.

3. *Aspects of Isaian interiority.* The depiction of the inner self of Isaiah in this chapter attests to the view that the Isaian personality is quite fluid—from his ability to affectively embrace the impacts to his ability to remain unaffected. The intimate relationship expressed between him and God (in his 'I' voice) as well as between him and his community (in joining in with the 'we'-voice) demonstrates a high degree of consciousness within the Isaian 'self'.

i. *'I yearn for you with my soul' (26.1-21)*

1. *Genre and speaking voices.* There is a general consensus that chap. 26 is comprised of two songs (vv. 1-6, 7-19) and a final appeal (vv. 20-21).[185] Chapter 26 can be considered a multi-voiced text intertwined with merged voices. The voice(s) behind the songs are unspecified. An analysis of the movement of the speaking voices is more significant than their identification here. The corporate voice of the singer in vv. 1-7 develops into the

182. An appropriate translation of ואמר in the beginning of v. 9 as 'Every one shall say' provides a smooth transition of the Isaian 'I' voice to the corporate 'we-voice' here.

183. Note the parallels in both verses: declaring the God-humanity relationship ('my God/our God'); and affirmation ('exalt, praise/trust, and rejoice in God's salvation').

184. Oswalt attempts to explain this apparent inconsistency from the perspective of the use of language among the Semites. Cf. *The Book of Isaiah 1–39*, p. 467.

185. Cf. Seitz, *Isaiah 1–39*, p. 183. Miscall remarks that the closing scene recalls 24.1 (with הנה) and rounds off chaps. 24–26. 'Throughout the chapters wrath, judgment, death and grief stand in tension with peace, salvation, life and joy; the righteous contrast with the wicked, "we" with "they", but the various distinctions do not line up into a separation of dead wicked and live righteous or dead nations and live Israel' (*Isaiah*, p. 71).

'we'-voice of the people of God (v. 8) with the Isaian 'I' voice breaking out in v. 9. Both the 'we' and 'I' voice are addressed to God in the 'we'-you and 'I'-you relation along the emotive theme of 'longing and yearning' (vv. 8-9). From v. 9, the speaking voice is developed from 'I' (v. 9) to 'he' (v. 10), then to 'they' (v. 11), and finally to 'we' in vv. 12-13. Next, is the crying voice of the woman in labour in v. 17 followed by the second breaking-out of the Isaian 'I'-voice in v. 20.

2. *Reading.* The chapter begins with a song of praise with specific reference to the city of Judah (v. 1). The Isaian 'I' voice emerges two times (vv. 9, 20) among the corporate voice 'we' (the saved and the protected who speak as a group). The song is highly declarative, with God's saving acts upon Judah (vv. 1-4) and the divine judgment on the high and mighty in order to protect the lowly and weak (vv. 5-6) as the main thrust. As Miscall has observed, the second part of the hymn (vv. 2-21) consists of a 'complicated' song of prayer[186] with vv. 19-21 as Isaiah's final appeal to the people of Judah. Within the movement of the song, I note the shift from thanksgiving to lament and to supplication in vv. 11-19. This shift has caused a great deal of discussion among interpreters.[187]

In the larger context of a song of praise (vv. 1-7) and prayer (vv. 8-18), my reading of the Isaian pathos depicted in this chapter will converge from two pivotal features and the recurring child-bearing imagery. The *first* is the description of the two God-humanity relationships ('I'-thou and 'we'-Thou) with focus on the Isaian self-representation and his 'I' voice amidst the corporate 'we'. *Second*, religious language (words/phrases), which exhibits rich emotive connotations, will be analyzed in its respective contexts. *Third*, since figurative language oftentimes conveys emotive notions, I shall focus on the kind of emotion implied in the travailing woman simile (vv. 17-18).

After a section on declarative thanksgiving with several pronominal changes in referring to God (YHWH-He-Thou, vv. 1, 3, 4, 5, 7) and to the people (we-him-you, vv. 1, 3, 4), the speaker uses two verses to express the kind of affection between God and God's people on the one hand, and God and Isaiah on the other. Isaiah first speaks in the corporate 'we'-voice (v. 8) before his personal feelings emerge (v. 9). The obvious parallels in both vv.

186. Miscall, *Isaiah*, p. 69.

187. Among them, Seitz has offered the most satisfactory reading with a focus on the proper temporal perspective. He has pointed out with examples from the Psalms that it is quite common for the elements of lament and complaint to coexist with the notions of thanksgiving and trust (esp. Pss. 3–5; 7; 9–10—with these examples, I will add Ps. 73 also). As the psalms of lament reflect a mixed genre of lament and trust, so is the case for Isa. 26.11-19. Cf. *Isaiah 1–39*, pp. 93-195.

8-9[188] underscore the feeling of Isaiah toward his God as an individual and as representative member of the corporate whole. The two-fold depiction of the God-humanity relationship provides the context for the Isaian self-representation of his feelings. I shall now turn to the emotive language employed in this depiction.

In the present context of God-humanity relationship (vv. 8-9), I have identified four expressions of the language of religious faith which are, at the same time, emotive. They are: 'waiting' (קוה), 'soul-desiring' (אוה), 'remembering' (זכר) and 'seeking diligently' (שׁחר). In a corporate voice, Isaiah joins in declaring that they await (קוה)[189] with hope God's מִשׁפט to be realized upon the earth. Out of the seat of their affections (i.e. 'their soul', נפשׁ), they desire/yearn (אוה)[190] for God—the divine name—and remember (זכר)[191] God's gracious acts. The graduation of this affection is seen in v. 9 when Isaiah breaks out with his 'I' voice—by repeating 'with my soul I yearn for you in the night'. This Isaian self-representation is supplemented with the notion of constancy: 'with my spirit within me, I seek you early (שׁחר)'.[192] This corporate-personal declaration of the God-humanity relationship presents an explicit depiction of the affection of longing for togetherness. A strong notion of hope and the sense of belonging are also indicated in my analysis.

The desperate petition in v. 16[193] introduces the notion of anguish. The prayers of those supplicants are still left unanswered. It is followed by the childbirth simile (vv. 17-19) which is used here to express distress and anguish deeply felt by the people in spite of the hope for joy that childbirth will bring.[194] The people writhe in pain like a woman in childbirth but never give birth. The world of judgment seems to have touched only them—those who utter a desperate cry for help (v. 16)—and there is yet

188. That is, the occurrence of מִשׁפט and אוה in both verses and that שׁחר underscores the meaning of אוה.

189. As Clements has noted, the word denotes the ideas of longing for with expectancy (cf. R.E. Clements, *Isaiah 1–39* [NCB; Grand Rapids: Eerdmans, 1980], p. 214).

190. With the meaning of 'desire, long for, incline' (BDB). Cf. also Pss. 10.17; 38.10; Job 23.13; Mic. 7.1; Prov. 11.23; 19.22.

191. זכר when used with God as the object conveys the idea of recalling, call to mind and the gracious acts of God in one's past experiences, usually as affecting feeling, thought or action (BDB). Cf. Deut. 8.18; Jer. 51.50; Isa. 64.4; Pss. 42.7; 63.7; 77.4; Neh. 4.8.

192. שׁחר means 'to look early, diligently for' (cf. Pss. 63.2; Prov. 11.27; 13.24; Job 7.21; 24.5; Hos. 5.15; 6.3). The idea of the construction in v. 9 therefore conveys constancy—night and day longing.

193. Seitz notes that v. 16 is the key break in the two sections of this chapter: vv. 1-15 and 16-21 (*Isaiah 1–39*, pp. 195-96).

194. Note that here, as in contrast to 21.3, the simile conveys the feeling of distress and anguish instead of the intensity of emotional pain (21.3).

no sign of final deliverance (v. 18). At this point, Clements has noted that the speaker 'gives vent to his feeling of complete and utter frustration'.[195] K. Darr also remarks that v. 17 here illuminates the speakers' (the lamenting community's) anguish and dismay.[196] Reading figurative language such as the simile here as emotive language, and considering this chapter as a characteristic representation of the merging of the communal and the individual (Isaian) voices (v. 9 blends into v. 8 and the 'I' voice in v. 20 follows the simile in vv. 17-18), I find very strong emotive language represented here.

3. *Aspects of Isaian inner self*. Two operational tools are at work in my reading of the Isaian pathos: (1) religious language as emotive language and (2) figurative language as emotive language. Following these paths, I have identified both the direct reference of Isaian emotions (hope, longing, sense of belonging in terms of the God-humanity relationship) and the indirect reference[197] (anguish and utter frustration). Another notion of the prophet's love and concern toward the people of Judah is indicated in his referring them to 'my people' in v. 20. If emotions are markers of the construction of the self, and people become selves when they use such language, this 'I'-passage presents to us an internal profile that is marked by Isaiah's profound sense of selfhood.

j. *'What shall I cry?' (40.1-8)*

1. *Genre.* Isaiah 40.1-8 is the first within the poetry section of the 'I'-passages.[198] As discussed in Chapter 2 on methodological considerations,[199] adopting the emotion theory of poetry, my reading strategy is to consider Hebrew poetry as a vehicle of spontaneous overflow of powerful feelings and emotions. Reading the passage as poetry provides the 'legitimate'[200] literary medium for readers to look into the emotions and feelings of the prophet. It entails a dual reading focus—taking seriously both the

195. Clements, *Isaiah 1–39*, p. 216.

196. Darr, *Isaiah's Vision and the Family of God*, p. 220. Darr further notes that this travailing woman simile differs from the other examples in Isaiah (e.g. 21.3), in that it moves from a vivid description of maternal pain to delivery's outcome—in this case, nothingness. Describing itself as a woman in labour, the lamenting community 'intends to appear pitiful, incapacitated, desperately needing divine help' (p. 220).

197. It is indirect but not an 'inference' due to the strong notions of emotion as expressed in the childbirth simile.

198. The others are: 49.1-6; 50.4-9; 51.17-23; 61.1-11; 63.7-19.

199. Cf. discussion in Chapter 2 (2.c), on the 'emotional theory of reading Hebrew poetry'. See also discussion in 1.d. of this chapter.

200. In the words of Stephen A. Geller, 'By "legitimate" is meant "allowed by language"' ('Were the Prophets Poets?', *Prooftexts* 3 [1983], pp. 211-21).

'mechanics/science' (our case in point is the analysis of the speaking voices) as well as the 'dynamics/art' of reading (i.e. the intricacies of the interplay of speaking voices; the affect/effect of the use of metaphors [vv. 6b-8] as literary means for the expression of Isaian emotions). Therefore, reading the poetic 'I'-passages must engage both our cognitive and emotional natures. To achieve a balanced reading, critical analysis, emotive engagement and imagination must be integrated.[201]

2. *Analysis of speaking voices.* As a multi-voiced text, 40.1-8 is a tightly intertwined unit of multiple speaking voices. Together with the Isaian imaginary internal dialogue in v. 6, and the interplay of different merged and unmerged speaking voices, the multi-faceted and multi-layered Isaian interiority—aspects of his prophetic consciousness and selfhood—are being revealed to us. Four speaking voices can be identified: (1) God's first-person voice in vv. 1-2, (2) an unidentified calling voice in vv. 3-5a, (3) another crying voice in v. 6a and (4) the Isaian responsive voice in v. 6b.[202] The Bakhtinian dynamics of the dialogic truth could also be appropriated here in v. 6 where Isaiah doubles himself up internally into two halves—the caller and the inquirer—and enters into an internal dialogue with the calling voice in v. 6a: 'a voice said, "cry!" and he said, "what shall I cry?"' (This could also be read as the Isaian third-person projection of his first-person view.) Verse 5b indicates specifically 'for the mouth of YHWH has spoken'—through Isaiah as God's mouthpiece. As far as the Isaian interiority is concerned, the intricate interplay of these voices brings about a multi-layered meaning. Isaiah is consistently dialoguing with God, the first audience of his time, and his prophetic 'self/consciousness'.[203]

2. *Reading.* Scholars have observed the interrelatedness of the heavenly court scene in chap. 6 with this passage, primarily after the prominent theme of the 'glory (כבוד) of the Lord' will be revealed to all flesh (6.3 and 40.5).[204] Reading the Isaian text as a unified whole adopts the literary

201. Gillingham, *The Poems and Psalms of the Hebrew Bible*, pp. vii, 17.

202. Both Paul D. Hanson (*Isaiah 40–66* [Interpretation; Louisville, KY: Westminster/John Knox Press, 1995], p. 19) and Walter Brueggemann (*Isaiah 40–66* [WeBC; Louisville, KY: Westminster/John Knox Press, 1998], p. 19) assign the speaking voice in v. 6b to Isaiah.

203. Contemplating on what he has been commissioned to do in chap. 6.

204. Cf. Brevard S. Childs, *Isaiah* (OTL; Louisville, KY: Westminster/John Knox Press, 2001), pp. 294-95 [299]; John D.W. Watts, *Isaiah 34–66* (WBC, 25; Nashville: Thomas Nelson, rev. edn, 2005), p. 606. H.G.M. Williamson (*The Book Called Isaiah*, p. 38) has identified five areas of parallels between the two passages: (1) 'a voice calling' (6.4; 40.3); (2) 'a voice speaking' (6.8; 40.6); (3) the prophet responds with initial despair (6.5; 40.6); (4) reference to the removal of sin and iniquity (6.7; 40.2); and (5) an emphasis on

interdependency of the two major parts of the book— chaps. 1–39 and 40–66. However, the transition between the two portions is quite abrupt. Isaiah is cast as merely a background figure in the narrative portion of the book (chaps. 36–39). After the announcement of Babylonian exile in 39.5-8, the poetry section immediately follows and it begins with a voice crying out with two emphatic imperatives: נחמו נחמו עמי (v. 1). The psychological impacts upon the first audience would likely be twofold: *first*, a new chapter begins and it is pointing to the future for Judah. *Second*, the emphatic calling voices would have engaged their hearing and emotion the same way that contemporary readers would be impacted through the act of reading. It is significant to note that this poetry portion opens with the message of 'consolation'. Against this background, the two foci of my reading are *first*, the interplay of the speaking voices (vv. 3-8)[205] with a view to the speaking voice in v. 6b as Isaian,[206] and *second*, the extended metaphor employed in vv. 6-8 and its implication for aspects of the inner life of Isaiah.

