A LITERARY INVESTIGATION OF 1 SAMUEL 1 IN ORDER TO UNDERSTAND THE SOCIAL PERCEPTIONS OF THE CHILDLESS HANNAH IN ANCIENT ISRAEL

by

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DECLARATION

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I declare that this dissertation is my own original work. Where secondary material is used, this has been carefully acknowledged and referenced in accordance with university requirements.

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ABSTRACT

This dissertation is an exploration of the social perceptions of childlessness in Hannah's narrative as presented in 1 Samuel 1. My dissertation begins by conducting a literary analysis of the Hebrew text, focusing on demarcating the pericope, translating the text, and exploring the morphology, syntax, structure and the literary techniques that are used in the text. The analysis also contextualises the text by discussing the position of the text, its dating and the genres to which it subscribes.

I then examine how Hannah is represented as a childless woman and how her childlessness affects her relationships with the other characters. I also investigate the representation of narrative space, and how Hannah's associations of the locations in the narrative change as the narrative progresses. I argue that the narrative represents three parts which deal with Hannah before, during and after she seeks intervention for her childlessness, and I place importance on the temple where Hannah seeks intervention. I then investigate the social values of honour and shame, and their role in Hannah's narrative. I focus on the representation of the facets of purity and pollution, and the patron-client dynamic. These facets indicate how honour and shame are ascribed to in the passage. I show that honour and shame are linked to narrative space and characterisation and, therefore, argue that the combination of honour and shame and narrative space – particularly the temple – are used by the narrator to bring about change in Hannah's narrative.

Key Terms

Childlessness, Hebrew Bible, Old Testament, 1 Samuel, Narrative criticism, Characterisation, Narrative space, Social-scientific criticism, Social Values, Honour and Shame.

LIST OF ABBREVIATIONS

1 Sam.	The Book of 1 Samuel / 1 Samuel
4QSam[a]	The Qumran scroll on which 1 Samuel is written
AB	Anchor Bible Commentary
BHS	Biblia Hebraica Stuttgartensia
CBA	Catholic Biblical Association of America
CBQ	Cambridge Bible Commentary
CBQ	*Catholic Biblical Quarterly*
Gen.	The Book of Genesis
HB	Hebrew Bible
HSM	*Harvard Semitic Monographs*
HTS	*Hervormde Teologiese Studies*
HTSS	*Hervormde Teologiese Studies Supplementum*
ICC	The International Critical Commentary
JBL	*Journal of Biblical Literature*
JNES	*Journal of Near Eastern Studies*
JSOT	*Journal for the Study of the Old Testament*
JSOTSS	*Journal for the Study of the Old Testament Supplement Series*
LXX	Septuagint
MT	Masoretic Text
OTE	*Old Testament Essays*
SBL	*Society of Biblical Literature*
Suppl VT	*Supplements to Vetus Testamentum*
VT	*Vetus Testamentum*
WBC	Word Biblical Commentary

LIST OF TABLES

Table 1: Translation of 1 Samuel 1 10

Table 2: Synopsis of Structural Analysis 31

Table 3: An Syntactical Approach (Addendum A) 115

Table 4: Structural analysis (Addendum B) 122

Contents

Declaration **i**

Acknowledgements **ii**

Abstract **iii**

Key Terms iii

List of Abbreviations **iv**

List of Tables **v**

Chapter 1: Introduction **1**

1.1 Research Problem 3

1.2 Hypothesis/ Research Approach 3

1.3 Methodology 4

1.4 Objectives of the study 5

1.5 Chapter Outline 6

1.6 Expected Results 7

Chapter 2: Literary Analysis **8**

2.1 Introduction 8

2.2 Position in the Hebrew Bible 8

2.3 Text and Translation of 1 Samuel 1 10

2.4 Demarcation of the Pericope 14

2.5 Textual Criticism 17

2.6 Morphological Analysis 23

2.7 Syntactical Analysis 29

2.8 Structural Analysis 32

2.9 Literary techniques 40

2.9.1 Sounds 40

2.9.2 Patterns 42

2.9.3 Semantics 45

2.10 Gattung and Sitz im Leben 48

2.10.1 Motifs/ Themes/ Type-Scenes 49

2.11 Dating 52

2.12 Summary 53

Chapter 3: Hannah's Narrative **56**

3.1 Introduction 56

3.2 Characterisation 57

3.2.1 Hannah the character 61

3.2.1.2 Before Samuel's Birth: Episodes I-IV 61
3.2.1.3 After Samuel's Birth: Episodes V-VII 73
3.2.1.4 Summary of 'Characterising Hannah' 75
3.3 Narrative Space and Setting 76
3.3.1 Hannah in Narrative Space 81
3.3.1.1 Before the sanctuary: Episodes I-II 82
3.3.1.2 At the sanctuary: Episodes III-IV 85
3.3.1.3 After the sanctuary: Episodes V-VII 88
3.3.1.4 Summary of 'Hannah in Narrative Space' 90
3.4 Summary of Hannah's Narrative 92
Chapter 4: Honour and Shame in Hannah's Narrative 94
4.1 Introduction 94
4.2 Honour and Shame 95
4.3 Purity/ Pollution 97
4.3.1 Hannah the deviant, Hannah the innocent 99
4.3.2 Summary of 'Hannah the deviant, Hannah, the Innocent.' 104
4.4 Patrons and Clients 106
4.4.1 Hannah the client 107
4.4.2 Summary of 'Hannah the Client' 115
4.5 Summary of 'Honour and Shame in Hannah's Narrative' 116
Chapter 5: Summary and Conclusion 119
Addendum A 122
Addendum B 125
Reference List 130

CHAPTER 1: INTRODUCTION

From a young age, women of the ancient Near East were raised to fulfil two major roles – wife and mother (Marsman, 2003:47-48). The first of these was made possible by an arrangement between two families who were usually of the same class as soon as the girl had reached sexual maturity (Marsman, 2003:54). The relationship between husbands and wives was patriarchal in nature, meaning that the man was the head of the household and his wife would take on a submissive role in it (Evans, 1983:24). While a wife was expected to run her husband's home, the greater expectation lay in the bearing of children, which was accepted as the purpose of marriage (Perdue, 1997:170). The role was of motherhood was solely dependent on the intervention of YHWH who determined a woman's ability to bear children (Marsman, 2003:191). Reproduction provided men with progenies and a means of continuing their lineages. Children were, therefore, 'more vital than riches', and could, in turn, increase the security and social status that a family had (Perdue, 1997:182). The financial value of a child increased substantially if the child was male (Marsman, 2003:49, 191). This, in turn, made motherhood the 'most prestigious role' a woman of the ancient Near East could have (Marsman, 2003:191-192). Hennie Marsman (2003) goes as far as to say that 'motherhood [was] a desired state for women' (Marsman, 2003:222), especially for those who did not bear children immediately. Considering the importance and value of children, and the social expectation that was imposed on women to bear children, what would this mean for a woman who could not bear children?

Childlessness is the state of being without natural offspring or heirs that can ensure the continuation of a family line (Simpson & Weiner, 1989: 'childlessness').[1] It is inferred that involuntary childlessness is, therefore, a state in which a woman has been made to be without children, despite attempts at conceiving. Involuntary childlessness can be the result of different causes and factors, and the attributed causes may differ regarding the culture and time (Powell, 2015:120-122). This study focuses on involuntary childlessness as it is represented in 1 Samuel 1, where Hannah's childlessness is attributed to divine intervention (Avalos, 1995:332).

[1] This definition has been created by consulting a number of dictionaries and encyclopedias. These include *The Oxford English Dictionary* (2nd Ed.) and *Mosby's Medical Dictionary* (8th Edition; edited by Tamara Myers [1982] 2009).

Hannah of 1 Samuel 1 is a woman whose womb has been 'closed by YHWH' (1S 1:5-6), and as a result, is childless (Frolov, 2004:84). Her narrative is taken from the book of 1 Samuel, which retells Israel's change from a nation led by clans and judges into a monarchy (Jones, 2001:197). The book begins with the life of Samuel, who became the last judge of Israel, and the man who would inaugurate Saul as the first king of Israel (Jones, 2001:200-201). Samuel's entire birth and dedication are featured from 1 Samuel 1:1-2:11, which includes a song of praise to YHWH by his mother, Hannah (1S 2:1-11) (Jones, 2001:200-201). Although scholars regard the narrative as one belonging to Samuel, Hannah becomes the true focus of the tale (Bodner, 2009:11). Hannah's narrative deals with her experience of being childless and, more importantly, her journey to motherhood (Bodner, 2009:11).

Hannah's first introduction is understated, and she is overshadowed by the mention of her husband (Bodner, 2009:11-12). It is implied that Elkanah is an important and prominent Ephrathite man who travels to Ramah each year (1:1, 3) (Bodner, 2009:11-12). Hannah is first mentioned in verse two and is only described as one of Elkanah's two wives (Bodner, 2009:11-12). From this point, the narrator begins to change the focus from Elkanah to Hannah, and she gains more prominence as she is established as the leading character by verse six in the passage (Frolov, 2004:82). In verse two, it becomes clear that Hannah and her co-wife, Peninnah, are constantly compared – especially regarding childbearing (Eslinger, 1985:75). Peninnah has already given Elkanah several sons and daughters, but Hannah has been unsuccessful in bearing any children. While Hannah may greatly desire a child, she does not understand why she is not able to bear any. Although the narrative ends with Hannah's dedication of her son (Jones, 2001:201), readers may still be prompted to question aspects of her role as an Israelite woman and wife.

The narrative itself puts a spotlight on the value – monetary and intrinsic – that the people of the ancient Israelite context placed upon children (Perdue, 1997:182). If the value of children was high, and childbearing was a typical expectation of a married woman, one may be prompted to ask what the consequences and implications of a childless marriage may have been – particularly for the childless wife. This study is, therefore, an investigation of Hannah's experience of childlessness and what consequences and perceptions of this childlessness are exhibited in her given narrative. These include the effects of her childlessness on her relationships, her social standing, and the manner in which she seeks intervention.

1.1 Research Problem

Considering what is known about the role of women of ancient Israel, and the expectations of fertility and childbearing that married women faced in those times, how is Hannah of 1 Samuel 1's experience representative of these ideals and norms? How is Hannah characterised as a childless woman, and how do the other characters (YHWH, Elkanah, Peninnah and Eli) and their minor characterisation contribute to her experiences as a childless woman? How are Ramah, Shiloh and the Temple of YHWH represented as spaces in the narrative and what effect do these representations have on Hannah's actions and experiences? Furthermore, what can these findings reveal about the social implications of childlessness in the narrative, especially in the light of the social values honour and shame, and their facets of patronage and clientage, and purity and pollution? If bearing children was the expected outcome of marriage, what kind of status would a woman like Hannah have in Israelite society (as featured in the narrative) if she was unable to fulfil this expectation?

1.2 Hypothesis/ Research Approach

In order to answer the research question, the study makes use of two approaches to the text. The first of these is narratology, and the second is social-scientific criticism. Each of these approaches is employed synchronically. In other words, the approaches will deal with the text in the final form as represented by the Masoretic Text[2] (Berlejung, [2008] 2012a:39-43). In comparison to diachronic methods, synchronic methods are not focused on how the text was developed in its various forms, the exact dating, or the role of oral transmission in the construction of the text (Berlejung, [2008] 2012a:33-39). Therefore, the chosen models and aspects of narratology and social-scientific criticism will be applied to the final Masoretic version of 1 Samuel 1.

The study proposes the following hypothesis: If the representation of characters (Hannah, YHWH, Elkanah, Peninnah and Eli) and spaces (Shiloh and the Temple of YHWH) provide a means of understanding the experience of childlessness within a narrative, then these findings can be used to understand the possible social consequences (as determined by the model Honour/Shame) that faced Hannah as a childless woman.

[2] The term Masoretic Text refers to the final form of the Hebrew Manuscript, the *Codex Leningradensis*. This use of this text is explained further in the Introduction of Chapter 2. The term 'Masoretic Text' is abbreviated to MT in the dissertation.