First, the passage begins with an emphatic[207] but yet vague[208] call: 'Comfort (נחם), comfort my people' addressed to a group in the second-person plural. Who is to administer this נחם is left unspecified. However,

the 'glory' of God (6.3; 40.5). The suggestion of the prophecy agency in 40.1-8, especially in v. 6 is explicitly indicated along this line of interpretation. My own adaptation of this interpretative link provides a contextual continuity in my reading of the development of the Isaian 'individuality'.

205. In the case of vv. 6-8, it can be read as an interaction of narration and poetry and the interplay of narrative voices (see Conrad, *Reading Isaiah*, p. 30).

206. Seitz ('The Divine Council: Temporal Transition and New Prophecy in the Book of Isaiah', *JBL* 109 [1990], pp. 229-47 [243-47]) and Roy F. Melugin ('The Servant, God's Call, and the Structure of Isaiah 40–48', *SBLSP* (1991), pp. 21-30 [30]) regard 40.1-8 as a reactivation of YHWH's word for a new age rather than an individual prophetic commission. Seitz reads 40.1-11 as God's call for messengers to pronounce God's words; it is not until 48.16 that an individual steps forward. An individual's voice also emerges in 49.1-6 (Seitz, 'The Divine Council', p. 246). While Seitz suggests that 'the question of prophetic agency is possible as a legitimate interpretation of 40.1-11 and chaps. 40–48' ('The Divine Council', p. 247), Melugin goes a step further to conclude, 'one must... consider the possibility that the portrayal of an "individual" prophetic voice is somehow a part of the concern of Isaiah 40ff' ('The Servant', p. 30). As to the 'I' voice in 40.6b, Melugin holds that it is intentionally equivocal, as the prophet 'is portrayed as both individual and as Israel' ('The Servant', p. 30; see also Melugin, *The Formation of Isaiah 40–55* [BZAW, 141; Berlin: W. de Gruyter, 1976], pp. 84, 96).

207. With נחם repeats twice and in the imperative (as well as דבר and קרא in vv. 1-2).

208. I see this vagueness as 'intentional'. Since the readers are left in suspense, it adds more force to the result of the interplay of speaking voices in vv. 3-8. The emotional state of the 'I' voice in v. 6b is thus being highlighted.

the manner that this comfort should be administered ('speaking tenderly... cry to her', v. 2a), the content ('her [Jerusalem] warfare is done', 'her iniquity is pardoned', v. 2b) and the reason ('for she has received...double for all her sins', v. 2c) of this consolation are clearly stated. With Isaiah's commissioning in chap. 6 as the interpretive link, the fact that the identity of the one who is to administer this 'call' (vv. 1-5) remains unspecified, points to two crucial facts: (1) that it is an open[209] and urgent[210] call originated from God,[211] and (2) that it is the message (נחם) and not the messenger that is in the foreground of the passage. In this sense, I find the ambiguity of the unidentified voice (v. 3a) and of the unspecified addressee (vv. 1-2) intentional.[212] As God's mouthpiece (v. 5b 'for the mouth of YHWH has spoken'), Isaiah assumes the voice of YHWH, and with the shifting of the second-person plural pronominal suffix in v. 1 ('your God') to the first-person plural in v. 5 ('our God'), the speaking voice bridges the distance between YHWH and the audience as the speaker participates in the worshipping community (v. 3). Reading against the background of the heavenly council scene in 6.3-5 does echo the personal experience of the prophet in witnessing the holiness and glory of God. Isaiah doubles himself up in v. 6 and enters into an internal dialogue between a 'calling voice' ('A voice said', 'cry!', v. 6b) and a 'responding voice' ('And he said', 'What shall I cry?' v. 6b). Verse 6b could be taken as an imaginary internal dialogue, and its function is the foregrounding of a personality's inner feelings in the realm of tension, struggle and debate. Reading against the context of chap. 6, the appropriateness of this reading is remarkable. Isaiah is faced with God's call for messengers of consolation—of the removal of Judah's iniquity after she has received from God double for all her sins (v. 2). When this message is received against the background of 6.1-13, this is truly a message of consolation to those who have experienced judgment from God's hand but survived. However, as Stephen A. Geller has observed, when v. 2b ('for she has received from YHWH's hand double for all her sins') is placed immediately after v. 1 ('Comfort, comfort my people, says your God'), it sounds almost like a lament, or the sufferer's

209. Note that they are addressed to the audience in the second-person plural.

210. With verbs all in the imperative.

211. Note the two indications: (1) 'Says the Lord' (v. 1b) and (2) 'For the mouth of the Lord has spoken' (v. 5b).

212. Based on his theory on the function of parallelism, Stephen A. Geller has remarked on the use of parallelism in vv. 1-2. He notes that 'parallelism interacts with a cunning use of ambiguity'. Each line of vv. 1-2 contains some '*deliberate uncertainty* which, in varying degrees and in different ways, channels the force of the device' ('Notes and Observations: A Poetic Analysis of Isaiah 40.1-2', *HTR* 77 [1984], pp. 413-20 [414], italics mine). Note that my own analysis of these two verses is in accord with Geller's, particularly in the area of the intentionality of the non-specifications.

complaint—'Too much'![213] It does suggest an occasion for lament rather than joy. On the other hand, Isaiah is being challenged to prepare the way of God (which in itself is an extraordinarily difficult task—'make straight a highway in the desert' (v. 3), 'lifting up valleys', 'making low mountains hills', levelling steep grounds and smoothing rough places plains' (v. 4)—so that God's 'glory' may be realized among all flesh (v. 5). With his first-hand, audio-visual experience of the glory of God in chap. 6, this mission to him again is a 'mission impossible'. In this context, Isaiah expresses his inner feeling by doubling himself up in an imaginary dialogue between a crying voice and a responding voice. In this dialogic dynamic, he is able to bring to the foreground his inner tension and doubt: 'what shall I cry?'[214]

Second, Isaiah's doubtful reply (v. 6b) introduces the metaphor in vv. 6-8. A correct understanding of this reply provides contextual clues to the interpretation of the metaphor on the one hand, and to the rest of chap. 40 on the other. I shall first look closely at the kind of emotion embedded in vv. 6b-7. Scholars generally agree in regarding v. 6b as a voice of objection.[215] Seitz takes it as the subsequent charge from the heavenly council (v. 6a) which occasions the prophet's objection.[216] This objection is essentially taken as a reflection of turmoil within the Isaian prophetic consciousness.[217] In the same line of argument, Claus Westermann points out that in saying 'all flesh is grass!' the prophet believes that nothing could be done to halt the extinction of his people.[218] Reading with such a focus, the objection is essentially a silent, yet deep-rooted lament over a people's fate in the face of God's judgment. In an attempt to pinpoint precisely the kind of emotion depicted in v. 6b, Watts describes it as 'sceptical protest in the form of a lament'. In the reply, the speaker not only complains of human weakness, or is sceptical of the integrity of human kind, he questions the contents of the announcement as well as the base.[219] While the notion of lament stands out in the interpretation of Seitz, Watts, Westermann and Melugin, I favour the idea of 'complaint-doubt' by linking vv. 6b-8 with the remainder of the chapter and with chaps. 41–49. In v. 6b, the one who is commanded to 'cry!' objects, complaining that 'all flesh is grass' which

213. Geller, 'Notes and Observations', p. 419.

214. I shall elaborate on this element of doubt and tension further in my treatment of the metaphor in vv. 6-8 following.

215. *Contra* F.M. Cross, who interprets 40.1-8 after the *Gattung* 'divine directives to angelic heralds', he regards the imperatives as directed to a plural audience of divine attendants. Therefore, vv. 6b-7 is not the objection of an individual prophet ('The Council of Yahweh in Second Isaiah', *JNES* 12 [1953], pp. 274-77).

216. Seitz, 'The Divine Council', p. 235.

217. Seitz, 'The Divine Council', p. 239.

218. C. Westermann, *Isaiah 40–66* (OTL; London: SCM Press, 1969), p. 41.

219. Watts, *Isaiah 34–66*, p. 79.

withers when God's breath blows upon it. The complaint is essentially: 'How can one utter a cry when YHWH has blown upon a people who are like grass?'[220] The answer in v. 8 overrides the complaint. With the דבר of God as the emphasis, v. 8 points to the fundamental fact that hope is not in the power of the people; hope is in the דבר of God which 'rises up forever'.[221] Melugin has also noted that the text proceeds immediately with disputation (after the proclamation of good tidings in vv. 9-11) which functions 'to persuade doubters that YHWH is both able and willing to save (40.12-31)'.[222] With my literary analysis of this reply—'What shall I cry?'—I find the reference to an in-depth reflection leading to silent lament indicated here. The notion of despair is present in this kind of lament.

Metaphor is a powerful literary device to convey emotive language, particularly in the context of religious language. Based on his thesis of 'legitimate ambiguity' as a formal clue in linking meaning and emotion, Geller's insightful essay, 'Were the Prophets Poets?',[223] sheds light on the employment of the metaphor in vv. 6b-8 in the context of emotion.[224] By paying special attention to the ambiguities in this metaphor, Geller provides fresh insights; taking the meaning of v. 6b as 'how can I proclaim?'[225] The reply itself is a protest or demurral instead of a request.[226] Verse 7 is to be understood as the reason for his refusal—his human frailty. The notion of a positive assurance to the prophet is indicated in v. 8. Using vv. 3-8 as an illustration of the poetic employment of a metaphor, Geller concludes that the structure of vv. 3-8 is rich in meaning and powerful in emotion. The polyvalence of the metaphor (e.g. all flesh, grass, flowers) the double meanings of רוח ('wind', 'spirit', v. 7b) and דבר ('word', 'deed', v. 8b) all add to the richness of its meaning and they lead to the climatic emotional effect in v. 8b—'But the word of our God lasts forever!' It is in this aspect of a worked-out example of the poetic functions of the metaphor that Geller's contribution is significant.

3. *Dimensions of the Isaian interiority*. While intensity dominates in most of the 'I'-passages discussed in this chapter, the notion of the Isaian inner depth stands out in this difficult, ambiguous, yet provoking passage. The

220. See Melugin, 'The Servant, God's Call, and the Structure of Isaiah 40–48', p. 24.
221. Melugin, 'The Servant', p. 24.
222. Melugin, 'The Servant', p. 24.
223. Geller, 'Were the Prophets Poets?', p. 214.
224. Though I find Geller's essay abundant with theological overtones: e.g. his treatment of חסד and דבר.
225. That is, reading מה as 'how' after *Gesenius Hebrew Grammar*, 148a-b; noted in 'Were the Prophets Poets?', p. 162, n. 13.
226. Geller, 'Were the Prophets Poets?', p. 162.

Isaian emotions of doubt and despair are expressed dialogically through the internal dialogue in v. 8b. The feeling of being called to be on the giving (v. 1), and yet at the same time, the receiving end (v. 8) of the נחם is implicitly implied. The reading link between the Isaian experience in chap. 6 and here points to two dimensions in the interiority of the prophet: *first*, a trajectory of developing Isaiah individuality with profound inner-depth that is uniquely Isaian and *second*, a vivid sense of prophetic consciousness.

k. *'The Lord called me from the womb' (49.1-6)*[227]

1. *The intricate interplay of speaking voices and consciousnesses.* Distinct to 49.1-6 is not the multiplicity nor the identification of the speaking voices but the ways that dimensions of the Isaian interiority (prophetic consciousness [call, commission]; embedded emotions) are being revealed through (1) the intricate interplay of speaking voices (esp. vv. 3-4), (2) the interchange of different Isaian I-positions (from universal to individual [within vv. 1-2; 5-6]) and (3) the multiple interdependent internal dialogues (or consciousnesses)—with the unspecified audience (vv. 1-2), with himself (his emotions, feelings, thoughts as a prophet), with God (vv. 3-4, 5b), with the servant Israel/Jacob (vv. 5a-6) and with the gentiles (v. 6). In other words, Isaiah is constantly and persistently in dialogue with his environment/consciousnesses. The Bakhtinian perspective of dialogism is at work (esp. vv. 3-4), but reading with a trifocal lens—literary, psychological and the empirics of reading—may further expand the meaning of the text and thus a more enriched Isaian internal profile may emerge.

2. *Reading.* In the poetry section of the book, after the first appearance of the Isaian "I'-voice in 40.6, another first-person voice breaks out silently in 48.16 in the context of commissioning: 'and now the Lord YHWH had sent me and his spirit'. Chapter 49.1-6 follows the same theme of call and commission. In keeping with my reading strategy, I take the first-person voice here as Isaian.[228] My reading will follow the three-fold distinctiveness indicated above.

227. Most scholars treat 49.1-6 as a legitimate unit within the context of the chapter. Cf. for example, Webb, *The Message of Isaiah*, pp. 193-94; Miscall, *Isaiah*, p. 117; David L. McKenna, *Isaiah 40–66* (CCSOT; Dallas, TX: Word Books, 1994), pp. 503-509.

228. Most scholars identify the 'I'-voice here as a representation other than Isaiah—(1) as Moses (based on the covenant context of the passage, cf. Klaus Baltzer, *Deutero-Isaiah* [Hermeneia; Minneapolis: Fortress Press, 2001], pp. 306-307); (2) as the Persian King Cyrus (See Joseph Blenkinsopp, *Isaiah 40–55* [AB, 19B; New York: Doubleday, 2002], pp. 76-78; for a direct response to this position, cf. Oswalt, *The Book of Isaiah 1–39*, p. 290); (3) God's Ideal Servant/Ideal Israel (Webb, *The Message of Isaiah*, p. 194; Oswalt, *The Book of Isaiah 1–39*,p. 289; Watts, *Isaiah 34–66*, p. 728). Through the interchange of

First, the intricate interplay of speaking voices. The chapter begins with an imperative of a universal nature and scope ('Listen, O isles, unto me', v. 1). This is an 'open' affirmation but yet of a highly individualistic nature[229] and personal. This personal affirmation when set in the context of a public address highlights the momentum of the Isaian change of 'I'-position from the universal and public scope to that of individual and personal and thus presents a sharp contrast ('Listen, O isles, to me and hear, O people from afar! YHWH called me from the womb, from the belly of my mother he mentioned my name', v. 1). As Motyer has noted, 'there are psychological difficulties in imagining Isaiah publicizing in vv. 1-6'.[230] Though the prophets are extremely sparing in world-wide address (cf. 40.1; Jer. 31.10), neither Jeremiah nor any other prophet ever demands a hearing ('Listen to me!') in such a personal way, as if it is his right to demand a 'hearing'.[231] Reading from this angle, the unique form of the address highlights the importance of its content. In a first-person voice, Isaiah gives his personal testimony[232] —i.e. his understanding of his own 'being' and 'doing' which are two integral parts of his 'selfhood'. With the parallel construction in v. 1—'YHWH called [קרא] me from the womb [בטן]; he mentioned [זכר] my name from my mother's belly [מעים]', Isaiah is affirming to the public that he is especially chosen as God's servant—Israel[233] (v. 3a, his other 'I'-position) even before he was born and for an ultimate purpose: that God shall be glorified in him (v. 3b). God's call is accompanied with specific tasks:

different 'I'-positions and the multiple internal dialogues, my reading of the 'I'-voice as Isaian is also in keeping with the 'Ideal Servant' designation.

229. This provides clues for my reading of the servant-Israel (v. 3) as an individual figure (Isaian) instead of a nation. R.N. Whybray also remarks on the identification of the servant here as an individual figure—the prophet Isaiah himself. He points out that 'the vividness of the details of the presentation of the servant as an individual is extremely marked, and it goes beyond the possibilities of a metaphor' (*Isaiah 40–66* [NCB; London: Oliphants, 1975], pp. 135-36).

230. Motyer, *The Prophecy of Isaiah*, p. 384.

231. Motyer, *The Prophecy of Isaiah*, p. 384, citing F. Delitzsch, *Commentary on Isaiah* (2 vols.; Grand Rapids: Eerdmans, 1965), II, p. 259.

232. Motyer has divided this passage into two personal testimonies: vv. 1-3 and vv. 4-6 (*The Prophecy of Isaiah*, p. 384).

233. The enigma concerning the designation of the servant as 'Israel' has occasioned some scholarly debate. For a summary of the views represented, cf. Miscall, *Isaiah*, pp. 117-18. Miscall favours a multiple reading, with servant-Israel here referring to any individual or group who fits into the experience described. Admitting the difficulties in this designation towards an individual, and in the light of v. 5b which rules out the idea of 'servant-Israel' as the 'nation-Israel', I opt for the two-fold understanding of this designation, 'You are my servant, Israel' (i.e. it applies to both the individual-Isaiah and the corporate Israel in whom Isaiah finds his own identity as a member of the corporate whole—the servant of God).

(1) to restores Israel (vv. 5a and 6a) and (2) to be God's agent in world-wide salvation (v. 6b). Related to his call is God's equipping and care (v. 2).[234] What follows is a remarkable self-representation of embedded Isaian feelings and emotions as he seeks to double himself up and enter into an internal dialogue with God (vv. 3-4). The textual construction in v. 4 is a crucial point of entry into the Isaian pathos. Retrospectively, Isaiah responds to God's declaration—'And he said to me, you are my servant Israel, in whom I shall be glorified' (v. 3). Instead of simply uttering the statement, 'I have laboured in vain' (v. 4), he chooses to quote his own inner thoughts by prefacing them with 'But I said...' (v. 5a). Verses 3-4 contain an intentionally developed dialogue within the Isaian monologic inner speech. The same dynamics of an internal dialogue is represented in v. 5, revealing aspects of his inner self. When 'And now YHWH says' (5a) is followed by 'yet I am honoured' (v. 5b), the emphatic notion of 'sudden realization/ bring to remembrance' is implied. In reporting the defining moments of his call and commissioning, Isaiah comes to a sudden realization of his dignity and honoured status before God and that God is his strength. When v. 4 is read as the servant's lament over the lack of success in his mission, then v. 5b is significant in terms of the representation of the Isaian inner-self. Although disappointed and in despair, he comes to the sudden realization of his worth before God who is the source of his strength. This realization is attained after several layers of internal dialogue with his consciousness/ environment, with the unspecified audience (vv. 1-2), with God (vv. 3-4, 5b), with the servant Israel (vv. 5-6), with the gentiles (v. 6) and most importantly, with his own feelings and emotions (vv. 4, 5b). The interchange of the different 'I'-positions he has taken up (as messenger of God [v. 1], as the one giving the two-fold testimony [vv. 1-3, 4-6], as the servant Israel in whom he finds his own identity [v. 3b], as the unsuccessful servant [4b] and as the recipient of God's call and mission [vv. 1, 6]).

To apply these observations to the Isaian prophetic consciousness, the implications are significant. In his personal testimony, Isaiah is at the same time witnessing to the public his experiential understanding[235] of what a prophet is. *First*, a prophet is the servant of God (v. 2b). This notion of 'servanthood' appears the first time among the 'I'-passages I have analyzed thus far. *Second*, a prophet is chosen (even before he was born) and equipped by God (v. 2) and is commissioned to fulfil general (v. 3b) and

234. The parallel pairs: 'Sharp sword' and 'polished arrow' denotes effectiveness in carrying out his tasks (v. 2a), while 'hiding in the shadow of God's hand', and 'hiding in his quiver' signifies God's personal preparation and care in the intimacy between God and his servant (v. 2b).

235. The fact that this affirmation is presented in the first-person voice as a personal account points to the experiential aspect of the report.

specific tasks (vv. 5a-6). *Third*, the demand for effectiveness, proper preparation and accuracy (v. 2) also suggests the degree of difficulty in carrying out the prophetic tasks. Most emphatically represented here is the notion of unpleasant feelings, the disappointment, despondency, frustration and suffering confronted by a prophet in fulfilling his mission (v. 4). *Fourth*, the two-fold self-realization of a prophet's true status before God—i.e. that he is honoured in the eyes of God and that God is his strength—becomes the essence of God's sustenance. When read against the background of two personal testimonies in 49.1-6[236] it reflects a profound sense of the Isaian prophetic consciousness, one that is attained through interacting dialogically with several consciousnesses other than his own.

Both direct and indirect references of the Isaian emotions are revealed here. Through the textual dynamics of an internal dialogue (vv. 3-4), Isaiah presents his inner thoughts in the form of a 'lament', the content of which is not grieving but utmost despair. The collective force of the words emptiness (ריק), vanity (תהו), and meaninglessness (הבל) suggests that the servant-prophet is on the verge of 'giving up' his labour and 'losing' his faith. This lamenting complaint towards God takes a sudden turn with אכן ('Yet surely') in v. 4b that introduces another contrast with v. 4a. To read the language of religious faith as emotive language, v. 4b presents such an example: 'Yet surely my judgment (is) with the Lord and my reward with my God'. Confronted with despair and frustration, faith is regained through his two-fold self-realization in vv. 4b and 6.

3. *Isaian interiority and prophetic consciousness.* This passage is a succinct yet remarkable portrayal of the Isaian inner self in aspects that are integral to the prophetic role and selfhood. The depth and complexity of these dialogic interchanges reveal the multi-dimensional makeup of Isaiah's internal profile. It is so deeply embedded in the voices and consciousnesses of the multiple 'I'-positions presented by dialogic utterances. The internal profile deductible from Isa. 49.1-6 is therefore the sum of its parts—the expressions and perspectives communicated through the interplay of multiple 'I'-positions. This outstanding self-representation provides another perspective into his prophetic consciousness, the most comprehensive Isaian self-perception among all the 'I'-passages we have studied thus far.

l. *'The Lord YHWH has given me...' (50.4-9)*

1. *The Isaian 'I' voice.* Scholars have designated the solo voice through the whole pericope as the Isaian 'I' voice.[237] Webb notes that the

236. Note that Motyer has divided this passage into two personal testimonies: vv. 1-3 and vv. 4-6 (*The Prophecy of Isaiah*, p. 384).

237. See Goldingay and Payne, *Isaiah 40–55*, p. 205; Webb, *The Message of Isaiah*, p. 198.

prophet-servant 'speaks more to himself than to other' and in form of soliloquy. In this emotion-filled and suffering-laden self-portrait of the Isaian inner life, the Isaian consciousness is in constant dialogue with the sufferings and feeling of shame with God's 'Ideal Servant', his own prophetic/religious experience and YHWH. The repetition of YHWH's actions upon the prophet throughout the passage also reveals something of the prophet's inner life. His whole being and doings are under YHWH's sustaining actions—giving a wise tongue (v. 4), awakening (v. 4), opening ear (v. 5), sustaining and helping and vindicating (v. 8).

2. *A direct self-representation of the Isaian inner life.* As Webb has remarked, the 'I' voice leads us into some of the most deeply personal areas of his life—his communion with God, as well as his physical and emotional pain and sufferings.[238] Common features are found in the 'I'-passages in 49.1-6 and 50.4-9. *First*, the depiction is highly individualistic and it focuses on the intimate relationship between God and the prophet. *Second*, crucial aspects of the Isaian-self are represented. *Third*, both passages provide a new perspective to look into the Isaian prophetic consciousness through his self-portrait. They are the Isaian first-person responses to his prophetic experience. While 49.1-6 centres on his call and commission, 50.4-9 represents his actual experience in carrying out his prophetic tasks. Instead of portraying the image of a servant-figure, the Isaiah as self-represented here is a 'suffering' figure. For the first time in the 'I'-passages analyzed, 50.4-9 portrays an explicit picture of prophetic sufferings, which is an integral aspect to the understanding of prophetic pathos. While the 'servant-prophet' figure dominates in 49.1-6, the pupil-prophet image stands out in this passage.[239]

The above observations provide essential directions for my reading of the Isaian pathos here. As an operational tool, my reading will focus on the Isaian first-person responses to his prophetic experience. Taking religious language as the language of emotion, the Isaian expression of his religious faith in the contexts of (1) the God-Isaian relationship and (2) his prophetic experience will be the centre of my attention here.

First, the God-Isaian relationship depicted is that of intimacy and giving-receiving (with God always on the giving-end and Isaiah on the receiving-end).[240] Reading in this context, the feeling of confidence and assurance can be identified. In his 'I' voice, Isaiah is assuring himself that the Lord

238. Webb, *The Message of Isaiah*, 198.

239. In spite of the traditional designation of this passage as one among the so-called Servant Songs.

240. The Lord YHWH has given Isaiah 'an expert tongue', 'the ear to hear', so that Isaiah knows 'to help the weary' and 'to listen like one being taught' (vv. 4-5).

YHWH has given him a ready, expert tongue[241] and that he knows how to help the weary with God's words (v. 4a). With the verbs in the imperfect in v. 4b, God's constant and continuous wakening upon Isaiah is implied. This wakening is for a specific purpose: so that he has the 'pupil's ears'—i.e. the readiness and diligence to be taught ('to hear as the taught' [לִשְׁמֹע כלמודים]). Isaiah is speaking to himself in full confidence that by opening his ear to God's constant teaching (v. 5a) he will remain obedient (v. 5b). Young has noted that the description here points to the prophet's complete obedience to God's preparation.[242] The self-confession of remaining faithful to God is also implied in 'I did not draw back' (v. 5c).

Second, after the self-assuring and confessional 'I'-speech, Isaiah turns to his actual prophetic experience. Verse 6 is an explicit, highly descriptive self-depiction of his sufferings in terms of humiliation and physical persecution. Most striking of all is the idea of his 'voluntary' actions ('I gave my back to the strikers, and my cheek to these who plucked; I did not hide my face from shame and spitting') which make him vulnerable to all the physical pains and insults—beating, plucking his beard, mocking and spitting. However difficult to comprehend, I find an explicit notion of endurance in the face of persecution and humiliation indicated here—the raw realities of his prophetic experience as perceived from his first-person 'I'-experience.

The scene changes drastically in vv. 7-9. The voluntary victim of suffering emerges again in his 'I' voice as a challenging victor claiming that with God's help (vv. 7a, 9a) he will not be disgraced nor put to shame (vv. 7b, 9b). Verse 8 is set in the judicial setting (with characteristic forensic language such as צדק, ריב and משפט. In boldness, Isaiah declares that he has set his face like flint (7b) and that no one can condemn him (9a). In full assurance of God's help (v. 9a), he presents a challenge to all his adversaries (v. 8) to gather together against him, for victory will always be on his side. The two occurrences of הנה ('behold') in v. 9 present a sharp contrast between the sovereign God who is his help (v. 9a) and his accusers who are like a worn out and moth-eaten garment, doomed to perish (v. 9b).

241. לְשׁוֹן לִמּוּדִים literally means 'the tongue of taught ones'. Young brings out the notion of 'readiness' (*The Book of Isaiah*, III, p. 298) while Miscall favours the idea of a 'disciple's tongue' (cf. 8.16), with both 'teacher' and 'one taught' contained in לִמּוּדִים (Miscall, *Isaiah*, p. 120). Whybray concurs with G.R. Driver ('Linguistic and Textual Problems: Isaiah XL–LXVI', *JTS* 36 [1935], pp. 396-406 [406]) in noting that the phrase occurs two times in this verse as play on words, with the one meaning 'teaching(s)' and thus 'an expert tongue'. The second occurrence bears the meaning of 'pupil's tongue' but carries the meaning of trainability, readiness and willingness on the part of the pupil (Whybray, *Isaiah 40-66*, p. 151).