1.3 Methodology

The text is first analysed by using a literary exegetical model. This model focuses on several textual features, which include morphology, syntax, structure, literary techniques and genre. This model is also used to translate the passage – or demarcated pericope – from biblical Hebrew into English. Furthermore, the literary exegetical model also deals with the position of the text in the Hebrew Bible and interpretational problems which include textual criticism, the *Gattung*, *Sitz im Leben* and the dating of the text.

After the literary exegetical analysis of the text, the literary approach, narratology – or narrative criticism – is applied to the text. Narratology is a literary approach that emphasises the 'artistic shape of the text' (Bar-Efrat, 1989:9-10). In other words, this approach focuses on 'the formal and structural aspects' (Bar-Efrat, 1989:9-10) of narratives, including those found in the Hebrew Bible. While these aspects include many things – including time, style, narration – this study focuses on just two which are characterisation and narrative space. The former deals with the development of the characters in the narrative (Marguerat & Bourquin, 1999:60), which includes their physical appearance, personality, actions, speech and the relationships that the actants have with one another (Alter, 1981:116-117). This analysis explores the characterisation of Hannah and illustrates how Hannah is crafted as a childless woman by her actions, words and her relationships with the other characters, amongst other things. Narrative space is both the context – social, temporal and geographical – in which the narrative takes place (Marguerat & Bourquin, 1999:77-79) and the associations that the characters make about the places featured in the narrative (Bal, 2009:134). These places are Ramah, the home of Elkanah and Hannah, Shiloh – where Elkanah and his family travel for annual sacrifices and worship – and the Temple of Shiloh where Hannah asks YHWH for a son. This analysis is primarily focused on understanding the relationships that Hannah has with these places and the associations Hannah makes with these places in light of her childlessness.

The study focuses on the narratological perspectives and theories from the likes of Mark Powell (1990), Robert Alter (1981; 1983; 1999) and Mieke Bal (2009) – amongst others. These theorists provide the seminal works on narrative criticism and narratology and have applied these theories to texts of the Hebrew Bible. While the narratological analysis of the passage is geared at exploring how Hannah is characterised as a childless woman, it is focused on uncovering the consequences Hannah faced as a result of her childlessness on the

social level. These social ramifications are explored by applying the honour/shame model of social-scientific analysis to 1 Samuel 1.

The social-scientific approach is essentially a framework that uses the theories and models of social sciences to understand 'the social and cultural dimensions of the text' (Elliot, 1993:7). These models are diverse, as the social sciences include different fields of study, including philosophy, sociology and anthropology (Sneed, 2008:287; Carter, 1996:8-9). The study focuses on the honour/shame model, which is used to explore the social values that the passage represents. Honour and shame are the two core social values of the ancient Near East (Moxnes, 1996:19-20). Honour is, essentially, a 'claim to worth' that requires recognition by one's community. Honour exists in two fields – the private sphere and the public sphere. Shame, on the other hand, is the rejection of an individual's claim of honour, which occurs on a personal and a public level (Plevnik, [1993] 1998:106). The study will be addressing two facets of honour and shame, namely, purity/pollution and patronage/clientage. These are two of several facets that are used to regulate honour and shame within a given community (van Eck, 1995:165-168). The facets of purity/pollution and the patron/client dynamic are analysed as elements of 1 Samuel 1 in order to explore the consequences that Hannah's childlessness had on a social level. The analysis of these consequences includes her status and her relationships with the other characters, and it considers the long-term effects of the childlessness. These consequences are determined by assessing how Hannah ascribes to the social values of honour and shame and the relationships between childlessness, and honour and childlessness and shame.[3]

1.4 Objectives of the study

The following section deals with the aims that the study wants to achieve. These objectives are compiled into a systematic list that organises these objectives into the order that they are dealt with in the dissertation.

The first objective is to conduct a literary exegetical analysis of 1 Samuel 1 in order to set the text up for interpretation by looking at the textual features which are morphology, syntax, structure and literary techniques. Furthermore, this objective will also determine how each of

[3] While employing the various methods, the *etics* (outsider) and *emics* (insider) perspectives need to be understood, especially when applying modern terminology to the ancient world in order to understand ancient concepts, ideas, and phenomena (van Eck, 1995:162-164).

these textual features are related and how they influence the structure and meaning of the text. Secondly, the dissertation will also investigate any interpretational problems that may arise due to the text's *Gattung*, *Sitz im Leben* or dating.

The third objective is to investigate how 1 Samuel 1 characterises the protagonist Hannah, and the secondary characters YHWH, Elkanah, Peninnah and Eli, and how these characterisations contribute to Hannah's experiences within the narrative. This objective is to understand the relationships between Hannah and the other characters and how these relationships are affected by Hannah's childlessness. The fourth objective is to explore how narrative space is represented in 1 Samuel 1. This objective requires analysing the representation of the places in the passage (Ramah, Shiloh and the Temple of YHWH) and the associations that Hannah makes in these places and how these associations differ before, during and after Hannah goes to the temple.

The fifth objective is to explore the relationship between childlessness and the social values of patronage/clientage and purity/pollution in 1 Samuel 1. This objective will be used to identify the social consequences that may have occurred as a reaction to childlessness in the biblical narrative, with a specific focus on 1 Samuel 1. The final objective is to gain a better understanding of how childlessness could have influenced the relationship between a woman and the family in which she lived, as represented in the biblical narrative.

1.5 Chapter Outline

Chapter 2 focuses on a literary exegetical analysis of 1 Samuel 1 in order to put the text in different forms that can be analysed. This form of analysis is a step-by-step process that looks at different textual features and the relationships between these textual features on the literary level. The textual features include morphology, syntax, literary techniques, structure and genre. While the emphasis is on these textual features, Chapter 2 also aims at elucidating any interpretational problems like dating, *Gattung* and *Sitz im Leben*.

Chapter 3 employs a narratological analysis to investigate how Hannah is characterised by her childlessness before and after she gives birth to a child. While the emphasis lies on Hannah's characterisation, it also deals with the characterisation of the other characters (Elkanah, Peninnah, YHWH and Eli) and how their relationships with Hannah influenced her experience of childlessness. Chapter 3 also investigates how the narrative represents narrative

space and how Hannah's childlessness influences the perception and representation of these places (Ramah, Shiloh, and the sanctuary of Shiloh).

Chapter 4 is geared toward understanding the relationship between childlessness and the social values of honour and shame, particularly focusing on purity and pollution, and the patron/client dynamic. It also explores the social consequences of Hannah's childlessness that are represented and illustrated in 1 Samuel 1.

Chapter 5 briefly summarises the work of chapters 2, 3 and 4 to provide a final look at the information before making the conclusions. This discussion includes a look at future avenues of research

1.6 Expected Results

It is expected that the results of this dissertation will aid scholars in understanding the representation of childlessness in a biblical text, in this case, 1 Samuel 1. This understanding, in turn, may provide interpreters with a guide for exploring the pervasiveness of the social values of the time and how these social values may have moulded a woman's experience of childlessness in this context. Furthermore, this study aims to illustrate how childlessness affects and is affected by a woman's relationships, the places she is in, and by her interactions with and in the given spaces.

CHAPTER 2: LITERARY ANALYSIS

2.1 Introduction

Chapter 2 presents a literary exegetical analysis of 1 Samuel 1, which relies on exploring different facets of the text. In this case, the study focuses on a synchronic method of analysis of 1 Samuel 1, meaning that the study focuses on the text in its final form as it appears in the *Biblia Hebraica Stuttgartensia* (Kittel, et al. (eds). 1990),[4] or the 'scholarly edition of the Masoretic Text' (Berlejung, [2008] 2012a:13).[5] This literary analysis looks at the facets of pericope demarcation, text-criticism, morphology, syntax, structure, and literary techniques and how each of these contributes to the meaning of the passage. While these facets are concerned with the organisation of the text, the analysis also considers factors that contextualise the text, namely, the text's position in the Hebrew Bible, dating, *Sitz im Leben*[6] and *Gattung.*[7] By combining the facets that make up the text and the factors that contextualise the text, I can holistically explore how Hannah's text is presented in its final form and the consequences this presentation has for the analyses in the subsequent chapters. The selected aspects are analysed step-by-step in order to explore how Hannah's narrative has been presented by the text.

2.2 Position in the Hebrew Bible

By determining the position of the passage, the readers can access information about the context of the text which aids in understanding how the text is presented in comparison to the other texts of the Hebrew Bible[8] (Fokkelman, 1993:1). The position of the passage is influenced by different things, which include where it is placed in relation to other texts of a similar genre and purpose (Fokkelman, 1993:1). The texts that appear alongside the passage also indicate how the passage may have been influenced stylistically (Fokkelman, 1993:1). In

[4] Referred to as BHS from now on. The fifth edition of *Biblia Hebraica*, the *Biblia Hebraica Quinta*, is to be released by 2020.

[5] This Masoretic Text is based on the *Codex Leningradensis*.

[6] Alter (1983:119) translates this as 'Life-setting' and it is a term that was coined by the scholar Hermann Gunkel.

[7] *Gattung* is understood as genre and/or sub-genre, and is a term, like that of *Sitz im Leben*, that was coined by the scholar Hermann Gunkel (Alter, 1983:119).

[8] Referred to as the MT from now on.

other words, how the text was written and where there may be overlaps in the types of writing that the passage displays (Fokkelman, 1993:1).

The books of Samuel are one of the four scrolls that form the Former Prophets (נביאים ראשונים)[9] – a subsection of the prophetic writings (Jones, 2001:196). 1 Samuel also forms part of what is called the Enneateuch – the series of books beginning at Genesis and ending with 2 Kings (Gertz, [2008] 2012b:352-353). These books of the Hebrew Bible have been referred to as "Primary History", with 1 Samuel falling into what is now labelled as "Deuteronomistic History" (Auld, [2011] 2012:15; Hackett, 2012:150). In the Hebrew Canon, the books of Samuel are placed between the book of Judges and the books of Kings (Philbeck, 1970:4). Originally, the canon placed the books of Samuel and Kings as one bigger book called "Kingdoms" or "Reigns", which consisted of four parts (Gertz, [2008] 2012a:247; Frolov, 2004:39). The Septuagint[10] influenced the splitting of Kingdoms into four books – the two books of Samuel, and the two books of Kings – around the 15th-16th century (Gertz, [2008] 2012a:247).

The book of Judges precedes 1 Samuel 1, and it details the time of Israel when it was led by several judges who worked as political and military leaders of Israel before Saul was inaugurated and the monarchy began (Niditch, 2001:176). The book of Judges ends with war, rape, and strife between the tribe of Benjamin and the rest of the tribes (Frolov, 2004:141-142). By Judges 21:25 the Benjaminites are pardoned and reintegrated into the Israelite community (Niditch, 2001:189-191). At that point, it is not made clear who the judge of Israel was, and the reader is left in suspense until the narrative reveals that Samuel will become the new high priest and judge of Israel (1 Sam.3) (Gertz, [2008] 2012b:360-364).

The books of Samuel thus concern themselves with the final years of the Judges (Frolov, 2004:52) – otherwise known as the life of Samuel – and the introduction of Israel as the monarchy (Alter, 1999:xxi). The beginnings of the monarchy, as it continues in 2 Samuel, only features the lives of Saul and David, and ends just before the death of David is announced (Smith, [1899] 1969:xii-xiii). The inclusion of Saul and David is not immediately

[9] The 'Former Prophets' demarcation consists of the books of Joshua, Judges, Samuel and Kings (Auld, [2011] 2012:14-15). The 'Former Prophets' is a form of demarcation that is used by the HB which differs from the Septuagint's demarcations (Jones, 2001:196). The 'Former Prophets' is also known as the Deuteronomistic History (Bodner, 2009:3-4), which is discussed further under '*Gattung* and *Sitz im Leben*'.