242. Young, *The Book of Isaiah*, III, p. 299.

3. *New dimensions of the Isaian internal profile.* This passage provides a brand new portrait of a 'pupil-sufferer' figure. In the context of the Isaian first-person response to his prophetic experience, my reading suggests a rich portrayal of his prophetic consciousness and pathos—particularly in the realm of voluntary suffering.

m. *'How shall I comfort you?' (51.17-23)*

1. *The immediate context of 51.17-23.* God speaks primarily in the 'I' voice in this chapter (vv. 1-8, 12-16, 22b-23) and the Isaian 'first-person voice breaks out only once in v. 19 in the context of mourning and lamentation. To focus my reading on vv. 17-23 (the immediate context in which the Isaian 'I' voice emerges) in the larger setting of the chapter, I have noted an outstanding theme of נחם (comfort) connecting God's speeches and the Isaian. This emotive theme will serve as an entry point for my reading of the Isaian pathos in vv. 17-23. The chapter opens with God's address to the righteous, the seekers of YHWH (v. 1). Zion and her inhabitants are the addressees (v. 3). In the setting of the city's desolation, God announces that he will comfort (נחם) her and that God's compassion extends to even her ruins—'he comforts all her desolations'. The effect of God's consolation is spelled out in v. 3b in terms of a complete reversal both of the desolate state of the city and sorrow and sighing among the people (v. 11) to joy and singing (vv. 3b and 11). The Lord's 'I'-speech opens with the emphatic affirmation—'I, I (am) he who comforts (נחם) you' (v. 12a) and ends with another comforting note—'and to say to Zion, you are my people' (v. 16b). In between the two notions of God's comfort to Zion is an elaborate (full of metaphorical descriptions) contrast between the wrath/destruction of mortal men (vv. 12b-14) and the power and majesty of their creator (vv. 15-16). It is against this context that the Isaian 'I' voice breaks out in vv. 17-23. Using the drinking motif, a calling voice urges Jerusalem to awake to the reality of her miserable situation—she has drunk deeply from the cup of God's wrath (v. 17a). Despite all her children, there is no one to lead her (v. 18) because God's wrath is upon them (v. 20). Verse 19 highlights the city's need for consolation even more emphatically. Zion has been struck by double calamities: ruin and destruction, famine and sword. In a state of disaster, their own children cannot even give them a hand (v. 18) for they themselves are under the wrath of God (v. 20). In this sense, מי ינוד לך ('who shall bewail for you?') implies a deep sigh[243]—she has to grieve alone. The whole setting points to the setting of lamentation. It is in this context of community lament that the Isaian 'I' voice breaks

243. Commentators in general favour the notion of community lament in this verse (cf. Westermann, *Isaiah 40–66*, p. 245; Whybray, *Isaiah 40–66*, p. 162).

out in v. 19b—'how shall I comfort you?'[244] To Isaiah, Zion has received God's comfort in the past (v. 3). God affirms that he, only he, will continue to be their comfort in times of need (v. 12). Therefore, in v. 19 Isaiah is saying to himself: 'How can I, Isaiah, comfort Zion, who is in complete desolation and grief—only God is and can be her comforter'. The feeling of grief, of inadequacy in administering the comfort to Zion is indicated.

2. *Identification of speaking voices.* This short pericope (vv. 17-23) could be considered as a multi-voiced text, intertwined with imaginative or real speaking voices. Watts distributes the speaking voices of this pericope as follows: heavens (vv. 17, 19a, 19c, 20a, 20c), earth (vv. 18, 19b, 19d, 20b), herald speaking to Jerusalem (vv. 21-22a) and YHWH (vv. 22b-23),[245] with the Isaian first-person voice breaking out in v. 19b—'how shall I comfort you?' (**מי אנחמך**). Westermann makes an interesting observation, assigning the passage as a community lament put into the form of God addressing Israel.[246] This way, while not recorded as a direct quote from YHWH (as vv. 22-23), the lament is transferred through a series of poetically crafted speaking voices. *First*, the lament is given its substance and context by the unidentified calling voices in vv. 17-18,[247] from a third-person vantage point yet with real urgency ('Awake! Awake! Rise up! O Jerusalem', v. 17a). *Second*, the Isaian third-person perspective (in essence, as God's mouth piece, he is the voice behind the lament) is being internalized and thus breaking out in his first-person voice—'who (but) I shall comfort you' (v. 19b). The descriptions of destruction and devastation, famine and war (v. 19a), and the serious afflictions resulting from the wrath of YHWH (vv. 20-21), all originate from the third-person perspective of Isaiah pointing to the 'other'—Israel's experiencing the very real physical and emotional unrest stemming from God's judgment. *Third*, YHWH voices the proclamation of disobedience and judgment as he observes all that is transpiring in Israel. Thus, we have a multi-layered interaction between the speaking voices, with Israel as the subject of judgment and the third-person perspectives of YHWH and the prophet as they proclaim the nature and terms of the judgment respectively.[248]

244. Young has suggested three possible translations here: (1) how shall I comfort you?: (2) who am I that I should comfort you?; and (3) who (but) I may comfort you? (*The Book of Isaiah*, III, p. 321). Reading with a focus on the development of the 'comfort' theme, God assuring comfort is in contrast to Isaiah's. Young's first and second translations are therefore, more fitting in the present context.

245. Watts, *Isaiah 34–66*, pp. 767-68.

246. Westermann, *Isaiah 40–66*, p. 245.

247. Cf. Watts's designation (heavens [vv. 17, 19a, 19c, 20a, 20c]; earth [vv. 18, 19b, 19d, 20b]; herald speaking to Jerusalem [vv. 21-22a] and YHWH [vv. 22b-23]).

248. For more, cf. Westermann, *Isaiah 40–66*, pp. 244-46.

The voice of the prophet is heard throughout as the deliverer of the heavenly message to Israel. The entire passage builds in a crescendo culminating in YHWH's speech in vv. 22-23, where he announces an end to the suffering and wrath that is upon them. The imagery is very dramatic and vivid. The third-person perspective voiced by the prophet is demonstrated by his use of second-person pronominal suffixes such as 'your God,' (vv. 20, 22), etc. By using the third-person voice in vv. 17-19a, the prophet is distancing himself from Israel as the object of the message of judgment announced by YHWH.

In vv. 22-23 we hear YHWH directly for the first time in the pericope. This begins the prophetic oracle proper.[249] Here, the prophet moves from the background third-person perspective and assumes the first-person divine voice on behalf of YHWH. Here, the dialogic quality of the text arises as the prophet uses 'I' expressions to announce YHWH's impending restoration of Israel to himself (v. 19b).

3. *From the emotive realm of mourning and lamentation to aspects of Isaian interiority.* In the emotive realm of deep grief and feelings associated with his inadequacy in administering the comfort to Zion, an important dimension of the inner self of Isaiah is revealed to us. It is a life that is embedded with the deep-rooted emotion of grief, and the need for lament is obvious.

n. *'I shall greatly rejoice in the Lord' (61.1-11)*

1. *The merged speaking voices*[250] *and the unified ideology.* Two speaking voices could be identified here but with no precision—the first-person voice of Isaiah (vv. 1-3, 10-11) and the voice of YHWH (vv. 8-9). As observed by many, the 'servant' idea in chaps. 40–66 is portrayed as a rather fluidic figure, referring either to an individual or collective identity.[251] Verses 4-7 can be considered a continuation of the Isaian voice merging into the divine speech in vv. 8-9 in the context of a salvation oracle. Westermann comments on the transition here from the Isaian 'I' voice reflecting on the defining moments of his call (vv. 1-3)[252] to the salvation oracle to the addressee Israel; he states, 'the smooth transition from the messenger's

249. Cf. Childs, *Isaiah*, p. 405 and Westermann, *Isaiah 40–66*, p. 245.

250. For the most elaborated analysis of the speaking voices in this passage, see Watts, *Isaiah 34–66*, pp. 869-87. He sees that it is fitting to identity vv. 4-7 as belonging to the Persian official or even the king himself (p. 871).

251. Cf. discussion in Childs, *Isaiah*, pp. 503-505. Hanson follows a similar vein (cf. Hanson, *Isaiah 40–66*, pp. 223-26).

252. Whybray has noted that the assuring claim of the 'I' voice in v. 1 is remarkable. It is a rather genuine and personal conviction that he is well equipped with God's spirit and anointment for a specific task; he is sent (שׁלח) to bring God's word of healing and restoration to a mourning community (*Isaiah 40–66*, pp. 240-41).

proclamation to the description of salvation...let us see that the prophet had mediated upon his task and upon how he should describe it before setting it down as he does here.'[253] Likewise, Brueggemann proposes the two-voice reading of the passage, with vv. 1-7 and 10-11 as the prophet and 8-9 as YHWH. This, on the one hand, presents a consistent addressee (Israel) and a unified message of hope proclaimed by both the prophet and YHWH. On the other hand, it demonstrates the essentiality of the human agent in the divine message.[254] Moreover, the Isaian first-person expression of his personal call possesses a clear indication of his intimate relationship with YHWH.[255] Within this passage, it remains difficult to mark precisely where the Isaian voice ends and when the divine voice begins (esp. within vv. 4-7). This rhetoric may be intentional in order to demonstrate the intimacy between the prophet and YHWH in the delivery of the message. The two obvious independent voices (the Isaian 'I' in vv. 1-3, 10-11 and YHWH's in vv. 10-11) intermingled together into one merged voice, present a distinct ideology—a message of deliverance, healing, comfort, and the year of YHWH's favour—all enclosed in this oracle of salvation.

2. *The Isaian selfhood: Plural or corporate self?* The development of the two intertwined speaking voices indicates a significant movement—from personal/individual (vv. 1, 8) to corporate (vv. 2-7, 9, 11). Along this smooth transitional development, a distinct dimension of the Isaian selfhood surfaces. All through the 'I'-passages discussed from chap. 40 onward, the existence of the 'otherness' (role or servanthood) other than his own is persistent in the Isaian self-consciousness. This indication is made more obvious with the 'fluidity' of the servant-idea. Reading in this way, the Isaian plural selfhood or corporate self is developing to its prominence here. The mission of נחם (vv. 2b-3) that the prophet is appointed to carry out personally is centrally focused on the healing and restoration of a broken people (v. 1). On the personal level, the actions required of him do not produce anxiety or distress, but excitement and hope. Verses 2-3 vividly portrayed the prophet's excitement for Israel as he announces the 'year of YHWH's favour' (v. 2) and exchange a head of ashes for a 'beautiful headdress' (v. 3). The prophet's excitement and joy transition into the corporate scene as the message of salvation and hope further develops in

253. Westermann, *Isaiah 40–66*, p. 367.

254. Brueggemann, *Isaiah 40–66*, p. 212.

255. Brueggemann likewise underscores the intimate relationship between YHWH and the prophet as it is expressed through a series of infinitive verbs: 'to bring', 'to bind up', 'to proclaim' (2 times), 'to release', 'to comfort', 'to provide' and 'to give' (vv. 1b-3). Anointed by YHWH, the servant is equipped to carry out his mission. The transition of the divine voice in vv. 8-9 serves as a legitimization of the 'remarkable anticipations offered by the human voice' (Brueggemann, *Isaiah*, p. 216).

vv. 4-7. YHWH's personal voice in v. 8 is a bold statement substantiating what the prophet's has announced to the addressee, Judah. The divine's personal voice is then developed into a promise to the people, taking the form of a messenger formula proper (v. 11b). The Isaiah's personal voice then breaks out again in v. 10 where he 'rejoices' in and 'exults' in the Lord (vv. 10-11). The prophet's response to YHWH's announcement is in the first place, personal (v. 10, 'I will...' and 'he has clothed me...') and then develops into the corporate/universal scope (v. 11, 'the Lord will cause righteousness and praise to sprout out before all the nations'). All these textual elements attest to the idea that Isaiah has a clear sense of his individual and corporate 'self'.

3. *Aspects of the Isaian interiority.* This is a chapter full of metaphorical descriptions which are emotive in nature. Behind the 'I'-claims, we note that the thrust of vv. 1-3 is a personal testimony in the sense that he is personally convinced that he is called and equipped to carry out a high mission—to bring about the three-fold complete reversal of the present state of Zion. There is no direct historical reference in the immediate context to provide any concrete ideas as to *how* and *when* the Isaian mission would be realized. What we have in vv. 4-9 is an elaboration of the reversed state of Zion and these verses, as well as the whole chapter, abound with imageries and figurative language. This chapter points to the future—against the present setting of a community in bondage, mourning and despair. Reading the Isaian self-representation in this perspective, two emotive notions surface in his testimony—the notion of hope and the feelings of directive-ness and of assurance which are explicitly expressed. After announcing God's promise to his people in terms of a restoration of their rights (v. 9), the Isaian 'I' voice breaks out again in the form of an individual thanksgiving (v. 10)—focusing on the great work of God upon him—his status before the Lord. Beginning with an emphatic expression ('I will greatly rejoice in the Lord, my soul shall exult in my God', v. 10a), Isaiah is having an inside look at himself—his 'self' before the Lord. Verse 11b is both figurative and religious; like a bridegroom who adorns himself with the head-dress (turban) and the bride who adorns herself with her jewels, he is clothed with the garments of salvation, and covered with the robe of righteousness. In the immediate context, both **ישׁע** and **צדק** point to the effect of the Isaian mission (vv. 1b-3, 10, 11). The simile here signifies that as the groom and bride are equipped with the appropriate ornaments for the special occasion and attain their special status, Isaiah,[256]

256. That is, in his corporate role as the representation of Zion. Cf. v. 11 where the repetition of **צדק** occurs. In 62.1-3, where the subject is Zion, both **ישׁע** and **צדק** occur in a similar context of God's promise to the city.

is adorned with salvation and righteousness. The full extent of this is emphasized again in v. 11 with God's final assurance that God will indeed keep the promise. In this Isaian personal thanksgiving, the emotive notions of joy and appreciation towards God are explicitly indicated.