[10] Referred to as LXX from now on.

expected as the books of Samuel are named after one of its leading characters, Samuel (Smith, [1899] 1969:xii). Graeme Auld (2012:2) says that the books of Samuel and Kings have been titled incorrectly, arguing that the books are actually solely about David and that the other characters and narratives that feature are merely there to highlight David's importance. Furthermore, Auld (2012:2) argues that this is one reason why the books of Samuel and Kings should be considered a single corpus, rather than four separate books. That being said, Auld (2012:2) does not try to undermine Samuel's presence in the books of Samuel, drawing attention to his importance in the history of the judges and the monarchy. 1 Samuel begins with the birth and early life of Samuel, but it is a narrative that some scholars say should belong to Hannah, Samuel's mother (Bodner, 2009:11; Hackett, 2012:150). The books of Kings continue with David's son and successor Solomon and detail the eventual split of Israel into the two Kingdoms and ends with the exile of the people of Judah (Auld, [2011] 2012:15).

2.3 Text and Translation of 1 Samuel 1

Table 1: Translation of 1 Samuel 1

Text with Masoretic Accents	Verse	Literal Translation
וַיְהִי֩ אִ֨ישׁ אֶחָ֜ד מִן־הָרָמָתַ֗יִם צוֹפִים֙ מֵהַ֣ר אֶפְרָ֔יִם	1a	And there was a certain man from Ramathaim-Zophim of the hill (country) of Ephraim,
וּשְׁמ֥וֹ אֶלְקָנָ֛ה בֶּן־יְרֹחָ֥ם בֶּן־אֱלִיה֖וּא בֶּן־תֹּ֣חוּ בֶן־צ֑וּף אֶפְרָתִֽי׃	1b	and his name was Elkanah – son of Jeroham, son of Elihu, son of Tohu, son of Zuph – an Ephrathite.
וְלוֹ֙ שְׁתֵּ֣י נָשִׁ֔ים	2a	And he had two wives.
שֵׁ֚ם הָאַחַ֣ת חַנָּ֔ה	2b	The name of the first was Hannah,
וְשֵׁם֙ הַשֵּׁנִ֣ית פְּנִנָּ֔ה	2c	and the name of the second was Peninnah.
וַיְהִ֥י לִפְנִנָּ֖ה יְלָדִ֑ים	2d	And Peninnah had children,
וּלְחַנָּ֛ה אֵ֥ין יְלָדִֽים׃	2e	but Hannah had no children.
וְעָלָ֣ה׀ הָאִ֣ישׁ הַה֗וּא מֵעִירוֹ֙ מִיָּמִ֣ים׀ יָמִ֔ימָה	3a	And that man went up from his city annually
לְהִשְׁתַּחֲוֺ֥ת וְלִזְבֹּ֖חַ לַיהוָ֣ה צְבָאוֹ֑ת בְּשִׁלֹ֔ה	3b	to prostrate himself and to sacrifice to YHWH of hosts in Shiloh.
וְשָׁ֕ם שְׁנֵ֥י בְנֵֽי־עֵלִ֖י	3c	And there were the two sons of Eli,
חָפְנִ֥י וּפִנְחָ֛ס	3d	Hophni and Phinehas,

כֹּהֲנִים לַיהוָה׃	3e	priests of YHWH.
וַיְהִי הַיּוֹם וַיִּזְבַּח אֶלְקָנָה	4a	On the day when Elkanah sacrificed,
וְנָתַן לִפְנִנָּה אִשְׁתּוֹ	4b	he would give his wife, Peninnah
וּלְכָל־בָּנֶיהָ וּבְנוֹתֶיהָ מָנוֹת׃	4c	and all of her sons and her daughters, portions,
וּלְחַנָּה יִתֵּן מָנָה אַחַת אַפַּיִם	5a	but to Hannah, he gave one portion *of two faces*[11]
כִּי אֶת־חַנָּה אָהֵב	5b	because he loved Hannah
וַיהוָה סָגַר רַחְמָהּ׃	5c	though YHWH had closed her womb.
וְכָעֲסַתָּה צָרָתָהּ גַּם־כַּעַס	6a	And her rival was provoked her, adding anger
בַּעֲבוּר הַרְּעִמָהּ	6b	in order to humiliate her
כִּי־סָגַר יְהוָה בְּעַד רַחְמָהּ׃	6c	because YHWH had closed her womb.
וְכֵן יַעֲשֶׂה שָׁנָה בְשָׁנָה	7a	And thus, he would do year after year.
מִדֵּי עֲלֹתָהּ בְּבֵית יְהוָה	7b	As often as she went up (to) her – the house of YHWH –
כֵּן תַּכְעִסֶנָּה	7c	she used to provoke her.
וַתִּבְכֶּה וְלֹא תֹאכַל׃	7d	And she would weep, and not eat.
וַיֹּאמֶר לָהּ אֶלְקָנָה אִישָׁהּ	8a	And Elkanah, her husband, said to her,
חַנָּהּ לָמָּה תִבְכִּי וְלָמָּה לֹא תֹאכְלִי	8b	'Hannah, why are you weeping and why don't you eat,
וְלָמָּה יֵרַע לִבָּךְ	8c	and why is your heart sad?
הֲלוֹא אָנֹכִי טוֹב לָךְ	8d	Am I not better to you
מֵעֲשָׂרָה בָנִים׃	8e	than ten sons?'
וַתָּקָם חַנָּה אַחֲרֵי אָכְלָה בְשִׁלֹה וְאַחֲרֵי שָׁתֹה	9a	And Hannah rose after she had eaten and drank in Shiloh,
וְעֵלִי הַכֹּהֵן יֹשֵׁב עַל־הַכִּסֵּא	9b	and now Eli the priest was sitting upon the seat
עַל־מְזוּזַת הֵיכַל יְהוָה׃	9c	at the doorpost of the temple of YHWH.
וְהִיא מָרַת נָפֶשׁ	10a	And she was bitter of soul

[11] Direct translations read, 'a portion of two faces' (Walters, 1988:388-390). The choice for this alternate translation is discussed later in 2.5 Text Criticism.
Any use of italics in the translation are used to indicate where words such as prepositions and demonstrative pronouns were added to ensure the translation made grammatical sense.

וַתִּתְפַּלֵּל עַל־יְהוָה וּבָכֹה תִבְכֶּה׃	10b	and she prayed unto YHWH and wept bitterly.
וַתִּדֹּר נֶדֶר וַתֹּאמַר	11a	And she vowed a vow, and she said,
יְהוָה צְבָאוֹת אִם־רָאֹה תִרְאֶה׀ בָּעֳנִי אֲמָתֶךָ	11b	‘YHWH of hosts, if you will indeed look on the affliction of your handmaid
וּזְכַרְתַּנִי וְלֹא־תִשְׁכַּח אֶת־אֲמָתֶךָ	11c	and remember me, and not forget your handmaid,
וְנָתַתָּה לַאֲמָתְךָ זֶרַע אֲנָשִׁים	11d	but give to your handmaid seed of men,
וּנְתַתִּיו לַיהוָה כָּל־יְמֵי חַיָּיו	11e	then I will give him to YHWH all the days of his life
וּמוֹרָה לֹא־יַעֲלֶה עַל־רֹאשׁוֹ׃	11f	and a razor will not go up on his head.
וְהָיָה כִּי הִרְבְּתָה	12a	So it happened that (as) she continued
לְהִתְפַּלֵּל לִפְנֵי יְהוָה	12b	to pray before YHWH,
וְעֵלִי שֹׁמֵר אֶת־פִּיהָ׃	12c	Eli observed her mouth.
וְחַנָּה הִיא מְדַבֶּרֶת עַל־לִבָּהּ	13a	So Hannah was speaking from her heart,
רַק שְׂפָתֶיהָ נָּעוֹת	13b	only her lips moved,
וְקוֹלָהּ לֹא יִשָּׁמֵעַ	13c	and her voice was not heard,
וַיַּחְשְׁבֶהָ עֵלִי לְשִׁכֹּרָה׃	13d	so Eli thought her to be drunk.
וַיֹּאמֶר אֵלֶיהָ עֵלִי	14a	And Eli said to her,
עַד־מָתַי תִּשְׁתַּכְּרִין	14b	‘How long will you be drunk?
הָסִירִי אֶת־יֵינֵךְ מֵעָלָיִךְ׃	14c	Remove your wine from upon you.
וַתַּעַן חַנָּה וַתֹּאמֶר לֹא אֲדֹנִי	15a	But Hannah answered, and she said, ‘No, my lord,
אִשָּׁה קְשַׁת־רוּחַ אָנֹכִי	15b	I am a woman of sad spirit,
וְיַיִן וְשֵׁכָר לֹא שָׁתֵיתִי	15c	and I have not drunk strong wine or strong drink.
וָאֶשְׁפֹּךְ אֶת־נַפְשִׁי לִפְנֵי יְהוָה׃	15d	But, I have poured out my soul before YHWH.
אַל־תִּתֵּן אֶת־אֲמָתְךָ	16a	Do not assign your handmaid
לִפְנֵי בַּת־בְּלִיָּעַל	16b	to be a worthless woman,
כִּי־מֵרֹב שִׂיחִי וְכַעְסִי דִּבַּרְתִּי עַד־הֵנָּה׃	16c	for from abundance of my complaints and my grief I have spoken hitherto.
וַיַּעַן עֵלִי וַיֹּאמֶר לְכִי לְשָׁלוֹם	17a	And Eli answered and said, ‘Go in peace

וֵאלֹהֵי יִשְׂרָאֵל יִתֶּן אֶת־שֵׁלָתְךְ	17b	and may the God of Israel grant your petition
אֲשֶׁר שָׁאַלְתְּ מֵעִמּוֹ׃	17c	that you have asked of him.’
וַתֹּאמֶר תִּמְצָא שִׁפְחָתְךְ חֵן בְּעֵינֶיךְ	18a	And she said, ‘May your handmaid find grace in your eyes.’
וַתֵּלֶךְ הָאִשָּׁה לְדַרְכָּהּ וַתֹּאכַל	18b	So the woman went her way, and she ate
וּפָנֶיהָ לֹא־הָיוּ־לָהּ עוֹד׃	18c	and her *sad* face was no longer.
וַיַּשְׁכִּמוּ בַבֹּקֶר וַיִּשְׁתַּחֲווּ לִפְנֵי יְהוָה	19a	And they rose up in the morning, and they bowed down before YHWH.
וַיָּשֻׁבוּ וַיָּבֹאוּ אֶל־בֵּיתָם הָרָמָתָה	19b	And they returned, and they came to their house *in* Ramah
וַיֵּדַע אֶלְקָנָהּ אֶת־חַנָּה אִשְׁתּוֹ	19c	and Elkanah knew Hannah, his wife,
וַיִּזְכְּרֶהָ יְהוָה׃	19d	and YHWH remembered her.
וַיְהִי לְתְקֻפּוֹת הַיָּמִים	20a	And it happened *that* the days came
וַתַּהַר חַנָּה וַתֵּלֶד בֵּן	20b	around when Hannah conceived, and she begot a son
וַתִּקְרָא אֶת־שְׁמוֹ שְׁמוּאֵל	20c	and called his name ‘Samuel’,
כִּי מֵיְהוָה שְׁאִלְתִּיו׃	20d	because ‘I asked him from YHWH.’
וַיַּעַל הָאִישׁ אֶלְקָנָה וְכָל־בֵּיתוֹ	21a	And the man Elkanah and all of his house went up
לִזְבֹּחַ לַיהוָה אֶת־זֶבַח הַיָּמִים וְאֶת־נִדְרוֹ׃	21b	to sacrifice to YHWH a sacrifice of the days and his vow.
וְחַנָּה לֹא עָלָתָה	22a	But Hannah did not go up,
כִּי־אָמְרָה לְאִישָׁהּ עַד יִגָּמֵל הַנַּעַר וַהֲבִאֹתִיו וְנִרְאָה אֶת־פְּנֵי יְהוָה	22b	for she said to her husband, ‘until the boy is weaned and *then* I will bring him up so that he will appear before YHWH,
וְיָשַׁב שָׁם עַד־עוֹלָם׃	22c	and (then) he will dwell there forever.
וַיֹּאמֶר לָהּ אֶלְקָנָה אִישָׁהּ עֲשִׂי הַטּוֹב בְּעֵינַיִךְ	23a	And Elkanah, her husband, said to her ‘Do what is good in your eyes,
שְׁבִי עַד־גָּמְלֵךְ אֹתוֹ	23b	stay until you have weaned him,
אַךְ יָקֵם יְהוָה אֶת־דְּבָרוֹ	23c	only may YHWH establish his word.’
וַתֵּשֶׁב הָאִשָּׁה וַתֵּינֶק אֶת־בְּנָהּ עַד־גָּמְלָהּ אֹתוֹ׃	23d	So the woman stayed, and she nursed her son until she had weaned him.
וַתַּעֲלֵהוּ עִמָּהּ כַּאֲשֶׁר גְּמָלַתּוּ	24a	And when she had weaned him, she brought him up with her
בִּפָרִים שְׁלֹשָׁה וְאֵיפָה אַחַת קֶמַח וְנֵבֶל יָיִן	24b	With three bulls, and one ephah of flour, and a jug of wine.