This is the first among the 'I'-passages in which the Isaian emotions are predominantly in the realm of joy and excitement. His intimate relationship with YHWH is best demonstrated in the merging of the two voices into one single ideology—salvation and hope for the nation of Israel. He has a clear sense of his call and mission, both as an individual and as a prophet who takes on the multiple (other) roles of the 'servant'—as comforter (v. 1), as healer (v. 1), and one who announces the judgment and salvation of YHWH to the corporate Israel. The existence of the 'other' (role or plural selves) is prominent in his self-consciousness as indicated by both of his 'self-and-collective' representations through the intricate merging of his 'I' voice with the other voice(s), in this case, with YHWH's.

o. *'I will remember the mercies of the Lord' (63.7-19)*

1. *Genre, speaking voices and imaginary dialogue.* Although the primary speaking voice is the voice of the prophet with his 'I' voice explicitly surfacing in vv. 1 and 15, this passage could be read as a multi-voiced text interwoven with pockets of imaginary dialogues. Scholarly consensus designates the genre of this passage as a community lament in form of a psalm.[257] The Isaian first-person voice introduces the pericope (v. 7). Hanson has perceptively observed a unique textual dynamic, in that the prophet appeals to the people on behalf of God (vv. 8-10) and to God on behalf of the people (vv. 13-19). Playing an active role of a mediator, he is committed both to God's honour and to the people's well-being, 'he pleads with God, accepts solidarity with the people in their sin by raising his voice in confession, and recalls the past in an effort to prompt both sides to break the tragic impasse'.[258] Hanson's framework captures the intermediary role of the Isaian 'I' voice and consciousness in vv. 1 and 15, developing into retrospective, monologic speeches, reflecting on YHWH's deeds in the midst of Israel (vv. 8-14). Two indirect speeches by God (v. 2) and by the people (v. 11) are included in the larger discourse of Isaiah. The intricate shifting of the different 'I'-positions/perspectives indicates the Isaian distancing

257. Cf. Westermann, *Isaiah 40–66*, p. 386; Childs, *Isaiah*, pp. 522-23; Hanson, *Isaiah 40–66*, p. 234; Brueggemann, *Isaiah 40–66*, p. 228. See also A. Aejmelaeus, 'The Prophet as Poet of Lament—On the Function of the so-called Psalms-of-Intercession (Isa 63:7–64:11) in 3rd Isaiah', *ZAW* 107 (1995), pp. 31-50. Cf. Watts, *Isaiah 40–66* where he identifies the pericope as a 'sermon-prayer' in close resemblance with those found in Deuteronomy and Chronicles (Watts, *Isaiah 34–66*, p. 896).

258. Hanson, *Isaiah 40–66*, p. 235.

himself from the emotional impacts upon him through the pronominal shifts: 'they' (vv. 8-14); 'I' (v. 15); and 'we' (vv. 7b, 16-19)—could be considered as the third-person projection of the Isaian first-person view. The plural voice is explicitly behind the Isaian appeal to God on behalf of the people in form of a community lament (vv. 13, 15-18; intertwined with a self-conviction in the form of a direct address to YHWH in 'you-they' relational terms, v. 14). The analysis here demonstrates the Isaian consciousness of his 'self-in-relationship' with 'the-corporate-we'.

2. *The Isaian emotions as markers of his selfhood.* The Isaian emotions can be identified in the language describing Israel's past within the God-humanity relationship (as expressed in the 'they' and 'we'). The description used here is highly religious and faith-oriented, and thus emotive in nature. In his 'I' voice, the prophet is giving descriptive praise to God whose רחם (mercies) and חסד (in-spite-of love)[259] are the basis for all the praiseworthy deeds (תהלות) and the great goodness (רב־טוב) that he has done for the house of Israel. This Isaian praise is also declarative and convictional. The causative form of the verb זכר (to remember/to recall) highlights the idea, as the verb itself frequently connotes the affection of the mind (in terms of thought and feelings) and the action which accompanies recollection.[260] Recalling is then much more than a mental process of bringing to mind. As Motyer has remarked, by recalling God's gracious deeds in the past, Isaiah is caused to excite responsive praises.[261] Using this observation as a point of entry into the affective feelings implied in the 'I' voice here ('I will mention', v. 7), the notion of overwhelming gratefulness is explicitly indicated. It is on this ground that v. 7 can be taken as a declarative praise and personal conviction of Isaiah. In this light, it is also the basis for his or the corporate community's petition to God (vv. 15-19).

The contents of the recollection are elaborated in vv. 8-14 where Isaiah seems to have distanced himself by referring to the God-Israel relationship as 'he-they'. It is not until v. 14 that this relationship is described in more intimate terms as 'you-your people', leading to his personal lament in v. 15. From these pronominal changes, I observe another movement from the days past (ימי־עולם, vv. 9b and 11) to the present, when Isaiah pleads to God to 'look' and 'see' his miserable situation (God's mercies being withheld from him in v. 15). If the 'I' is in the 'we', then reading the 'I' in the

259. As Miscall has noted, the 'gracious deeds' and 'steadfast love' bracket the list of divine goodness in the verse (*Isaiah*, p. 141).

260. The book of Deuteronomy has abundant references pointing to this idea that recalling the past brings about the affective actions in the present (e.g. Deut. 5.15; 7.18; 8.2, 18; 15.15; 16.3; 17.12; 24.18, 22).

261. Motyer, *The Prophecy of Isaiah*, p. 513.

'they' and 'your people' in vv. 8-14 is also legitimate. What sort of Isaian emotion is implied in this historical psalm? In essence, the recollection is a summary of God's election (v. 8a), of God's saving acts at the time of Exodus (vv. 8b-9, 11), wandering (vv. 12-14) and conquest (v. 10). While the depiction sums up the history of Israel's beginning, with the mention of Moses in vv. 11-12, the emphasis is on the freedom God granted to the people of Israel at the time of Moses and on God's divine care. Reading with this focus, v. 9 is a remarkable representation of the kind of responsive actions that should be expected from whoever is excited to respond through remembering the days of old. Three vital ideas prevail. *First*, 'in all their affection, there was affliction to him'. In other words, God feels the sufferings of his people as his own sufferings—a great comfort to those who bring to mind this promise. *Second*, on the basis of God's love and compassion, God redeems them from their affliction. *Third*, as a mother carries a child throughout life in terms of loving care and guidance, God bore and carried them in all the days past. Viewing v. 9 as the highlighted summary of the recollection in vv. 8-14; and reading from the perspective of the proper emotive responses, the notions of deep-felt appreciation towards God, of comfort and trust are implied.

The two occurrences of the question **אי** ('where [is]?') in v. 11[262] convey a strong notion of lament by the people, which may be summed up in one sentence: 'Where is the saving and guiding God of Israel at this present time of our troubles?' Interestingly, v. 14 ends this historical recollection with a convictional simile, attesting especially to God's guiding grace: As the cattle goes down into the valley,...so you lead your people...'. In this sense, the notions of despair and doubt are interwoven with that of trust and conviction. The observation here paves the way for the Isaian personal lament in v. 15. With the pronominal shift from 'I-you' (v. 15) to 'we-you' (vv. 16-19), the personal complaint of Isaiah in v. 15 develops into a corporate lament in vv. 16-19. In v. 15, the Isaian 'I' voice breaks out again in the context of a complaint. Isaiah is pleading with God to 'look down from heaven and see' his miseries. It is, then, a request for God to take action. The interrogative **אידה** ('where [is]?') introduces the question which appeals to God being indifferent in attending to his needs: 'Where is your zeal (קנאה)[263] and your might (גבורה)?'[264] The God known to Isaiah in his nation's past is one who is mighty and zealous for his people. When this

262. The questions also extend to vv. 12-13 by means of the two participles of מלך (without the definite article) at the beginning of vv. 12 and 13.

263. The word refers to the ardour of zeal of God for God's people, especially in battle (cf. Isa. 42.12; Zech. 1.4; 8.2).

264. This refers especially to the mighty deeds of God in deliverance (cf. Deut. 3.24; Pss. 20.7; 71.16; 106.2; 145.4, 12; 150.2).

question is followed by his personal statement—'the roaring of your affections and your mercies are withheld from me'—it 'reflects a feeling of disillusionment and abandonment by God'.[265] However, it is here that Isaiah changes his tone to a confession by addressing God directly: 'For you are our father' (v. 16a). The mention of Abraham and Israel in v. 16b implies that even their knowledge and recognition of Abraham and Israel cannot guarantee them help in times of need, but YHWH, their God, remains forever their father and redeemer (v. 16b). A strong notion of confession and trust interweaves the feeling of abandonment and doubt.

The force of this corporate lament is indicated with the introduction of the second question—'Why (מדּוּע)?' (v. 17a). Including himself within the 'we', Isaiah is directing his appeal to God: 'Why do you make us wander (תתעֵנוּ) from your way? Why do you harden (תקשֵׁיח) our heart from your fear?' (v. 17b).[266] The ironic thought conveyed emphatically here is that God causes them to wander from God's paths and hardens their hearts so that they will not fear him. This question thus implies a strong feeling of perplexity, similar to the frustrated and confused feelings indicated in the Isaian personal account of his call (6.9-10).[267] The tone of this deep-felt lament takes a twist as Isaiah in the 'we'-voice pleads God to return (שׁוּב) for the sake of God's servants—Israel (v. 17c). In other words, amid the feeling of perplexity, the notion of trust surfaces which points to the third occurrence of an interweaving feeling of perplexity and faith. As Whybray has noted, in spite of the sorrowful perplexity 'why?', the speaker here appeals to God 'with some degree of confidence' to return for the sake of his servants.[268] Though continuing with the same tone of lament for the nonexistence of their blessings in vv. 18 and 19a, this passage ends with yet another notion of confidence that God will attend to Isaiah's/their needs. With much passion, Isaiah appeals to God again to come down with blessings to the people of Israel, as God has done in the days past (v. 19).

3. *Aspects of the Isaian interiority.* This passage is a remarkably rich portrayal of the Isaian interiority. The two occurrences of the Isaian 'I' voice best sum up my findings here. The emotions of appreciation and trust (v. 1) are

265. Whybray, *Isaiah 40–66*, p. 255.

266. Both verbs are strongly causative, especially קשׁח in the hiphil form occurs only once in Job 39.16. Cf. McLaughlin, 'Their Hearts Were Hardened'.

267. See McLaughlin, 'Their Hearts Were Hardened,' pp. 15-17 where he takes v. 17 as a reflection of the Isaian commission at 6.9-10. He points out that in 6.10, the verb שׁמם is used instead of קשׁח but both verbs share the same meaning and force—in hiphil, highlighting the causative element (p. 16).

268. Whybray, *Isaiah 40–66*, p. 261.

found alongside the notions of lament and doubt (v. 15). However, these are not necessarily contrasting notions in this 'I'-passage, as they exist side by side in vv. 8-12, 13-16, and 17-19 in an interweaving fashion through the pronominal shifts and interrogatives. This summary reveals the complexity of the Isaian inner self. The shifting of the different Isaian 'I'-positions (alternatively, could be understood as the third-person projection of the Isaian first-person view) also suggests a sophisticated and complex Isaian internal profile.

3. *Toward an Isaian Internal Profile*

a. *From Reading Tools to Isaian Interiority*

In keeping with the genre and content of individual 'I'-passages, I have employed a variety of reading and conceptual tools considered as 'appropriate fits' towards uncovering aspects of the inner life of Isaiah. The following dimensions may serve as a concluding summary of my integrated analysis, and, collectively, a rich, multi-faceted, ever-expanding and ever-enriching[269] Isaian internal profile has emerged.

1. *A broad spectrum of Isaian emotions is expressed.* With emotion as the marker of the construction of the self, references and inferences of the Isaian emotions can be identified through textual analysis. Emotive realms ranging from love, intimacy, joy and empathy (5.1-30; 25.1-12; 61.1-11), to the feelings of being under divine constraints (6.1-3; 8.1-18), and to mourning, lament, doubt, distress, helplessness and despair (15.1–16.14; 21.1-12; 22.1-15; 25.1-12; 51.17-23) are indicated in the 'I'-passages—with intensity and depth (15.1–16.14; 22.1-15; 26.1-21; 51.17-23). Contrasting emotive states coexist in cases like 63.7-19. The modes of Isaian self-expression are at times, explosive (21.3-4; 22.4); and other times, embedded and deep-rooted (21.11-12; 15.1–16.14; 51.17-23). Through this broad spectrum of felt emotions, the revealed Isaian personality is one with many emotive depths.

2. *A profound sense of selfhood and inner depths are conveyed.* Reading the 'I'-passages in the order as they occur in the text reveals a developing Isaian individuality and selfhood (e.g. 15.1–16.14→26.1-21→40.1-8→49.1-6→61.1-11). Textual depictions of Isaiah's use of third-person projection of his first-person views to shield himself from direct emotive impacts (e.g. 21.1-12; 63.7-9); the shifting of the different 'I'-positions (49.1-6; 63.7-19), his consciousness of the existence of the 'others' (his corporate and plural self, e.g., 49.1-6; 61.1-11), the depth and complexity reflected in the dialogic

269. Thus, according to Bakhtin, it is still unfinalized.

interchanges (e.g. 40.1-8), sustaining in coexisting polarized emotions (63.7-19), and bottling up his embedded but deep-rooted emotions (e.g. 6.1-13; 8.1-18; 21.11-12)—attest to a profound sense of 'selfhood' and a rather sophisticated Isaian interiority.

3. *Isaiah exhibits a vivid sense of his prophetic consciousness—without compromising his individuality.* From the time of his call and commission (6.1-3), Isaiah possesses a remarkable awareness of who he is before YHWH. The element of divine constraint as reflected in 8.1-18 points to important dimensions of his understanding of his prophetic task. His ability to embrace affective impacts associated with his role as prophet is indicated in 25.1-12. Related to his appointed role as the servant of YHWH both in the individual and corporate sense (40.1-8; 49.1-6; 50.4-9 etc.), he demonstrates a clear sense of prophetic consciousness—recalling defining moments of his call, anointment, equipping and prophetic tasks. While traditional inquiries into the prophetic consciousness issue focus on the corporate and undermine the individual, the Isaian sense of his prophetic role as conveyed in the 'I'-texts exemplifies an individual with a multi-dimensional 'make-up' in his consciousness—both as an individual, as a prophet and as a collective member of the faith community of Israel.

b. *Self Reading Text and Text Reading Self: The Empirics of Reading*

In Spijker's proposed exegetical procedure for *Fictions of the Inner Life*[270], he calls for readers' affective engagement in reading fictions of the inner life in religious texts, and emphasizes heavily on the expected role of readers to construct our own inner selves by walking through the same exegetical path. I have consciously followed this path in engaging myself affectively through my reading of the Isaian 'I'-passages. Digging into the Isaian interiority through the 'I'-window is both enlightening and exhausting! Arriving at the expected level of emotive engagement, an average reader will find slices of reality in the inner life of Isaiah that one can identify with—defining moments in life, felt and bottled up emotions, divine constraints and coping strategies. In the imaginative space between my 'self' and the Isaian self-portrayals, I am constructing my own 'self' and inner life at the same time. Repressed emotions and a subdued sense of 'selfhood' which were formerly dominant in my Chinese mind are being brought to the foreground of interaction. This is, then, a quite liberating experience.