וַתְּבִאֵהוּ בֵּית־יְהוָה שִׁלֹו	24c	And she brought him to the house of YHWH *in* Shiloh
וְהַנַּעַר נָעַר׃	24d	and the boy was young.
וַיִּשְׁחֲטוּ אֶת־הַפָּר	25a	And they sacrificed the bull,
וַיָּבִיאוּ אֶת־הַנַּעַר אֶל־עֵלִי׃	25b	and they brought the boy to Eli.
וַתֹּאמֶר בִּי אֲדֹנִי חַי נַפְשְׁךָ אֲדֹנִי	26a	And she said, 'Oh, my Lord! As your soul lives, my Lord,
אֲנִי הָאִשָּׁה הַנִּצֶּבֶת עִמְּכָה בָּזֶה	26b	I am the woman who stood by you here,
לְהִתְפַּלֵּל אֶל־יְהוָה׃	26c	to pray unto YHWH.
אֶל־הַנַּעַר הַזֶּה	27a	For this boy
הִתְפַּלָּלְתִּי וַיִּתֵּן יְהוָה לִי אֶת־שְׁאֵלָתִי	27b	I prayed, and YHWH gave to me my request
אֲשֶׁר שָׁאַלְתִּי מֵעִמּוֹ׃	27c	which I asked of him.
וְגַם אָנֹכִי הִשְׁאִלְתִּהוּ לַיהוָה	28a	And also I have dedicated him to YHWH,
כָּל־הַיָּמִים אֲשֶׁר הָיָה	28b	all the days that he will be *alive*,
הוּא שָׁאוּל לַיהוָה	28c	he is dedicated to YHWH.
וַיִּשְׁתַּחוּ שָׁם לַיהוָה׃ פ	28d	And he prostrated himself there before YHWH.

2.4 Demarcation of the Pericope

The pericope, or demarcated section of the larger text, needs to be delineated according to both formal criteria as well as criteria determined by the content. The demarcation of pericopes is used to ensure that the passage has a clear beginning, climax, and an end (Fokkelman, 1993:1-2).

Some older commentaries place Samuel's entire life into one subsection of 1 Samuel – namely 1 Samuel 1-4, and then further demarcate this subsection into parts of Samuel's life (Gordon, 1984:23). This subsection (1 Sam. 1-4:1a) is the first of three 'traditions' that the scholar Martin Noth (1981) differentiates in his work, '*Überlieferungsgeschichte*' (Salvation History).[12] These three traditions differ according to thematic material, and, in this case, 'Samuel's birth and dedication, the sins of Eli's family and the call of Samuel' (Gordon,

[12] This *Überlieferungsgeschichte* is a proposed theme of the Great Historical Opus, and is laid out by Noth (1981).

1984:23) is placed under the first of these units. Henry Preserved Smith (1969:xiii), B.F. Philbeck, Jr (1970), Walter Brueggemann (1990), amongst others also demarcate 1 Samuel 1-4 in this manner.[13] While this is a popular manner of demarcating 1 Samuel into smaller sections, some commentaries have differed from these demarcations (Frolov, 2004:37-52). This includes Serge Frolov (2004), who argues that the demarcation should run from 1 Samuel 1 to 1 Samuel 8, as it encompasses the entirety of Samuel's life in the book of Samuel, and of its relationship with the chapters that succeed it (Frolov, 2004:52). When demarcating these subsections into pericopes, however, there is a mixed bag of responses. Commentaries predominantly analyse 1 Samuel 1:1-28 as a separate section from 1 Samuel 2:11, including Brueggemann (1990), Philbeck Jr (1970), Auld (2012), and Alter (1999). The few who differ, including Frolov (2004), often opt to add 1 Samuel 2:1-11 to the pericope. 1 Samuel 1 and 1 Samuel 2:1-10 may be set apart as 1 Samuel 1 is strictly prose, while 1 Samuel 2 begins with poetry and is subsequently named 'Hannah's song' (Bodner, 2009:26). Smith (1969) regards Hannah's song as a later insertion or as a 'secondary placement', and thus marks 1 Samuel 1 as the main part of the narrative, and the insertion as something that may be used as additional information or as an extension of the main narrative (Klein, 2008:4). As for closing statements, Lyle Eslinger (1985:112-113) regards 1 Samuel 2:11 as a closing statement for the narrative, supporting the argument that Hannah's song has been inserted into the narrative and may, therefore, be regarded as a separate unit. Peter Miscall (1986:ix-x) argues that the two chapters belong together, as they are both integral parts of the narrative and thus analyses both chapters as separate parts and as a unit. Jo Ann Hackett (2012) and Gwilym Jones (2001) concur, opting to place 1 Samuel 1 and 1 Samuel 2 together as they both focus on Hannah, and deal with Samuel's birth and dedication.[14] Frolov (2004:53) discourages scholars from looking solely at 'subject-matter criteria' because these criteria alone are not reliable on a 'sub-unit level' Frolov (2004:53). That being said, he leaves the demarcation of the pericope up to the scholars, stating that scholars demarcate passages according to the elements that each scholar wishes to analyse (Frolov, 2004:43).[15]

[13] This demarcation may also have been made as the 'Ark Narrative' is placed directly after that, spanning from 1 Samuel 4 and ending at 1 Samuel 7 (Klein, 2008:xxx). R. P. Gordon (1984:23) argues that this distinction is made to illustrate the reasons why Shiloh was no longer given the privilege to house the ark of the covenant – namely, the decidedly "evil" actions of Eli's sons and the priests at Shiloh, Hophni and Phinehas.

[14] See Miscall, 1986:xi-x.

[15] See Frolov (2004:43) for a further discussion and criticism of the demarcation of sub-segments in 1 Samuel based purely on subject-matter.

When considering formal reasons for demarcating 1 Samuel 1 as a pericope, 1 Samuel 1 begins with an opening formula וַיְהִי אִישׁ אֶחָד ('there once was a man'), 'indicating that the following narrative is a new story' (Eslinger, 1985:65).[16] Other than the opening formula, the passage does not exhibit the use of recurrent formulae and shares no recurrent formulae with the texts that precede or follow it (Frolov, 2004:54). The passage also begins with a *Setumah* which is regarded as the beginning of a new chapter or section of work, as well as a *Masora Finalis* which precedes the passage at the conclusion of the book of Judges 21 (Frolov, 2004:39). The passage is closed with a *Petuchah*, indicating that the chapter has finished and that a new section begins with 1 Samuel 2 (Frolov, 2004:39). The use of the *Setumah* and *Petuchah* are evident in both *Biblia Hebraica Stuttgartensia* and the *Codex Leningradensis* (Frolov, 2004:39; Auld, 2012:7). Frolov (2004:39-40) identifies several cases of *Petuchot* and *Setumot* use in 1 Samuel, recognising 1 Samuel 1:1-28 as the largest of the several subsections.

Regarding content, it may be logical to demarcate 1 Samuel 1 to 1 Samuel 2:11 from the rest of 1 Samuel 2 as it deals with Hannah as the sole protagonist (Auld, [2011] 2012:19). Although 1 Samuel 2:1-10 still focuses on Hannah, her song to YHWH is an extension of the thanks and praise she speaks to YHWH in 1 Samuel 1:26-28 (Cook, 1999:40-41). The content indicates that her song is aimed at thanking YHWH for the child she received in 1 Samuel 1:20 (Cook, 1999:40-41). Therefore, while 1 Samuel 2 may be included as a part of Hannah's story, the study does not include it on the basis that Hannah's journey to bearing a child ends when she fulfils the vow (of 1 Sam. 1:11) in 1 Samuel 1:24-28 (Auld, [2011] 2012:19). Regarding genre, 1 Samuel 1 fits under both the barren motif (Frolov, 2004:3) as well as the annunciation type-scene (Bodner, 2009:18).[17] Both of these genres follow a similar pattern and are aimed at the purpose of illustrating how YHWH provides a barren woman with a child (Alter, 1983:120). The main difference is that the annunciation type-scene highlights that the child born of the barren woman will be a son (Alter, 1999:3), and may be an important figure or 'hero' (Alter, 1983:119) in the future of Israel (Alter, 1983:119). According to the seven parts of the barren motif as laid out by Rachel Havrelock (2008:6), 1 Samuel 1 exhibits every aspect – even if only in part (Havrelock, 2008:24-25). In

[16] The opening statement is part of a genealogy that will be examined further in the literary techniques.
[17] These motifs are discussed further under 2.10 Genre.

this case, Hannah is identified as the barren woman (1 Sam. 1:2)[18] who is in constant confrontation with her co-wife Peninnah (1:2, 4-7) and she is subsequently forced to seek action (1:9-11) (Kaiser, 1995:77-78). After seeking YHWH's help, YHWH intervenes and gives Hannah a child (1:24-28), whom she conceives, gives birth to and names (1 Sam. 1:20). This entire motif occurs in 1 Samuel 1 (Kaiser, 1995:77-78).

Considering elements of the story, the passage reveals many things. Regarding the role of characters, several characters feature in the narrative in comparison to only two that remain in Hannah's prayer (1 Sam. 2:1-10). The second chapter of 1 Samuel forms part of Samuel's birth narrative but primarily focuses on Hannah, who is the main actant until the end of chapter 1. This changes in 1 Samuel 2:1-10, which features only Hannah (in the first person singular) and YHWH, and includes a brief appearance by Elkanah in 1 Samuel 2:11, when the family journeys home to Ramah (Bodner, 2009:26-30). The characters that feature in the passage are Hannah, YHWH, Elkanah, Eli and much later, Samuel (Miscall, 1986:10-15). The overall narrative in the books of Samuel has to do with Samuel's ascension as a judge and the beginning of the monarchy in Israel (Alter, 1999:xi). 1 Samuel 1 focuses on Samuel's birth and how his birth came to be (Bodner, 2009:6-7). When looking solely at 1 Samuel 1, however, Hannah should be regarded as the primary character of chapter 1 as she is mentioned the most (Auld, [2011] 2012:20).[19] The narrative itself deals with Hannah, who is childless, and the extent to which she goes to obtain a child (Bodner, 2009:17-18). In this case, Hannah is so desperate that she approaches YHWH directly at the sanctuary of Shiloh and makes a vow to YHWH (Bodner, 2009:17-18). The narrative continues even after she has given birth to her son Samuel and ends only with her dedication of Samuel to YHWH as part of the vow she utters in 1 Samuel 1:11 (Bodner, 2009:22). When the greater narrative is considered, this passage has to do with contextualising the circumstances in which Samuel was born (Miscall, 1986:1).

2.5 Textual Criticism

The text-critical apparatus of the BHS as well as various commentaries indicate that there are a number of textual problems with 1 Samuel 1 (Auld, [2011] 2012:4; Alter, 1981:xxv). These

[18] Unless specified otherwise, all references to the passage (1 Samuel 1/ 1 Sam. 1) will now appear as "1:" and the relevant page number.
[19] Auld (2012) regards 1 Samuel 1-2:10 as 'Hannah's story', as the narrative is concerned with Hannah's ability to bear children.

issues have arisen for a plethora of reasons, including scribal errors (haplography,[20] dittography,[21] homoeoteleuton,[22] etc.) and contradictions between manuscripts (Alter, 1999:xxiv-xxv; Auld, [2011] 2012:7-8), which, in some cases, render the MT difficult to read or understand (Alter, 1999:xxv).[23] Other manuscripts, such as the LXX or 4QSam[a], are then used to reconstruct or supplement the MT (Auld, [2011] 2012:7-8). Supplementation and reconstruction, however, should only be undertaken when absolutely necessary (Alter, 1999:xxvi). Alter (1999) challenges scholars to maintain as much of the MT as possible, given that it is the basis of the Hebrew Bible. The use of the LXX is widespread amongst scholars, given that it is one of the oldest and integral translations of the Hebrew text (third century BCE) (Auld, [2011] 2012:7-8). That being said, the LXX should not be regarded as the MT's equal, given that it has textual issues of its own, and because it is still, at its heart, a translation (Alter, 1999:xxvi; Auld, 2012:7-8). The scrolls found in the caves of Qumran are some of the oldest manuscripts found to date (Alter, 1999:xxv). While they can, in some cases, provide alternate readings of difficult passages, they too have been subject to reformulations (Alter, 1999:xxv). Therefore, it is advisable to exercise caution and to alter the MT only when necessary.

My own text-critical analysis is limited to the verses which show severe problems in meaning, as indicated by the BHS critical apparatus or by scholarship. The textual issues on which I focus include alternate phrasing that makes more sense in terms of plot and when the MT shows clear scribal errors which result in confusion or contradiction of the text's meaning.[24] Minor issues, such as alternate spellings, are mentioned in footnotes when they arise in the analysis of the passage.

(1) 1 Samuel 1:5a

[20] Haplography is a scribal error which results in the exclusion of letters or words in verses and phrases that are identical or similar' (Tov, 2001:237; Alter, 1999:xxiv-xxv).

[21] Dittography is a scribal error in which he has doubled 'a letter, letters, word, or words' in a given verse or phrase (Tov, 2001:240).

[22] Homoioteleuton is 'the erroneous omission of a section influenced by the repetition of one or more words in the same context in an identical or similar way' (Tov, 2001:238).

[23] For more information on text-criticism, its methods, textual issues in the transmission of the Hebrew text, and the history of text-critical scholarship, consult Emanuel Tov's (2001) *Text Criticism of the Hebrew Bible* and Ellis Brotzman's (1994) *Old Testament Textual Criticism: A Practical Introduction*.

[24] For more information and a holistic discussion of the major textual issues, albeit somewhat dated, see Stanley Walters's article (1988) 'Hannah and Anna: The Greek and Hebrew Texts of 1 Samuel 1'.

וּלְחַנָּה יִתֵּן מָנָה אַחַת אַפָּיִם 5[a] but to Hannah, he gave one portion of two faces

The BHS critical apparatus indicates that the phrase אַפָּיִם כִּי (‘one portion of two faces’) as presented in the MT differs from that of the LXX, which reads as ‘one portion’ (Walters, 1988:388-390).

Commentaries are divided in their opinions over how to translate the phrase, but a great deal of them agree that אַפָּיִם is a corrupted form of the word אֶפֶס (an end, only)[25] (Frolov, 2004:83). What seems to be clear across commentaries is that the narrator is comparing Peninnah and Hannah based on the number of children they each have, and the teasing that Peninnah inflicts on Hannah as a result of this comparison (Frolov, 2004:83; Smith, [1899] 1969:6-7). Those who argue that the phrase should be ‘one portion’ base their choice on the proverbial ammunition that Peninnah obtains when Hannah receives only one portion in comparison to the several portions that Peninnah receives (Frolov, 2004:83; Bodner, 2011:28; Klein, 2008:1; Jones, 2001:201). Bodner (2011:28) and Hackett (2012:154) argue that Elkanah only gives Hannah one portion of the sacrifice as he is unable to give her more, given that the number of children may have a direct correlation to the number of portions each wife is allowed to receive.

Frolov (2004:83) points out that the translation of ‘worthy portion’ has been seen as an attempt by Elkanah to ‘restore the balance’ (2004:83) between the two wives, given the apparent love that Elkanah has for Hannah. Alter (1999) retains the MT’s phrasing, stating that the translation of ‘one portion’ ‘makes nonsense out of the following words that the allotment was an expression of Elkanah’s special love’ (Alter, 1999:4). Frolov (2004), however, criticises this argument, stating that there is no viable proof of this supposed love that Elkanah has for Hannah, and that it may be pure conjecture (Frolov, 2004:83). Klein (2008:1) and Brueggemann (1990:13) state that the emphasis in verse 5 should not be on how many portions each wife got, but the fact that Elkanah loves Hannah more than he loves Peninnah and that this causes strife between the two wives.

I decide to defer from the MT and to translate the phrase as ‘one portion’ due to the implications that the phrase has on the greater meaning of the narrative, particularly the role that the portions play in Hannah and Peninnah’s relationship. More context is needed to understand what exactly a ‘portion of two faces’ means, and until that is investigated

[25] See Frolov (2004:83). This also comes up as a text-critical note in the BHS (see footnote 3).

thoroughly, the translation ‘but to Hannah he gave one portion’ may be permissible (Smith, [1899] 1969:8; Bodner, 2009:14-15).

1) 1 Samuel 1:23

וַיֹּאמֶר לָהּ אֶלְקָנָה אִישָׁהּ עֲשֵׂי הַטּוֹב בְּעֵינַיִךְ שְׁבִי עַד־ גָּמְלֵךְ אֹתוֹ אַךְ יָקֵם יְהוָה אֶת־דְּבָרוֹ וַתֵּשֶׁב הָאִשָּׁה וַתֵּינֶק אֶת־בְּנָהּ עַד־גָּמְלָהּ אֹתוֹ׃

23[a] And Elkanah, her husband, said to her ‘Do the good in your eyes, stay until he is weaned *by* you. Surely YHWH will establish *your* word.’ So, the woman stayed, and she nursed her son until he was weaned *by* her.

The BHS indicates that 4QSam[a] reads ‘what proceeds from your mouth’ instead of ‘he will establish his word’ (both refer to YHWH) as it stands in the MT (Auld, [2011] 2012:23; Walters, 1988:385-388).

Commentaries seem to be divided on this issue, and either retain the MT or change it to the phrasing of the 4QSam[a] (Auld, [2011] 2012:33). Auld (2012) and Bodner (2009) suggest that both phrases have merit, since there is commentary to be made for both of the phrases. Smith (1969) prefers the MT and claims that Hannah’s wish for a son was already fulfilled by YHWH, so there would not be any sense in changing the phrasing. Alter (1999) concurs, saying that ‘YHWH made no promises’ (Alter, 1999:7) to Hannah when she uttered her vow in verse 11 (Bodner, 2009:18-19). Auld (2012) agrees with Alter (1999), and adds that the MT would make more sense if the words were ‘spoken through a prophetic intermediary’ (Auld, [2011] 2012:33), given that most often a prophetic word is delivered in that way (Auld, [2011] 2012:33). Klein (2008) also changes the wording to fit the 4QSam[a].

While I see fit to side with Bodner (2009), who argues that it is impossible to know who Elkanah is referring to and what ‘word’ is to be established by YHWH, I opt to change the original phrasing. Therefore, the emended phrase now reads as, ‘Surely YHWH will establish *your* word’, given the overwhelming support of the 4QSam[a] and because it makes a clearer link to Hannah’s vow.

(2) 1 Samuel 1:24

וַתַּעֲלֵהוּ עִמָּהּ כַּאֲשֶׁר גְּמָלַתּוּ בְּפָרִים שְׁלֹשָׁה וְאֵיפָה אַחַת קֶמַח וְנֵבֶל יַיִן וַתְּבִאֵהוּ בֵּית־יְהוָה שִׁלֹה וְהַנַּעַר נָעַר׃

24[a] And she caused him to go up with her when she weaned him. [b] With a three-year-old calf, [b] and one ephah of flour, and a jug of wine [c] and she brought him to the house of YHWH *in* Shiloh [d] and the boy was young.

The BHS text-critical apparatus indicates that there are four textual issues with verse 24 (Klein, 2008:3). All four of these issues have to do with alternative phrases that have been

used by either 4QSama (verses 24a, 24b-b and 24c) or the LXX (verses 24b-b and 24d) (Klein, 2008:3; Walters, 1988:400-404).

Verse 24[a]

וַתַּעֲלֵהוּ עִמָּהּ כַּאֲשֶׁר גְּמָלַתּוּ	24[a] And she caused him to go up with her when she weaned him.

As indicated by the BHS's critical apparatus, 4QSam[a] attests two different readings including the MT's וַתַּעֲלֵהוּ עִמָּהּ ('and she caused him to go up with her after she weaned him') (Auld, [2011] 2012:26; Smith, [1899] 1969:14). The first of these is 'and she went up with him to Shiloh' (Auld, [2011] 2012:26) and the second is 'and she brought him up to Shiloh' (Auld, [2011] 2012:26). Many commentaries choose to ignore this note because the MT makes sense without being emended (Alter, 1999:7; Smith, [1899] 1969:12, 14). I choose to retain the MT as it does not require the changes proposed by the critical apparatus to make sense (Klein, 2008:3; Smith, [1899] 1969:14).

Verse 24[b-b]

וַתַּעֲלֵהוּ עִמָּהּ כַּאֲשֶׁר גְּמָלַתּוּ בְּפָרִים שְׁלֹשָׁה וְאֵיפָה אַחַת קֶמַח וְנֵבֶל יָיִן וַתְּבִאֵהוּ בֵּית־יְהוָה שִׁלֹו וְהַנַּעַר נָעַר׃	24[b] With a three-year-old calf [b], and one ephah of flour, and a jug of wine and she brought him to the house of YHWH *in* Shiloh and the boy was young.

Verse 24[b-b] is contentious amongst scholars (Bodner, 2009:24). The BHS's apparatus indicates that the LXX claims that Hannah brings one 'three-year-old calf with herself and Samuel to Shiloh, whereas the MT says that Hannah takes 'three bulls' along (בְּפָרִים שְׁלֹשָׁה) (Auld, [2011] 2012:24).

Most scholars, including Auld (2012), Alter (1999), Ackroyd (1971) and McCarter (1980), opt to use the LXX as they identify the phrase 'three-year-old bull' as a transcription error (Smith, [1899] 1969:12; Klein, 2008:3). Alter (1999) also implies that the plot makes more sense if the LXX is used in this case, as only one calf is sacrificed in the subsequent verse (1:25) and that three-year-old bulls were often sacrificed at the temple (Alter, 1999:7). I concur with the before-mentioned scholars in this instance and opt to change the MTs phrasing from 'three cattle' to 'a three-year-old calf'[26].

Verse 24[c]

[26] See Auld's (2012) translation.

וַתְּבִאֵהוּ בֵּית־יְהוָה שִׁלֹו וְהַנַּעַר נָעַר׃ | 24[c] and she brought him to the house of YHWH *in* Shiloh and the boy was young.

The LXX reads 'and she entered' instead of 'and she brought' (וַתְּבִאֵהוּ), as it stands in the MT (Ackroyd, 1971:27-28). Several scholars, including Ackroyd (1971) and Klein (2008), retain the MTs phrasing because the MT makes sense and does not need to be emended. Other scholars, like McCarter (1980) and Alter (1999), ignore the text-critical note completely and retain the original meaning. I retain the MT's reading as well, given that there is no significant difference between the LXX and MT (Auld, [2011] 2012:24).

Verse 24[d]

וַתַּעֲלֵהוּ עִמָּהּ כַּאֲשֶׁר גְּמָלַתּוּ בְּפָרִים שְׁלֹשָׁה וְאֵיפָה אַחַת קֶמַח וְנֵבֶל יָיִן וַתְּבִאֵהוּ בֵּית־יְהוָה שִׁלֹו וְהַנַּעַר נָעַר׃ | 24[d] and she brought him to the house of YHWH *in* Shiloh and the boy was but a boy.