270. See Spijker, *Fictions of the Inner Life*, p. 237. Cf. discussion in Chapter 2, section c.1.

5

The Hebrew God: Hearing God's Bitter Cries

Literary approaches in the characterization of the Hebrew God abound in the recent past.[1] In Brueggemann's descriptive approach to the theology of God in the Old Testament, he affirms that the Hebrew Bible portrays God as profoundly personal and relational. Building on the work of Abraham Heschel,[2] Brueggemann underscores the notion of 'divine pathos' in YHWH's relationship with Israel and the human person.[3] In keeping with the focus on the Danielic and Isaian 'I' voices in this book, an exclusive emphasis on the texts where the Hebrew God speaks in the first-person 'I' voice confines the scope of our discussion here. The three first-person texts chosen are all from the prophetic books[4] (Isa. 5.1-7; Hos. 11.1-9; Jer. 8.18–9.2 [8.19–9.3]). The prophetic genre entails a consideration of the transitive dynamics of the divine pathos to prophetic emotive response as reflected from the texts, as well as the often unmarked, interwoven 'I' voice (the prophet's or YHWH's) framed within the prophetic speech.[5] On the other hand, the dialogic relationship between YHWH, Israel and the prophet exists in all three chosen texts; this relational dynamic becomes the port of entry into aspects of the inner life of the Hebrew God.

In speaking of the interiority of God, I make no attempt to psycho-analyze God as a human personality. Again, this will be a text-anchored and reader-oriented endeavour with the focus on the 'empirics of reading'. Distinct from the Danielic and Isaian first-person texts, God's 'I' voice in

1. See for example, J.J.M. Roberts, 'The Motif of the Weeping God in Jeremiah and its Background in the Lament Tradition of the Ancient Near East', in *The Bible and the Ancient New East: Collected Essays* (Winona Lake, IN: Eisenbrauns, 2002), pp. 132-42; Gary R. Williams, 'Frustrated Expectations in Isa. 5.1-7: A Literary Interpretation', *VT* 35 (1985), pp. 459-65; Craig, *Asking for Rhetoric*. See also discussion in Chapter 1 (1.c).

2. Primarily from *The Prophets*, I and II.

3. Cf. Brueggemann, *An Unsettling God: The Heart of the Hebrew Bible* (Minneapolis: Fortress Press, 2009), esp. Chapter 1.

4. With Isa. 5.1-7 and Hos. 11.1-9 also considered as poetry or song.

5. Among the three texts chosen, the best illustrated example is Jer. 8.18–9.2 [8.19–9.3].

the three chosen texts are not embedded in interior or exterior monologues, they are pathos-filled and grief-laden laments—'loud cries' addressed to the public (or universal in scope, like Jer. 8.18–9.2 [8.19–9.3]). Yet, they are also relational and dialogic in nature. As the title of this chapter indicates, 'Hearing God's Bitter Cries' explicates both the powerful force of the divine 'I' as well as the emphasis on audience response (the practice of a 'hermeneutics of hearing').[6] Readers are, at the same time, becoming listeners in hearing the texts through the evoked emotional-experiencing of God's laments over the infidelity of Israel.

1. *Reading Strategy*

a. *The Interlocking of the Prophetic 'I' and the Divine 'I' Voice*

As with the Danielic and Isaian 'I'-texts, marking God's 'I' voice with certain precision is a difficult task. On this ground, this study includes only three 'I'-texts where we can, with a degree of certainty, identify the first-person voice as YHWH's 'I' voice. They are Isa. 5.1-7, Hos. 11.1-9 and Jer. 8.18–9.2 [8.19–9.3]. Two areas of distinctiveness are to be noted. *First*, they belong to the prophetic writings, a biblical genre marked characteristically by the presence of the prophetic speeches where the prophetic 'I' often merges with God's 'I' voice in an interlocking fashion or as a natural flow within the textual dynamics. *Second*, the identified 'I' voice of God is often in dialogue with God's own 'self' (through interrogatives addressed to the divine 'self'), with the prophet (as God's mouthpiece), with Israel or with the nations. Therefore, God's 'I' discourse is cast in dialogic and relational terms with the addressees.[7]

I make no attempt to claim that there are only three identifiable God-'I'-texts existing in the Hebrew Bible and I affirm that passages like Isa. 51.4-16 and Jer. 5.7-11 within the prophetic corpus and wisdom texts like Job 38–41 (precisely as 'God-talks') are promising texts that could be read as God's 'I'-speeches, and collectively they may serve as 'windows' into dimensions of the divine's inner life. The three prophetic texts are chosen intentionally to demonstrate, on the one hand, aspects in the interiority of the Hebrew God from the narrowly defined perspective—the textual depiction of God's self-presented emotions as understood in human terms. On the other hand, it is hoped that through the textual movement, we may demonstrate the *transitive* dynamics between the divine pathos and the prophetic pathos (Isaiah, Hosea and Jeremiah). With the view that this endeavour is basically a text-centred and reader-oriented construction, a

6. Regarding the concept and practice of a 'hermeneutics of hearing', I will attend to a fuller discussion in section (1.c) of this chapter.

7. Cf. discussion in Chapter 1 of Brueggemann, *An Unsettling God*, especially, pp. 1-16.

vibrant portrayal of the interiority of God may emerge through three different means—God's self-presentation in the divine-'I', prophetic pathos as ingrained in the immediate context of respective 'I'-texts, and emotive-experiencing on the part of the readers/audience.

b. *Hebrew Poetry, Metaphors and Divine Pathos*

The immediate literary genres of the three 'I'-texts chosen are Hebrew poetry (Hos. 11.1-9, with Jer. 8.19–9.2 [8.19–9.3] also as a poetic text) and song (Isa. 5.1-7). Adopting the 'emotional theory' of reading Hebrew poetry entails a reading strategy that views poetry as the spontaneous outpouring of powerful feelings and emotions.[8] As a reading tool, both the mechanics and the art of reading Hebrew poetry are part of the interpretive task. Jer. 8.18–9.2 [8.19–9.3] is distinct in that the prophetic 'I' is intertwined with the divine 'I' in several places; and Hos. 11.1-9 and Jer. 8.18–9.2 [8.19–9.3] are full of metaphorical descriptions, therefore a more intense, emotive engagement from the readers is in demand. Since the objective of our endeavour here is to use the three pathos-filled 'I'-texts as windows into dimensions of the interiority of the Hebrew God, with the divine pathos and feelings portrayed as our focus, the engagement of the readers'/audience's own emotions is a necessary reading tool. As proposed by Spijker, in reading religious texts readers' affective enactment, cognitive and experiential—evoking emotion and imagination—best explicates the anticipated vivacious dynamics of the reading process.[9]

c. *The Empirics of Hearing the Texts*

Klyne Snodgrass has coined the term and concept of a 'hermeneutics of hearing'[10] in response to the inadequacy of 'reader response'[11] and calls for 'depth listening' as a solution to hearing God's voice.[12] I am going to build on the essence of the Snodgrass advocacy here and go beyond his perimeters. Due to the nature of the three 'I'-texts chosen (God's 'I' voice crying out to the public audience in form of laments), I have explicated the demand for an 'audience perspective' in readers and seek to articulate a more holistic and appropriate reading strategy here—'reading-hearing-emotive experiencing' the text. With this three-fold reading focus as my macro strategy, I seek to demonstrate the *empirics* of reader/audience engagement and the ways that an internal profile of the Hebrew God may

8. Cf. discussion in Chapter 2 (2.c.1), on 'The emotional theory of reading Hebrew poetry'.

9. Cf. discussion in Chapter 2 (1.c.1) on 'Exegeting the "inner life" in classical literature'.

10. In 'Reading to Hear'.

11. Snodgrass, 'Reading to Hear', p. 8.

12. Snodgrass, 'Reading to Hear', pp. 9-12, 23-31.

emerge through reading-hearing-emotive evoking. The dynamics of such experience often happens in the imaginative space between the reader/audience and the texts. Our cases in point are the deep-rooted and grief-laden lamenting cries of God which need *to be heard*.

The effectiveness of the 'rhetoric of interrogatives' further underscores the emotive impact of audience response here in 'hearing God's bitter cries' through the rhetoric of grief-laden 'interrogatives'(addressed to the divine 'self'). I have intentionally entitled the three readings with a direct quotation from the texts to highlight the literary emphasis they share—rhetorical questions. The function of the variable interrogatives in the Hebrew Bible is well explicated in Kenneth M. Craig, Jr's *Asking for Rhetoric: The Hebrew Bible's Protean Interrogative*.[13] The titles set the tone and provide certain directives in my present reading—the sharpened reader/audience response to the interrogatives voiced by the Hebrew God in the 'I'-voice.

2. *Reading the Divine 'I'-Texts*

a. *'What more could I have done to my vineyard, that I have not done in it?' (Isaiah 5.1-7)*?[14]

1. *The Flow.* The chapter begins with an Isaian first-person 'love song' which introduces the parable of the vineyard (v. 1). The parable is comprised of the prophet's detailed description of the caring activities of the vineyard's owner YHWH (v. 2). It then switches to a juridical context where God, in the first-person voice, issues a call to the people of Judah to act as judges between God and the vineyard (vv. 3-6). The Isaian interpretation sets the climax of the parable. The statement, 'My beloved has a vineyard on a very fertile hillside' (v. 1) provides the smooth transition from a song to a parable (vv. 2-7). As Yee has noted, the two joint literary forms—song and parable—function 'to bring about the hearers' own judgment against themselves'.[15] With the emphatic 'Now, I will sing' (**אשירה נא**), a three-fold intimate relationship between God and the prophet is conveyed to the audience—God is the prophet's beloved and the 'love song' is sung to God and it concerns his beloved, God's loving 'vineyard' (vv 1-2).[16] This elaborated introduction sets the tone of God's first-person voice (vv. 3-6) in an intimate, loving relationship between the two parties in the original audience: the prophet and the people of Judah.

13. See Craig, *Asking for Rhetoric*, Chapter 9. The whole chapter is devoted to the characterization of God in the Hebrew Bible as it relates to the literary device of Hebrew questions.

14. Cf. my discussion in Chapter 4 (2.a) on the same passage but from a different perspective, the Isaian 'self' and 'interiority'.

15. Yee, 'A Form-Critical Study of Isaiah 5.1-7', p. 40.

16. See Chapter 4 n. 49.

2. *Aspects of the interiority of the divine life.* I concur with Heschel that God's *sorrow* rather than the people's tragedy is the theme of this parabolic song.[17] From vv. 2-6, God in the 'I' voice expresses overwhelming grief and disappointment over the determination to abandon the vineyard.[18] The depth of the grief as well as the extent of the feeling of disappointment could be perceived from the way that these feelings and intense emotions are expressed—through a self-questioning within the divine life.[19] By posing the question, 'What could be done more to my vineyard that I have not done in it?' this literary rhetoric has the power to move the first audience to self-indictment as well as to evoke contemporary readers/ audience, inviting us to go into the inner life of God and experience God's grief and sorrow. Moreover, appropriating Gary R. Williams's proposal of the textual dynamics of 'frustrated expectations' to Isaiah 5.1-7 is proven to be profoundly enriching.[20] The prophet planted the emotive setting of 'frustrated expectation' in v. 2*:* '...he waited (for it) to yield grapes but it yielded rotten grapes'. After God's self-questioning in v. 4, the textual dynamic reaches its climax when God in the 'I' voice provides the answer in v. 5 in the form of a repeated expression of frustration and disappointment (false expectation!): 'Why (מדוע), when I waited for it to yield grapes, did it yield rotten grapes?' The same motif of 'frustrated expectation' is picked up again in v. 7, in the Isaian concluding interpretation of the parable: 'and he waited for justice (מִשְׁפָּט), but behold (והנה), bloodshed (מִשְׁפָּח), for righteousness (צְדָקָה), but behold (והנה), a cry (צְעָקָה)!' The use of הִנֵּה here as well as its twice occurrence in this verse heighten the affect upon the first audience after a short period of suspense and then extends its invitation for the audience to witness the truth—false expectations! The utter disappointment experienced by God moves readers/ audience to experience the same, and it strengthens the message of the parabolic-song—YHWH's 'frustrated expectations' concerning Judah. Both literary devices—self-questioning and frustrated expectations—function to heighten the divine's feeling of sorrow and disappointment in the interior

17. Heschel, *The Prophets*, II, p. 85.

18. For a discussion of the identification of the 'I'-voice in vv. 2-6, see Kaiser, *Isaiah 1–12*, p. 61; Brueggemann, *Isaiah* (2 vols.; Louisville, KY: Westminster John Knox, 1998), I, p. 47; Seitz, *Isaiah 1–39*, p. 47 and Oswalt, *The Book of Isaiah: Chapters 1–39*, pp. 154-55. Kaiser, Brueggemann and Seitz identify the 'I'-voice in vv. 3-6 as YHWH.

19. As observed by J. Gerald Janzen, see 'Metaphor and Reality in Hos 11', *Semeia* 24 (1982), pp. 7-44 (10). All the three 'I'-texts here share this common literary technique of the divine's self-questioning.