The BHS's critical apparatus indicates that the LXX reads 'and the lad with them' (Auld, [2011] 2012:24) instead of 'and the lad {became a servant}' (Auld, [2011] 2012:24; author's brackets) or 'the lad was but a lad' (Alter, 1999:7).[27] Smith (1969) suggests that the words 'and the lad' should be omitted as reconstructing the meaning of the phrase would likely be incorrect. Auld (2012:23-24) disregards Smith's suggestion and reconstructs most of verse 24, using the LXX as a basis. McCarter (1980:50) does the same, but omits the phrase וְהַנַּעַר נָעַר entirely. Alter (as indicated above) and some other commentaries choose to retain the MT's phrasing, and translate the segment similarly to 'the lad was but a lad' (Alter, 1999:7) and 'child as he was' (Klein, 2008:2). I choose to retain the phrasing from the MT on the basis that reconstructions could misconstrue the original meaning of the text (Smith, [1899] 1969:14). I am also motivated to retain the MT's phrasing due to the lack of consensus on the text-critical note (Bodner, 2009:24).

(3) 1 Samuel 1:28.

וְגַם אָנֹכִי הִשְׁאִלְתִּהוּ לַיהוָה כָּל־הַיָּמִים אֲשֶׁר הָיָה הוּא שָׁאוּל לַיהוָה וַיִּשְׁתַּחוּ שָׁם לַיהוָה׃ | 28 And also, I have caused him to be asked for by YHWH, all the days that he will be *alive*, he is asked for YHWH. And *she* bowed there before YHWH.

While most of the MT remains intact, some scholars have chosen to reconstruct the verse in order for it to make more sense (Walters, 1988:404-408). These reconstructions are largely based on the MT, but they offer alternatives from the LXX, like Auld's (2012)

[27] The MT reads (וְהַנַּעַר נָעַר), which I directly translate as 'and the boy a boy'.

reconstruction.[28] Alter's (1999) translation remains closer to the text and is comparable to Klein's (2008) translation. Like Alter (1999), I retain the MT's phrasing as it does make sense and interpret it as 'I treat him as one who has been requested'. There is also some confusion regarding the subject of the verbal form in the final phrase of verse 28. The MT reads וַיִּשְׁתַּחוּ שָׁם לַיהוָה ('and he prostrated himself there before YHWH'), but it is not clear who the 'he' is (Bodner, 2009:25). Some commentaries indicate that this person is either Elkanah (Bodner, 2009:25) or Samuel (Ackroyd, 1971:63), given that they are likely to be the male actants in the scene. Given this logic, Eli could also be the subject of the pronoun, but this does not make sense as the narrator is predominantly focused on Hannah. Others choose to alter the pronoun to its plural form and subsequently translate the phrase as 'they worshipped there…' (Auld, [2011] 2012:24). While there is some sense to this, given that the sacrifice that was made was also attributed to a group character in the MT, which is likely to be accepted as Hannah and Elkanah (Auld, [2011] 2012:24; Frolov, 2004:64). Alter (1999) suggests that the pronoun should be amended to the female singular, given that Hannah has just spoken. His translation thus reads, 'And she bowed there to the Lord' (Alter, 1999:8). I choose to alter the pronoun from 'he' to 'she', not only because Hannah has been the only vocal character of the verse, but that it provides some introduction to Hannah's song (2:1-11), which is a prayer of thanks that she says at the temple (Smith, [1899] 1969:14).

2.6 Morphological Analysis

This morphological analysis deals with the words of the text, what they mean, and how they work together to give the narrative meaning. Below is a summary of the noteworthy verbal forms, pronominal suffixes, and repetitions that are used in the text.

Verbal forms

Overall, the verbal forms in the passage are primarily imperfect and perfect forms, with some deviations occurring due to quoted speech (Frolov, 2004:56). The passage is full of verbal forms which are attributed to specific characters – whether the character is a single person (אֶלְקָנָה; Elkanah) or a group (וַיָּקֻמוּ; 'And they rose up'). Elkanah's family is the only plural character that is featured in the passage, as seen in the use of 3mp verbal forms in verses 19 (וַיָּקֻמוּ; 'And they rose up') and 25 (וַיִּשְׁחֲטוּ; 'And they sacrificed') (Auld, [2011] 2012:23-

[28] Compare Auld's (2012) reconstruction to that of Alter (1999).

24). There are four 3ms characters in the passage – Elkanah (אֶלְקָנָה; 1:1, 4, 8, 19, 21, 23), YHWH (יְהוָה; 1:3, 5, 6-7, 10-12, 15, 19-22, 24, 26-28), Samuel (also known as Hannah's unborn child) (שְׁמוּאֵל; 1:20), and Eli (עֵלִי; 1:3, 9, 12-14, 17, 25) (Auld, [2011] 2012:21-24). The 3ms verbal forms make up the larger portion of the verbal forms in the passage, with Elkanah being the character that features the most in this group (Auld, [2011] 2012:21-24). Hannah's face is referred to once by the use of a 3fp verbal form (וּפָנֶיהָ לֹא־הָיוּ־לָהּ עוֹד; 'And Hannah no longer had her face'; 1:18), which is also the only 3fp form of the passage (Auld, [2011] 2012:23). There are only two female characters in the passage – Hannah (חַנָּה; 1:2, 5, 8, 9, 13, 19-20, 22) and Peninnah (פְּנִנָּה; 1:2, 4) – who are both indicated by the 3fs verbal form (Auld, [2011] 2012:21-24). Hannah is the character that features the most in the passage (Auld, [2011] 2012:21-24), indicating that she plays the primary role (Fokkelman, 1993:2). Peninnah – Hannah's rival – is only mentioned thrice by name (1:2, 4), thus placing her as a secondary character (Auld, [2011] 2012:21). YHWH is the only subject of 2ms verbal forms (תִּרְאֶה 'you look'; וּזְכַרְתַּנִי 'you remember; וְלֹא־תִשְׁכַּח 'and do you forget'; וְנָתַתָּה 'you give') in the passage (1:11) (Auld, [2011] 2012:22). Hannah is the only character that is a subject of the 2fs verbal forms (שָׁאַלְתְּ 'you asked'; עֲשִׂי 'do'; שְׁבִי 'stay') (1:17, 23) and the 1s verbal forms (וּנְתַתִּיו 'and I will give him'; שָׁתִיתִי 'I drank'; וָאֶשְׁפֹּךְ 'I poured'; שְׁאִלְתִּיו 'I asked him'; וַהֲבִאֹתִיו 'I will bring him'; הִתְפַּלָּלְתִּי 'I prayed'; שָׁאַלְתִּי 'I asked'; הִשְׁאִלְתִּהוּ 'I gave him') (1:11, 15, 20, 22, 27-28) (Auld, [2011] 2012:22-24).

Pronominal Suffixes

Pronominal suffixes attribute characteristics to the role players of the narrative (Joüon & Muraoka, 1991:285). In this case, the pronominal suffixes point out who is engaged in a conversation with a subject, how characters address one another and the relationship between subjects and the objects or people with whom they are associated (Marguerat & Bourquin, 1999:60; Bar-Efrat, 1989:64).

As before, Hannah is the subject of most of the pronominal suffixes– whether that is to her person, or when she refers to herself as the handmaiden of YHWH or of Eli (Auld, [2011] 2012:21-24). Hannah is introduced as the wife of Elkanah (1:2) (Auld, [2011] 2012:21), indicating that the role she plays is bound to the household. She is referred to with 3fs (1:5-8, 12-14, 19, 22-24), 2fs (1:8, 17, 23) and 1s (1:11, 14, 16, 26-27) pronominal suffixes (Auld, [2011] 2012:21-24; Frolov, 2004:86-87, 92). The only other female character that the text

mentions is Peninnah, and she is also described as Elkanah's wife (1:2) (Auld, [2011] 2012:21). Only 3ms pronominal suffixes describe Elkanah (1:1-4, 19, 21-23) and Samuel (1:11, 20-24) (Auld, [2011] 2012:21-24). The use of 3ms pronominal suffixes is a significant point as both Elkanah and Samuel are not directly addressed by Hannah or any of the other characters in the passage (Auld, [2011] 2012:21-24). YHWH and Eli, on the other hand, are spoken to by Hannah – which is indicated by both 3ms (1:11, 15-16) and 2ms (1:11, 15-16, 17) pronominal suffixes (Auld, [2011] 2012:21-24). Other than Elkanah and Eli, YHWH does address Hannah directly (Auld, [2011] 2012:22).[29]

Repetitions

The use of repetition by the narrator establishes the characters (Marguerat & Bourquin, 1999:60), their particular actions, emotions and the traits of the role players (Alter, 1981:76-77, 116-117), and word choices that may indicate the types of characters with which the reader is presented (Marguerat & Bourquin, 1999:60) (Waltke & O'Connor, 1990:115-116). There are some repetitions in the passage, and the following are particularly noteworthy.

There are six characters in the passage – YHWH (יְהוָה), Hannah (חַנָּה), Elkanah (אֶלְקָנָה), Eli (עֵלִי), Peninnah (פְּנִנָּה) and Samuel (שְׁמוּאֵל) (Frolov, 2004:80-82). Samuel is also known as and referred to as 'the boy' (נַעַר) (1:22, 24-25, 27), 'son' (בֵּן) (1:20, 23), and 'unborn child' (זֶרַע אֲנָשִׁים) (1:11), which is translated literally as 'seed of man' (Auld, [2011] 2012:21-24).[30] Each of these characters is mentioned repeatedly in the passage – except for Peninnah, who is only mentioned twice by name (1:2, 4) (Auld, 2011:21). The narrator represents the unreported speech – in other words, the matter-of-fact statements that are not attributed to a specific character (Polzin, 1989:18-21).

Elkanah is introduced first and features six times in the narrative. The fact that Elkanah is mentioned first merely indicates the patriarchal nature of the text, and by extension, the family that the narrative presents to the reader (Hackett, 2012:153). Elkanah, being the head of his family, represents his family and is thus the subject of verbs that refer to the collective

[29] YHWH's transcendent role is discussed further in the subsequent chapters.

[30] For more information on this phrase, see Carasik's (2010) article, 'Why did Hannah ask for "seed of men"?' in *JBL* 129(3).

group (Hackett, 2012:153). He is, therefore, often the subject of the verb עלה ('to go up')[31] when the family goes to Shiloh (1:3, 7, 21) or returns home to Ramah (1:20) (Fokkelman, 1993:9-10).

Hannah – otherwise known as the wife of Elkanah – is mentioned thirteen times in 1 Samuel 1 which places her second to YHWH. However, she is the subject of most of the verbal forms contained in the passage, and she is thus the protagonist of the narrative (Polzin, 1989:20). The verbal forms most associated with Hannah are שׁתה ('to drink'), אכל ('to eat'), בכה (to cry), and עלה ('to go up') (Fokkelman, 1993:9-10; Polzin, 1989:20).

Peninnah is the character with the least amount of repetitions. The text labels Peninnah as the 'rival' (צָרָה) of Hannah (1:6), a label which she earns due to her continuing provocation of Hannah (1:7) (Bodner, 2009:15).[32] Peninnah is associated with two verbs which are, כעס ('to provoke') and רעם ('cause to tremble') (Polzin, 1989:20). Although Peninnah is only mentioned a handful of times, she is established as the antagonist and the wife who puts herself in competition with Hannah (Eslinger, 1985:72).

Eli, the high priest, is mentioned seven times (Polzin, 1989:20). He is first described sitting at the gates of the temple where he was watching Hannah praying (1:9) (Bodner, 2009:17). He believes her to be drunk and confronts her (1:12-14) (Bodner, 2009:19-20). Hannah's defence is striking as she humbles herself before him, calling herself his 'handmaiden' (אֲמָתְךָ) as she tells him of her deep sorrow (1:16) (Auld, [2011] 2012:21-24). Hannah's act immediately places her in a lower station and indicates Eli's rank as a man and as a high priest (Klein, 2008: 8). After Samuel is born and Hannah returns to Shiloh again, Hannah refers to Eli as 'my Lord' (אֲדֹנִי), an epithet he shares with YHWH (Klein, 2008:1-2).[33]

Hannah also places herself lower than YHWH when she addresses him in verse 11, also naming herself his 'handmaiden' (Auld, [2011] 2012:22). YHWH is mentioned 18 times in

[31] All definitions are taken from William. L. Holladay (ed.) 1988. *A Concise Hebrew and Aramaic Lexicon of the Old Testament*. (English, Hebrew and Aramaic Edition). Grand Rapids: William Beards Eerdman.