20. See Williams, 'Frustrated Expectations in Isaiah V 1-7', pp. 459-65. To Williams, this 'song of the vineyard must be interpreted dynamically' (p. 465). In this dynamic approach, by the repeated use of the literary device of 'hermeneutical frustration', the readers' expectations are frustrated repeatedly, in like manner.

dynamics of God's life. When expressed in the form of God's 'I' voice, vv. 3-7 is to be perceived as a grief-laden, self-lamenting cry. As to the reader/audience response in hearing God's bitter cry, Williams articulates this dynamic process beautifully: 'As we move through the passage, again and again we are led to expectations that are shortly proven to be false. These false expectations force us to reinterpret the passage repeatedly. Thus our frustration in the interpretive process enables us to identify ourselves with YHWH's frustration.'[21] To the transitive effect of divine pathos to prophetic pathos, and then to the evoked reader/audience's emotive experiencing, I would add that the heightening affect of hearing God's self-lamenting cry is more than shared frustration, it is felt sorrow and utter disappointment.

b. *'How can I give you up, Ephraim?' (Hosea 11.1-9)*[22]

1. *Reading Tools.* As the most elaborated God-'I' poem, the employment of a variety of reading tools is necessary for reading this masterpiece of Hebrew poetry: the Hebrew ways of expressing emotions, the language of religious faith and figurative language such as metaphor and simile as emotive language, both the science and art of reading Hebrew poetry and reading with the audience perspective in readers.[23]

2. *Reading.* Shaped by my culture-bound interpretive interests in 'emotion', 'grief' and 'selfhood', this emotion-filled and grief-laden God-'I'-poem always has a powerful impact on me. Putting my world in front of the world of the text, I am intrigued by the degree of interiority[24] in God's self-representation and the intensity of the powerful passions expressed in God's 'I' voice. As Gillingham has convincingly stated, reading Hebrew poetry must engage one's cognitive and emotional natures.[25] Critical examination and imagination are the key operational tools from my reader-hearer perspective. In the study of religion, it is commonly accepted that 'emotions are both the vehicle and the content of religious behaviour'.[26] The degree and extent of anthropomorphism used in this poetry justifies reading the God-talk (i.e. God speaking in the 'I' voice) as religious

21. Williams, 'Frustrated Expectations in Isaiah V 1-7', p. 459.

22. Some of the reading perspectives and exegesis are drawn from my published work, Leung Lai, 'Hearing God's Bitter Cries (Hosea 11:1-9)'.

23. Cf. discussion of methodological tools in Chapter 2.

24. I borrow the same articulation from Brueggemann with reference to 'the disclosure of the heart of God' (See Walter Brueggemann, *Old Testament Theology* [Minneapolis: Fortress Press, 1992], p. 36).

25. Gillingham, *The Poems and Psalms of the Hebrew Bible*, pp. vii, 17.

26. 'Emotion', in J.Z. Smith (ed.), *The HarperCollins Dictionary of Religion* (London: HarperCollins, 1996), p. 336.

language. As indicated with 'says YHWH' at the end of the chapter, Hos. 11.1-9 is part of a prophetic speech. God's 'I'-speech' is enclosed with an overarching prophetic speech and is intended to elicit an emotive response from the first audience.[27] The people of Israel would be familiar with the language of religious faith running through the whole poetry, at times highlighted with highly expressive imagery. Reading from this perspective, vv. 1-7 is a historical recital in God's 'I' voice. God recalls the electing love (אהב, vv. 1a, 4a), the deliverance of the people from slavery in Egypt (v. 1b) and the tender loving care bestowed upon them (teaching them to 'walk' [v. 31], supporting them when they were still weak and needed support [v. 3b] and healing them when they were wounded [v. 3c]). Thereby, YHWH self-expresses the loving and compassionate passion towards the people of Israel. However, this realm of God's pathos is mingled with existing tensions as described in v. 2 and structured in the form of two parallelisms (v. 2a: parallelism of contrast; v. 2b: parallelism of continuation) and a summary appraisal in v. 3b ('They did not acknowledge') and in v. 7. As in the case of Isa. 5.1-7, the notion of God's grief, sadness and disappointment is evident toward the end of the first part of this poem. The history of Israel's apostasy is also recalled in vv. 5-7. By the three-fold use of the word שׁוב 'return/repent' (twice in v. 5 and once in v. 9), God reveals the upheaval within the divine heart occasioned by Israel's waywardness. The dynamics could be read as, since they refuse to 'repent' (לשׁוב), they should face the more severe outcome of 'returning (ישׁוב) not to slavery in Egypt but to Assyria instead'. Another sudden turn is in v. 9 when God declares in the divine sovereignty: 'I will not return (אשׁוב) to destroy Ephraim'.

Pertinent to the expressions of divine pathos in Hos. 11.1-9 is the use of figurative language such as metaphor and simile. Janet Martin Soskice's *Metaphor and Religious Language* and Katheryn P. Darr's *Isaiah's Vision and the Family of God* are significant contributions in this area of study. Appropriating their theories to Hos. 11.1-9, I shall highlight the following literary premises. (1) Metaphor should be treated as both indispensable and meaning-expanding. (2) Since metaphor has both informative and performative functions (an ability to communicate ideas and an ability to elicit a strong emotional response), one should account for both the speaker's intention in using metaphor and the reader/hearer's reception of it.[28] It is

27. As Heschel has concluded, since the primary purpose of prophetic utterance is to move the soul and to engage the attention of the audience, it is out of imagination and passion that a prophet speaks. See *The Prophets*, II, pp. 1-11.

28. See Darr, *Isaiah's Vision*, p. 43, drawing on K. Nielsen, *There is Hope for a Tree: The Tree as Metaphor in Isaiah* (JSOTSup, 65; Sheffield: JSOT Press, 1989), pp. 56-57; Soskice, *Metaphor and Religious Language*, p. 44.

at the juncture of these elements where my 'act of interpreting metaphor will always be more intense'.[29] While metaphor and simile differ significantly in grammatical form, they are functional equivalents in terms of their impact on the reader/hearer. Two outstanding metaphors are used here to describe God's passion for Israel. *First*, God in the 'I' voice uses the metaphor of a child being loved, raised, cared for and nurtured by a loving parent (vv. 3). The *second* metaphor in v. 4b is more remarkable in terms of God's exceptional, bestowed love upon Israel. As Darr has remarked, 'context remains crucial to metaphorical construal'.[30] When this metaphor is read against the context of an intense emotive language of love—'with humane cords I drew them, with bands of love'—it advances the meaning. God's loving actions are compared to a master/farmer who shows extraordinary care to working animals—easing their yoke at the end of a day of labour and bending down to feed them with prepared food. This metaphor expands the idea of 'humane cords/bands of love' (v. 4) in a highly anthropomorphic and exceptional manner. God in the 'I' voice is saying: 'I am treating and loving you not only as parents who love their children, but also as a master who provides exceptional care for the serving animals. This extraordinary loving and caring emotive realm sets the stage for God's bitter cries in v. 8, the locus and climax of this poetry and for readers/hearers, the most extraordinary 'window' into the interiority of the Hebrew God.

Verses 8-9 contain a highly expressive and dynamic depiction of the intense emotion of grief and pain felt within the divine self. In keeping with the characteristic of Hebrew poetry, v. 8 is structured after two parallelisms of continuation and concluded with a synonymous parallelism. The descriptions are radically anthropocentric. With four escalating bitter cries (**אֵיךְ**, 'How!' used twice here)[31] which carry the emotive impact of four heightening rhetorical questions, readers are able to look into the inner life of the Hebrew God and to grasp the kind of struggle that God is experiencing. Janzen points out here that the description is 'a remarkable disclosure of the interior dynamics of the divine life'.[32] Mays characterizes the questions here as a form of 'intense...impassioned self-questioning by

29. Darr, *Isaiah's Vision*, p. 44.

30. Darr, *Isaiah's Vision*, p. 44.

31. When used as an exclamation 'how', whether it conveys the idea of lamentation (2 Sam 1.9; Jer. 2.21; 9.18; Mic. 2.4; Eccl. 2.16) or of satisfaction (Isa. 14.2; Jer. 48.39; 51.41), the intense force is the key idea (e.g. 'How greatly'! in Jer. 3.19; 9.6 [hiphil]). BDB also suggests that **אֵיכָה** (the interrogative adverb) used in Lam. 1.1; 2.1; 4.1 [2×]) is a more emphatic form than **אֵיךְ** (p. 32). Later on, I will demonstrate that the four 'not's' (**לוֹא**) in v. 9 correspond to the four 'how's' in v. 8 (though **אֵיךְ** is used only twice, it carries the force of four rhetorical questions). Cf. also the similar construction of v. 8 in Hos. 6.1-6.

32. Janzen, 'Metaphor and Reality in Hos. 11', p. 10.

Yahweh'.[33] Janzen carries this further: 'it is this self-questioning which reveals most deeply what it means to say'.[34] The intensity of God's self-questioning is found in the divine's envisioning of the inevitable judgment upon Israel, analogous to the terrible complete destruction of Sodom and Gomorrah (Gen. 18–19; Deut. 29.22).

In Brueggemann's discussion of the 'embrace of pain' within God's own person, he identifies Hos. 11.1-9 as the most important passage for investigation.[35] To him, the four questions in v. 8 are retrospective questions in that even God does not know the answers ahead of time. In that sense, they are 'not mere rhetoric, but genuine probe'.[36] The 'embracing of pain' sets the tone for my investigation here. The second part of v. 8 provides a window for exploring the nature and the dynamics of the struggle that is going on within the divine self; a war is taking place within the battlefield of God's heart (לֵבב). God's heart 'is turned within/recoils' the divine self. The word 'turn within/recoil' (הפך) is used in Gen. 19.25, 29 to depict the phenomenon of an 'earthquake' as the severe means of destruction against the wicked cities. With the remarkable usage of הפך in this poetry, the description carries the same intensity. 'What had been done to Sodom and Gomorrah is now done to God's own person'.[37] The same painful force is felt within the inner-self of God—in the 'heart'. The last part of the verse presents yet another intensifying expression, though on the surface the tone changes from that of destruction (the 'earthquake' imagery) to that of compassion (נחם).[38] Looking at God's inner warfare from another angle, the divine's 'compassions burn intensely (נכמרו נחומי)', suggesting another escalating notion. Other than in Hos. 11.8, both נחם and כמר are found in combination only in Gen. 43.30 ('his emotions were *deeply moved*') and in 1 Kgs 3.36 ('for her womb *yearned over* her son'). Given the root meaning of כמר as 'burning hot, growing hot/warm',[39] intensity is again the key idea behind the descriptions. Whether to execute judgment or to let God's compassion 'grow hot', this struggle is causing acute pain to God, and God has to embrace it fully. Torn between justice and compassion, God determines to let compassion win the war (v. 9). I find the intensity of the

33. James Luther Mays, *Hosea: A Commentary* (OTL; Philadelphia: Westminster Press, 1965), p. 156.

34. Janzen, 'Metaphor and Reality', p. 10.

35. Brueggemann, *Old Testament Theology*, p. 40.

36. Brueggemann, *Old Testament Theology*, p. 40.

37. Brueggemann, *Old Testament Theology*, p. 40.

38. My reading here accords with *BHS*. In a way, I think both readings (נחומי or רחמי) would bring out the same idea. Whether it is because of God's 'compassion' or 'remorse', the end result is God's change of decision—withholding the judgment.

39. BDB, p. 485.

emotive description rather explosive. Viewing it from a different perspective, Fiddes is insightful in concluding that there 'is no conflict of love and wrath within God; both mean suffering for him, in an intricate double movement of pain, a complex experience that can be described poetically but not literally as a struggle within himself'.[40]

3. *Hearing God's— bitter cries.* Approaching the text from the reader-hearer perspective, the captivating force of hearing God's bitter cries goes beyond that of transitive sorrow and grief upon the readers/hearers. The spontaneity and intense pain self-expressed in the divine's 'I' voice extend further than the traditional act of lament. Even up to the end of the 'I'-poem (v. 9), there is neither a sign of relief from the pain nor a resolution to the four bitter cries of God. Both determinations—to love or to punish—would mean *suffering* for God.[41] God's heart is torn between punitive justice and the compassion of 'not-letting-go' of Israel. Reading this 'I'-poem would fit more appropriately in the emotive realm of a dirge and the setting of a funeral here. It is from this angle of perception, readers/audience get a more 'direct' window into what it means when we speak of the 'pain' of God.

c. *'Why have they provoked me with their graven images, with foreign vanities?' (Jeremiah 8.18–9.2 [8.19–9.3])*

1. *Speaking voices.* Unlike the last two 'I'-passages, Jer. 8.18–9.2 [8.19–9.3] is distinct in that it contains several intertwining speaking voices—God's 'I'-voice, Jeremiah's and the Judean. Identification of the voice of God or Jeremiah within the pericope is quite complex and is hard to mark with certain precision.[42] Based on the commonly accepted phenomenon of the prophetic voice speaking on behalf of God (in our case, weeping or lamenting on God's behalf), as an operational designation, I take 8.18, 19b (more precisely), 21-23 and 9.1-2 as God's 'I'-voice, possibly interlocking with Jeremiah in 8.18, 21-23.[43] Verses 19a and 20[44] can be identified as the Judean

40. Paul S. Fiddes, 'The Cross of Hosea Revisited: The Meaning of Suffering in the Book of Hosea', *RevExp* 90 (1993), pp. 185-86.

41. As Carl E. Armerding puts it, it is 'tough love', a 'love which will not let me go' (see 'Images for Today: Word from the Prophets', in R. Hubbard *et al.* [eds.], *Studies in Old Testament Theology* [Dallas, TX: Word Books, 1992], p. 182).

42. For the identification of the speaking voices in Jer. 8.18–9.2 [8.19–9.3], cf. A.R. Pete Diamond, 'Interlocutions: The Poetics of Voice in the Figuration of YHWH and his Oracular Agent, Jeremiah', *Int* 62 (2008), pp. 48-65; Roger J. Gench, 'Jeremiah 8:18–9:3', *Int* 62 (2008), pp. 74-76; and Joseph M. Henderson, 'Who Weeps in Jeremiah VIII 23 (IX 1)? Identifying Dramatic Speakers in the Poetry of Jeremiah', *VT* 52 (2002), pp. 191-206.

43. As Brueggemann has remarked, with the formula, 'says the Lord' in 9.2 [9.3], it is likely that the pathos of God and of the prophet are indistinguishable (*A Commentary on Jeremiah*, pp. 89-90).

with certain precision. In spite of the recent popularity of speaking of the Hebrew God as one who suffers with the people,[45] few commentators have seriously considered that YHWH is the main speaker and the weeping God here in Jer. 8.18–9.2 [8.19–9.3].[46] Arguing convincingly from the perspective of the ancient Near Eastern lament tradition, J.J.M. Roberts concludes that God, instead of the prophet, is the one who weeps in Jer. 8.18–9.2 [8.19–9.3].[47] The ancient Near Eastern lament tradition offers the prophet Jeremiah very striking anthropomorphic imagery for expressing God's passionate involvement with God's people, and the prophet 'exploited that possibility to the full'.[48] Therefore, rather than speaking of the weeping prophet (as most commentators do), one should speak of Jeremiah's weeping God. This has become my adopted view and the basis for my textual analysis here.

2. *Reading: The weeping God.* Brueggemann regards Jer. 8.18–9.2 [8.19–9.3] as one of the most powerful and pathos-filled poetic units in Jeremiah.[49] The emotive realm of terminal illness, grief beyond healing is the dominant feature. My reading and hearing of the text proceed from the following points of entry. *First*, the extraordinary grief-laden language is interwoven in every fibre of the poem. What does it mean to suffer 'beyond grief' (יגון עלי) and with a sickening heart (לבב, as the seat of all emotions) within oneself (8.18 [19])? Brueggemann assigns the idea of 'grief beyond healing' to articulate the extent of God's self-expressed grief here.[50] In the Chinese grieving tradition, the expression of 'my heart is completely dead' also captures the state of utter desolation (absolutely no sign of life) as applied to the condition of the heart here. God, in the 'I' voice, is crying out: 'because of the breaking (שׁבר) of the daughter of my people, I am broken' (השׁברתי). The repeated use of שׁבר indicates that God embraces the destruction and suffering of the people, not only with empathy but to the

44. 8.20 could be read as God's second-person projection (in the 'us') of the divine's first-person view.

45. For example, T.R. Fretheim, *The Suffering God: An Old Testament Perspective* (OBT; Philadelphia: Fortress Press, 1984).

46. The representative few are Brueggemann, *A Commentary on Jeremiah*, pp. 91-94; Heschel, *The Prophets*, I, p. 111 n. 4; Gench, 'Jeremiah 8:18–9:3', pp. 74-76. Both Brueggemann and Gench open to the idea that the main speaker or the pathos expressed can be both God and God's spokesperson, Jeremiah.

47. In Roberts's investigation, along with Jer. 8.18–9.2 [8.19–9.3], Jer. 14.17-18 and 4.19-21 are taken into consideration and brought to the same conclusion that God is the one who laments in these texts. See Roberts, 'The Motif of the Weeping God', pp. 132-42.

48. Roberts, 'The Motif of the Weeping God,' pp. 141-42 (141).

49. Brueggemann, *A Commentary on Jeremiah*, p. 91.

50. Brueggemann, *A Commentary on Jeremiah*, p. 91.

extent that God mourns and horror has seized the divine self (v. 21[22]). What follows in v. 23 [9.1] is even more remarkably anthropomorphic—the wish that God might have a water-head and fountain-eyes to supply water for the divine to weep unceasingly, day and night, over the slain of the daughters of God's people. As a listener, hearing such unparalleled expression in God's 'I' voice collapses the utter distinction between the divine and humanity. I am being emotionally stirred and drawn closer to the grieving God, immensely attracted to the expression of God's grief—unceasing weeping day and night. *Second*, the three uses of interrogatives here heighten the affect of God's grief upon readers/hearers. In v. 19b, the people ask, 'Is not YHWH in Zion? Or, is not her king in her?' (v. 19b). An indication of the ignorance of the people who still remains unaware of the impending destruction is reflected here. This ignorant inquiry has provoked God's deep-rooted self-questioning: 'Why have they provoked me with their graven images, with foreign vanities?' (v. 19c).[51] An escalation of the depth of God's grief is further expressed in the divine's 'I' voice, in the form of a rhetorical question: 'Is there no balm in Gilead? Is there no healer in there? Why then has the healing of my people not come?' (v. 22). The three-fold interrogatives collectively heighten the depth of God's grief—'Why then has the healing of my people not come?' (v. 22)—a bitter cry indeed! *Third*, God's identification with the felt emotion of the people in v. 20 adds another layer, some depths to God's grief. Verse 20 can be read as God's second-person identification ('we') of the first-person view; rich in metaphorical imageries, God in the 'we' voice is expressing a deep-rooted sigh of grief: 'Harvest has passed, the summer has ended, and we are not saved' (v. 20)! *Last*, and most remarkably, in speaking of God's suffering and grief, Jer. 9.1-2 [2-3] provides a window into the deepest pain experienced and self-expressed by God—God's decisive action to leave and depart from the people. The ground of God's grief and the basis for God's painful abandonment is found in God's pathos-filled concluding words: 'they do not know me' (9.2 [3])!

Reading and hearing the text of Jer. 8.18–9.2 [8.19–9.3] captivates my whole 'self'. It presents to me a God who weeps bitterly and unceasingly,

51. In an effort to analyze the poetics of Jeremiah and the dialogical qualities of the book, A.R. Pete Diamond adopts the Bakhtinian understanding of inner consciousness and polyphony in the reading of the intertwining speeches in the book. He notes that YHWH alone enfolds polyphony within. The dynamic is such that 'the divine voice experiences scatter. Intimations of psychological conflict, complexity, and multiplicity rise within.' The multiplicity is expressed in form of what Diamond refers to as a 'licit YHWH' and an 'illicit YHWH'. The pathos of YHWH is realized at the intersection of the 'licit' and 'illicit' voices of YHWH (cf. 'Interlocutions', pp. 61-63). Diamond's analysis provides yet another window into the internal and psychological turmoil experienced by God in this poetic text.

who mourns with a sickening heart, who suffers beyond grief over the destruction of the people. Jeremiah 8.18–9.2 [8.19–9.3] is the epitome of what divine *pathos* (πάθος) is about—*suffering* beyond grief.

3. *The empirics of hearing God's grief-stricken cries.* What should be the final outcome of a hermeneutics of hearing? Brueggemann remarks intriguingly in his commentary:

> 'The poignancy of the poem is matched by an absence of specificity. The poetry is left open and inconclusive. It does not allude to particular acts or kings or invading armies. ...But what lets the poetry function in every generation as a powerful disclosure is the concreteness of the language that is porous enough to let it touch new historical specificities. ...Heard in a new situation, this poem will have its powerful say toward new concreteness, almost without interpretation. Each new rendering in new circumstance permits the poem to be God's grief-stricken word in a quite fresh way'.[52]

The Bakhtinian notion of 'unfinalizability'[53] in reading/hearing text is potentially at work here. Jeremiah 8.18–9.2 [8.19–9.3] is still left open and inconclusive, but when it is heard in new situations, it is capable of providing an ever-expanding and enriching reading on the subject—the grief and suffering of the Hebrew God. I have personally found this *openness* an inviting and rather captivating force.

3. *Toward an Internal Profile of the Hebrew God*

In our discussion of the three chosen texts, dimensions in the interiority of the Hebrew God have been disclosed to us. While the *acts* of God are recorded descriptively throughout the Old Testament, and our concept of the Hebrew God has been imparted to us historically through the dogmatic mode, exploration of the interiority or being of God is still very much a sporadic phenomenon confined to literary analysis. This study demonstrates that windows into God's *being* are attainable through a three-fold interpretive strategy: reading, hearing and emotive-experiencing on the part of the reader/hearer. A God who is cast as a *person* and it is only the

52. Brueggemann, *A Commentary on Jeremiah*, p. 95.

53. Essentially, Bakhtin used this term to describe the openness and indeterminacy of dialogic truth. Bakhtin writes, 'nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not been spoken, the world is open and free, everything is still in the future, and will always be in the future' (Bakhtin, *Problems of Doestoevsky's Poetics*, p. 81). Therefore, readers' understanding of the grief and suffering of the Hebrew God in Jer. 8.18–9.2 [8.19–9.3] can never be considered finalized.

personal and *interpersonal*[54] qualities in the personhood of God that make possible the readers/audience's construction of an *'internal profile'*. Through God's self-presentation in the 'I' voice, we are invited into the interior dynamic of the divine's life. Experientially, we know of a God who gets frustrated with utter disappointment (Isa. 5.1-7), we hear dialogically God's bitter cries and what it means to speak of the pain of God (Hos. 11.1-9) and we engage our 'selves' emotively with a God who suffers immensely (Jer. 8.18–9.2 [8.19–9.3]). All these are important dimensions of an internal profile of God attainable through a fresh trajectory and a cultivated path. The Bakhtinian view of unfinalizability[55] in reading texts is a welcome one here. Though the scope of this discussion is confined to the three 'I'-texts, God's out-crying 'I' voice, the self-questioning in the dynamics of the divine's inner life, the unusual acts of mourning and weeping issue an enchanting and powerful invitation to all readers. We are invited to access the 'unfinalized' internal profile of God, the yet undisclosed aspects of the interiority of the Hebrew God.

54. I have adopted the three terms/concepts from Brueggemann, *An Unsettling God*, p. 15.

55. See n. 53 in this chapter.

Conclusion

In keeping with the subject of my investigation (internal profiles), the nature of the texts selected for this study (first-person texts) and the vibrant dynamics at the intersection between text and my reader/hearer perspectives (emotive-experiencing), I have intentionally chosen to write this conclusion in the first-person 'I' voice. This is, therefore, a self-engaged, reflective and dialogic piece. While the absence of the first-person 'I' voice was the norm for academic writings in the past century, the liberated 'I' voice has now become an entrancing force, encouraging readers into the empirics of reading self-engagingly. I believe, to a certain extent, I have just succeeded in accomplishing this goal, and the audience of this book will in turn be drawn to this interpretive agenda—the internal profiling of Daniel, Isaiah and the Hebrew God.

Needless to say, 'the questions you ask determine the answers you get'. I have asked pertinent methodological, hermeneutical and textual questions[1] related to each personality explored, and the answers are in support of the anticipated outcome laid out in the Introduction. The result is that a rich, multi-faceted and complex Danielic and Isaian internal profile do emerge from my investigation, exhibiting profound depths and individuality.[2] To a certain extent, an 'unfinalized' internal profile of the Hebrew God (with a focus on the divine's 'pain' and 'suffering') is attainable through a fresh trajectory—reading-hearing-emotive experiencing.

This endeavour demonstrates also a carefully hammered out methodology applicable to its inter-disciplinary nature. Reading strategies employed for each personality included in this study are proven to be workable and appropriate interpretive tools. Using the 'I'-window as the macro 'port of entry' into the interiority of Hebrew personalities is affirmed, and my conviction has grown stronger than ever. With this assurance, I believe that this book, notwithstanding its confined scope and heuristic nature, should be able to incite more scholarly interests among biblical scholars and practitioners in psychology. Assessing this 'I'-window is such an inviting and promising path for future attempts at internal profiling of biblical characters (or other interrelated subjects) to further

1. In the 'Reading Strategy' section of each chapter (Chapters 3–5).
2. Particularly in the case of Daniel, his developing 'individuality' is evident within the chronological order of the twelve chapters.

cultivate and broaden this methodological path. First-person texts—which account for the bulk of Ecclesiastes and are found in Ezekiel, Nehemiah, Jonah, Habakkuk, Zechariah, the so-called God-talks in Job (e.g. chaps. 38–40), (perhaps) other identifiable divine 'I'-passages in Jeremiah and the interchangeable 'I' voice of the psalmists in the book of Psalms—remain very much an unexplored domain but a promising 'window' into the respective internal profile of the characters.

I set out to provide a demonstrated interfaced model of psychological exegesis on the internal profile of three Hebrew personalities and have indicated that I would not approach the task from the perspective of a school of psychology or any adopted psychological theories in reading the 'I'-texts. Towards the end of this endeavour, I have to ask myself the question, what is 'psychological' about this book? Kille summarizes Rollins's definition of psychological biblical criticism as 'a term that suggests we are speaking about the intersection of three fields: psychology, the Bible, and the tradition of rigorous, critical reading of the biblical field'.[3] I wish to spell out my experiential understanding of what it means to engage texts psychologically. While I still find it difficult to come up with a single definition,[4] I think it is more appropriate to articulate a phenomenon instead. With full vigor, my psyche (mind, will, emotion and imagination) is interfaced with the psyche of the personality self-represented through the textual depiction. I consciously approach the text with both reader and audience perspectives—hearing the text dialogically through the represented 'I' voice that is often intertwined with other voices or consciousnesses. I seek to immerse myself in the emotive realm projected by the text and in an elevated level—the personality's feelings and emotions have become my felt emotions. Experientially, I have come to the understanding of the long-standing theory of the transitive dynamic between the divine and prophetic pathos, and I shall add another dimension to this dynamic—extending to reader's emotive-experiencing. All these happen in the lively space between the text and reader/audience. Somehow, in an intriguing fashion, the impact of the three internal profiles on me is that I have come to a better self-understanding and have experienced personal transformation through identifying myself with

3. Kille, *Psychological Biblical Criticism*, p. 3; citing from Rollins, *Soul and Psyche*, pp. 77-78.

4. Note that Kille expresses the same reservation in *Psychological Biblical Criticism*, where he states, 'Our foray into the theoretical orientations, textual issues, and potential applications of psychological interpretation simply underscores the fact that it is not possible to speak of a methodology for psychological biblical criticism. Rather, we face an array of tools, approaches, and perspectives that can offer inroads into the biblical texts' (p. 37).

slices of the reality exemplified through the textual depiction of the lived experience of Daniel, Isaiah and in the inner life of the Hebrew God. This is liberating and empowering. As Ellens has stated, the relationship between psychology and the Bible is less a matter of integration and more a matter of interface that affords mutual illumination.[5] Whether this outcome of my interfaced pilgrimage is a fringe benefit or the core value, my answer is that it is gratifying if taken as the ultimate goal of internal profiling.

5. See Ellens, 'The Bible and Psychology', p. 193.

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