[32] Kaiser (1995:74) explains that the contrasting of two characters is not a rarity in biblical narrative. In 1 Samuel 1, Hannah is compared to Peninnah, Hannah and others are compared to the Elides, and Samuel is also compared to the Elides throughout the early chapters of 1 Samuel (Kaiser, 1995:74).

[33] Hannah humbles herself again which shows that she has honour which also 'elevates' her (Smith, [1899] 1969:10-11). This idea is explored further in Chapter 4.

total and is, therefore, mentioned most in the passage (Auld, [2011] 2012:21-24). YHWH is mentioned the most, but he is only the subject of 3ms verbal forms in verses 5, 6, 11, 19, and 27 (Polzin, 1989:20).[34] Two of the verbs that are associated with YHWH are 'to close' (סגר) and 'to give' (נתן) (1: 6,7, 11 and 27) (Auld, [2011] 2012:21-24). The narrator reveals that YHWH has closed Hannah's womb (וַיהוָה סָגַר רַחְמָהּ), and it is made clear that Hannah and Elkanah's family, as well as the readers, do not know why (1:5-6) (Polzin, 1989:20). The immediate assumption is that Hannah has a broken relationship with YHWH and that YHWH may be cursing her by making her barren (Havrelock, 2008:6). This point cannot be defended or contested as the narrative offers no explanation and merely states Hannah's barrenness as a state that was determined by divine intervention (1:5-6) (Polzin, 1989:20). Nevertheless, it is up to YHWH to change Hannah's barren state (Avalos, 1995:332), which he does in verse 19 after he remembers the vow she made to him in verse 11 (Bodner, 2009:22). In remembering Hannah and, by extension, her vow, YHWH allows Hannah to conceive a child – which is described as an act of giving (1:19, 27, 28) (Bodner, 2009:22).

Samuel, the child that YHWH gave to Hannah, is only mentioned by name in verse 20 (Bodner, 2009:22-23). The words 'son' and 'boy' are repeated several times – sometimes as a direct reference to Samuel, but also to the child that Hannah desperately wants but does not have yet (Auld, [2011] 2012:21-24).

The narrative plays out in three different locations – Ramah (רָמָה) (referred to as Ramathaim-Zophim in verse 1 (הָרָמָתַיִם צוֹפִים), Shiloh (שִׁילוֹ), and the Sanctuary of YHWH (הֵיכַל יְהוָה) which is found in Shiloh (Fokkelman, 1993:7, 9, 10). These locations are accompanied by the verb עלה ('to go up'), indicating the movement from one place to another (Fokkelman, 1993:9-10). Elkanah and his family reside permanently in a small village named Ramathaim-Zophim, otherwise referred to as Ramah[35] (Bodner, 2009:22). The majority of the narrative, however, takes place in Shiloh, where Elkanah and his family make an annual pilgrimage as part of their family religion (Bodner, 2009:13-14). The purpose of their pilgrimage is to sacrifice and prostrate themselves before YHWH. This purpose is re-established by the repetition of the verbs חוה ('to prostrate') and זבח ('to sacrifice') in the verses 3, 4, 19, 21

[34] Kaiser (1995:71) discusses the extent to which YHWH is part of the scenes set out by Biblical Narrative, stating that YHWH's 'pervasive presence' is a clear element of the text – whether his presence is mentioned or not.

[35] The LXX reads 'and the man went up from time to time from his town Aramathaim…' (Auld, 2011:21).

and 25 (Eslinger, 1985:75). Although the act of sacrificing to YHWH was supposed to be a joyous affair, Hannah's experience of the festivities is met with hurt and frustration (Bodner, 2009:14). While Peninnah has many children and receives a great portion of the sacrifice, Hannah has no children and, therefore receives only one portion (1:6) (Bodner, 2009:14-15). The difference in portion allocation gives Peninnah the chance to provoke Hannah, an action which she repeats every time the family is in Shiloh (1:7) (Bodner, 2009:15-16). Peninnah's continuous teasing and Elkanah's failed attempt at providing her with comfort eventually drive Hannah to go to the sanctuary at Shiloh (1:9) where she pours her heart out before YHWH (1:9-10) (Auld, [2011] 2012:22). The sanctuary of YHWH is where Hannah makes her vow to YHWH (1:10), and where she eventually dedicates her son (1:24) (Fokkelman, 1993:6-7). Once Hannah returns to her family, they all return to Ramah once more (1:19) (Eslinger, 1985:81). The next time a location is mentioned is in verse 22 where Elkanah and his family sojourns and go to Shiloh without Hannah (Auld, [2011] 2012:23). Hannah, however, does travel to Shiloh again once she has weaned Samuel (1:23-24) (Auld, [2011] 2012:23). The final act of movement occurs when Hannah takes Samuel to the temple where he is to be dedicated (1:24-28) (Auld, [2011] 2012:23-24).

Other than the mention of portions, the references to eating (אכל) and drinking (שׁתה) are repeated in verses 7, 8, 9, 15 and 18 (Auld, [2011] 2012:21-24). What is significant about this repetition is that it ties in with Hannah's experiences when she is in Shiloh (Miscall, 1986:11). Eating and drinking mark the annual ritual of sacrifice that Elkanah and his family take part in when they are in Shiloh (Bodner, 2009:14). The second time eating and drinking are mentioned, Hannah does not partake in the ritual because Peninnah has provoked her and she is too upset to eat (1:7) (Auld, [2011] 2012:21). Elkanah attempts to console her in verse 8, asking her why she has not been eating (Bodner, 2009:16-17). Although Hannah does not respond to Elkanah's question, she does choose to eat again in verse 9 (Bodner, 2009:17-18). After Hannah eats with her family in verse 9 (Bodner, 2009:17-18), Hannah makes her way to the temple, where she is eventually accused of being drunk (1:13-14) (Bodner, 2009:19-20). Once Eli has realised his mistake, he approves her vow, and Hannah returns to her family, and she[36] eats and drinks once more (1:18) (Bodner, 2009:21-22).

[36] The LXX reads 'and she ate with her husband and drank' (Auld, [2011] 2012:23). While the LXX does make sense, it is Hannah who has, in the past, not eaten and not taken part in the festivities (Bodner, 2009:21).

2.7 Syntactical Analysis

A syntactical analysis moves from analysing each word to analysing words as part of a bigger unit – in this case, verses and sentences. Each verse in the given passage is divided into sentences – first by Masoretic accents in a Masoretic syntactical analysis, and then by classifying each of these sentences by employing a linguistic analysis. These sentences are thus analysed for meaning on a syntactical level. A full syntactical analysis can be found in Addendum A on page 115. The discussion below is aimed at explaining the linguistic syntactical analysis. The reason behind the syntactical analysis of the passage is to determine the relationship between the sentences and how together they create meaning for the narrative. In this case, each sentence is not only classified but is related back to the genre of the text which facilitates a discussion of how the syntax of the passage contributes to the telling of the story.

As the passage is regarded as prose, it deals with statements throughout the passage (Frolov, 2004:58).[37] What is dealt with here is the inclusion of independent sentences and dependent sentences that are deviations from largely statement-heavy or non-quoted speech plot (Frolov, 2004:58). The linguistic pattern is fairly simple for the first two verses, which consist only of statements (Eslinger, 1993:14).[38] Verse 3 includes two final clauses that indicate the purpose of Elkanah's annual travels to Shiloh, and two relative clauses that deal with two existing priests – Hophni and Phinehas, the sons of Eli – who eventually feature in the subsequent chapters of the 1 Samuel narrative (Eslinger, 1985:69-70). The first three verses are used as an introduction to the narrative as key characters are introduced and Hannah's childlessness is established (1:2) (Miscall, 1986:1).

Verse 4 includes a final clause followed by a comparative clause in verse 5 which is used to compare the portions of the sacrifice that Peninnah and Hannah receive (Eslinger, 1985:71-72). While Peninnah and each of her children receive a large portion, Hannah receives only a single portion (Bodner, 2009:15). The narrator claims that this is due to YHWH having closed Hannah's womb (Auld, [2011] 2012:21), which is introduced by using two causal clauses in verses 5 and 6 (Eslinger, 1985:71-74). The result of the comparison continues into verse 6 which consists of a statement, final clause and causal clause, as the narrator tells the

[37] Frolov (2004:57-59) gives a succinct discussion of the syntactical nature of 1 Samuel 1-8.
[38] Eslinger (1985:14) refers to these statements as nominal clauses.

reader that Peninnah vexes Hannah because Hannah was loved more by Elkanah (Eslinger, 1985:71-74). These actions are repeated in verse 7 which establishes a pattern, and it is made up of two statements and a causal clause (Eslinger, 1985:75). Up until verse 7, the linguistic pattern is fairly straightforward and simple and has no 'quoted speech' as indicated by context-dependent sentences (Frolov, 2004:58). Verses 4 to 7 set up the traditional rival relationship between co-wives, as discussed in the barren motif (Havrelock, 2008:6, 12). While verse 8 does not contribute to the rivalry between Hannah and Peninnah, Elkanah's words like Peninnah's taunts elicit only non-verbal responses from Hannah (Klein, 2008:1). Verse 8 contains the first context-dependent sentences in the form of interrogatives (Polzin, 1989:20).[39] This string of interrogatives is uttered as Elkanah attempts to understand Hannah[40] (Frolov, 2004:58).

A scene change occurs in verse 9 using a statement and a temporal clause (Fokkelman, 1993:34). While the narrative continues to take place within the city of Shiloh, the story moves from the residence where the family is staying to the temple of Shiloh (Bodner, 2009:17). Hannah's vow begins in verse 11, which uses statements and conditional clauses (Frolov, 2004:58). This is indicative of the exchange that is being formulated by Hannah as she lays out her vow (Fokkelman, 1993:36) and the action she takes to change her barrenness (Havrelock, 2008:11).

Verses 12 to 18 introduce the Eli-Hannah sub-plot[41] which is used to allude to the impending change in the priesthood as well as the establishment of the monarchy (Miscall, 1986:4-5). Verse 12 begins the Eli-Hannah sub-plot with a statement and a relative clause, detailing Eli's attention to Hannah's actions (Frolov, 2004:58). Verse 13 consists of a statement, relative clause, final clause and ends with a statement as Eli continues to watch Hannah and come to the judgement that she is inebriated (Bodner, 2009:19-20). Eli's confrontation[42] of

[39] Polzin (1981:20) refers to context-dependent sentences as reported speech or direct quoting.

[40] The words of Elkanah are discussed in detail in the subsequent chapters as the meaning of Elkanah's questions are debated by scholars. While some, including Alter (1999) argue that Elkanah's words are an attempt at comforting Hannah (Alter, 1999:4), others, including Frolov (2004), are of the view that Elkanah's words are ego-centric and do more damage to Hannah than good (Frolov, 2004:61, 64-65).

[41] Plot can be understood as a system by which the events in a narrative are organized (Habib, 2014:67-68). The greater plot – or macronarrative – can include inserted plots or sub-plots which are storylines that occur within the given macronarrative (Marguerat & Bourquin, 1999:53).

[42] The LXX reads 'and Eli's lad said to her', which implies that it was either Hophni or Phinehas that addresses Hannah (Auld, [2011] 2012:22). This, however, does not make sense considering it is Eli that watches Hannah at the temple and it is Eli who is at the temple when Hannah dedicates Samuel (Auld, [2011] 2012:30-31).

Hannah in verse 14 includes an interrogative and a command, as he exclaims that Hannah must toss aside her alcohol (1:14) (Fokkelman, 1993:44; Auld, [2011] 2012:22). Verse 15 includes three statements, with one of these being a negative statement in which Hannah defends herself against Eli (Fokkelman, 1993:32). This defence is continued in verse 16 with a negative statement, object clause and causal clause (Eslinger, 1985:78-79; Frolov, 2004:58). Once again, Hannah finds herself in conflict, but this concerns her honour and not her childlessness, as Eli does not know why she is at the temple, but assumes that she has come to the temple to cause a ruckus (Frolov, 2004:88; Havrelock, 2008:17). The emphatic statement in verse 17 is noteworthy as Eli's opinion of Hannah seems to change as he begins to bless Hannah instead of berating her (Fokkelman, 1993:32; Frolov, 2004:58).

The linguistic nature of the text is kept at independent sentences once more as the narrator details the family's return to Ramah and the subsequent birth and naming of Samuel, which ends the representation of the barren motif (Havrelock, 2008:21). Once Elkanah and his family return to Ramah, the number of dependent sentences increase, especially regarding the use of causal statements, temporal statements and final clauses (Frolov, 2004: 58). Verse 21 is a repetition of verse 3's statement and the final clause which indicates the purpose of Elkanah's return to Shiloh (Eslinger, 1985:84-85). Hannah, however, does not accompany her husband – which is indicated by a negative statement (Frolov, 2004:58). Verse 22 features two causal clauses which outline why she wishes to stay in Ramah longer before going to Shiloh, and the content is given some resolution in verse 23 with the use of two commands that are issued by Elkanah to Hannah (Eslinger, 1985:87-88). These commands give Hannah some agency – Elkanah seems to allow her to do as she sees fit, and that she should, therefore, stay and wean Samuel (Eslinger, 1985:88-89). The temporal clauses in verses 22 and 23 indicate when the actions and decided actions will and do take place (Eslinger, 1985:86-88). Verse 24 includes a temporal clause indicating that Hannah has now decided to take Samuel to the temple, and the only concessive clause of the passage (Eslinger, 1985:88-89). In verses 25 through to 28, there are only three dependent sentences (Polzin, 1989:20). In verse 26, Hannah's reason for being at the temple was reiterated by the use of a final clause (Eslinger, 1985:90). In verse 27, a relative clause is used as a means of reclaiming Samuel as the child she asked for from YHWH (Eslinger, 1985:90-91). The final dependent clause is a temporal clause which highlights that Samuel will be sought after by YHWH for the rest of his life, a claim that Hannah makes as she gives her son up to the temple (Eslinger, 1985:91-92). Besides reiterating how Hannah comes to bring her child to

the temple of YHWH, the final verses refer once again to the succession narrative and Israel's future (Miscall, 1986:4-5). These are the first steps that are taken to usher Israel into the monarchy (Miscall, 1986:4-5; Polzin, 1989:30).

2.8 Structural Analysis

A structural analysis is a means of dividing a passage up into large sections called scenes. This analysis uses both the Masoretic and Linguistic analysis as a starting point for demarcating the scenes of the passage. These scenes include many aspects, including characters and plot, that are analysed and explored in order to understand the narrative and how the story unfolds. Although the Masoretic and linguistic analyses are analysed separately, the results are largely the same. A full structural analysis of 1 Samuel 1 can be found in Addendum B on page 122. The structure of the narrative can be summarised as follows:

Table 2: Synopsis of Structural Analysis

Episode	Parag.	Verse	Colon	Content
I		1a-3e	1-5	**Travels to Shiloh**
	1	1a-b	1	**Elkanah** *Elkanah is introduced*
	2	2a-e	2-3	**The Wives of Elkanah** *Peninnah and Hannah are introduced*
	3	3a-e	4-5	**Travels to Shiloh** *The annual pilgrimage to Shiloh is established*
II		4a-8e	6-13	**Hannah's distress**
	1	4a-6c	6-10	**Portions** *Peninnah receives many portions, as she has many children, while Hannah receives only one as she has no children. Peninnah is established as Hannah's rival.*
	2	7a-d	11	**In Shiloh again** *Elkanah and his family return to Shiloh for their pilgrimage, and Peninnah continues her taunts of Hannah.*
	3	8a-e	12-13	**Better than ten sons?** *Elkanah attempts consoling Hannah.*
III		9a-11f	14-18	**The Vow**

	1	9a-c	14-15	**At the Temple** *Hannah goes to the Sanctuary at Shiloh in order to speak to YHWH.*
	2	10a-11f	16-18	**Hannah's vow** *Hannah makes her vow to YHWH.*
IV		12a-18c	19-27	**Inebriation, Confrontation, and a Blessing**
	1	12a-14c	19-21	**The Confrontation** *Eli watches Hannah and believes her to be drunk. He confronts her about her assumed inebriation.*
	2	15a-16c	22-23	**The Defence** *Hannah tells Eli the truth, showing him that she is an honourable woman.*
	3	17a-c	24-25	**Eli's Blessing** *Eli blesses Hannah, praying that YHWH will give Hannah what she asked for.*
	4	18a-c	26-27	**Hannah smiles again** *Hannah returns to her family, and she is no longer heavy of heart.*
V		19a-20d	28-31	**Samuel is conceived**
	1	19a-d	28-29	**Return to Ramah** *Hannah returns to Ramah with her family. She has sexual relations with Elkanah, and YHWH remembers Hannah's vow, and she conceives.*
	2	20a-d	30-31	**Samuel** *Samuel is born, and he is named 'Name of God'.*
VI		21a-23d	32-35	**Elkanah returns to Shiloh**
	1	21a-22c	32-34	**Elkanah goes, Hannah stays** *Hannah chooses to stay in Ramah while Elkanah and the rest of his family travel to Shiloh.*
	2	23a-d	35	**Samuel is weaned** *Hannah weans Samuel.*
VII		24a-28d	36-42	**Hannah's return to Shiloh**
	1	24a-d	36	**Hannah takes Samuel to Shiloh** *Hannah travels to Shiloh with her son and some supplies for a sacrifice.*
	2	25a-b	37	**Hannah sacrifices and brings Samuel to Eli**

				Hannah dedicates Samuel to the sanctuary at Shiloh.
	3	26a-28d	38-42	**Hannah addresses Eli** *Hannah explains to Eli who she is, and exclaims her gratitude for YHWH's remembrance of her.*

Commentaries differ on how 1 Samuel should be divided into smaller sections. Some scholars, like Auld (2012) and Jones (2001) prefer to margin off bigger sections – for example, Auld's (2012:19) *I & II Samuel* demarcates 1 Samuel 1-8 as a separate section, which focuses on the life of Samuel until Saul is introduced in 1 Samuel 9:1 (Jones, 2001:201). His further demarcation of the larger section places 1 Samuel 1-2:10 together, therefore attaching Hannah's prayer (1 Sam. 2:1-10) to the narrative that takes place in 1 Samuel 1. Auld (2012:20) names this subsection 'Hannah's Story', as the narrative is largely concerned with Hannah's ability to bear children, and not just providing the 'backstory' of Samuel and how his existence and birth came to be. Jones (2001:201-202), on the other hand, refers to 1 Samuel 1 as 'Samuel's birth and dedication', and to 1 Samuel 2 as 'Hannah's song', thereby placing a greater emphasis on Samuel and his role in the greater narrative. Keith Bodner (2009:11), like Auld (2012), prefers to refer to 1 Samuel 1 as a story that focuses on Hannah, but still provides foreshadowing of the impending establishment of the monarchy. Bodner (2011:11) goes as far as likening the beginning of the monarchy to the opening of Hannah's womb. Bodner (2011) approaches 1 Samuel 1 in a chapter by chapter format, choosing to avoid set subsections and focuses on providing analyses of one to three verses at a time. His choice to group certain verses is dependent on the factors such as characterisation, plot and narration, to name a few (Bodner, 2009:8). For example, he pairs verses 10 and 11 as they deal with Hannah's arrival at the temple and her vow there. Alter (1999) opts for a similar approach, also dealing with individual chapters, but provides commentary for select verses only. Brueggemann (2006:34) divides the passage into two sections. The first of these is called the 'problem of the narrative' which introduces Hannah's barren state as the problem and includes the first two verses of the passage. The rest of the passage makes up the second section, and these verses are divided into four scenes which are determined by the location of the scene that takes place and the purpose of the scene (Brueggemann, 2006:33-39). Brueggemann (2006:34) proposes that the purpose of these scenes is to 'trace the movement from problem to resolution' (Brueggemann, 2006:34).

While my demarcations differ from the above-mentioned scholars it is comparable to Fokkelman's (1993) episode demarcation. The study has grouped verses of the passage into episodes according to where the scene has taken place, the characters who are represented, and the actions that the characters are executing. I divide the passage into seven episodes – or sequences – according to the abovementioned aspects (Fokkelman, 1993:3-4).

Episode I (verses 1-3): Travels to Shiloh

Episode one (verses 1-3) consists of three paragraphs which establish the basis of the narrative that follows. The established background focuses on a man named Elkanah and his two wives – Peninnah and Hannah (Eslinger, 1985:65-69). Though Hannah is introduced as one of two wives of Elkanah, it soon becomes evident that Hannah plays a much greater role than that of her husband (Auld, [2011] 2012:20). This is primarily because it is her own fertility that is in question and not Elkanah's (Auld, [2011] 2012:20). The first of the paragraphs in episode one (1:1a-b, colon 1) makes use of a 3ms verb (וַיְהִי; 'And there was') to introduce Elkanah and his lineage (Eslinger, 1985:65). This introduction is similar to the introduction of Saul in 1 Samuel 9, where Saul's father's lineage is detailed in the text (Auld, [2011] 2012:19; Bodner, 2009:78).[43] Paragraph two (1:2a-e, cola 2-3) contains a 3ms verbal form (וַיְהִי; 'And there was') that announces that Elkanah had two wives and that his second wife, Peninnah, has children while Hannah, his first wife, has none (Eslinger, 1985:68). This statement alone sets the tone for Hannah's experiences in Shiloh where she is treated differently as a result of her apparent inability to bear children and her husband has subsequently taken on a second wife in order to continue his line (Bodner, 2009:12). Elkanah's second wife is called the rival (צָרָתָהּ; 'her rival') of Hannah in verse 6, which may place Hannah in competition with Peninnah (Bodner, 2009:15). Once the polygynous aspect of Elkanah's life is explained, paragraph three introduces the role of Shiloh and the purpose of the family's annual visit. Paragraph three (1:3a-e, cola 4-5) changes back to the use of 3ms verbal forms (וְעָלָה; 'And he went up') with Elkanah as subject to mark where the narrative will take place. The brief introduction of Hophni and Phinehas is peculiar, as they

[43] The genealogy of Elkanah and its allusion to the genealogy of Saul's father, Kish, is discussed further in Literary Techniques. For further reading, consult Fokkelman (1993) and Eslinger (1985).

play no part in the immediate narrative, but they feature and play an important role later in 1 Samuel (Eslinger, 1985:69-70).[44]

Episode II (verses 4-8): Hannah's distress

Episode two (1:4-1:8, cola 6-13) highlights the tension between the co-wives and how Elkanah contributes to this tension (Eslinger, 1985:71). Paragraph one (1:4a-1:6c, cola 6-10) discusses how Elkanah divides the sacrifice up into portions that are given to each wife according to the number of children each has (Eslinger, 1985:71). The paragraph contains 3ms verbal forms referring to Elkanah (וַיִּזְבַּח: 'he sacrificed; וְנָתַן: 'and he gave'; יִתֵּן: 'he gave'; אָהֵב: 'he loved') and YHWH (סָגַר: 'he closed')[45] as well as 3fs suffixes with Peninnah (וְכִעֲסַתָּהּ: 'and she provoked her')[46] as subjects (Eslinger, 1985:71-75). Paragraph two (1:7a-c, colon 11) moves forward in time, and the family is once again in Shiloh and features the use of 3ms verbs with Elkanah as subject (וַיַּעַשׂ: 'and he did'; עָלְתָה: 'he went up') and 3fs verbs with Hannah (וַתִּבְכֶּה: 'and she wept'; תֹּאכַל: 'and she ate') and Peninnah as the subject (תַּכְעִסֶנָּה: 'and she provoked her') (Eslinger, 1985:75). This scene re-establishes the pilgrimage to Shiloh, and also the dynamic that exists between Peninnah and Hannah over children and portions (Eslinger, 1985:75). Paragraph three (1:8a-e, cola 12-13) is a scene that features only Elkanah and Hannah as he attempts to comfort her (Eslinger, 1985:75). The paragraph uses one 3ms verbal form (וַיֹּאמֶר: 'and he said') to indicate Elkanah's address of Hannah, who is represented by the use of three 2fs verbal forms (תִּבְכִּי: 'you weep'; תֹּאכְלִי: 'you eat'; יֵרַע: 'your heart is sad') (Frolov, 2004:58; Auld, [2011] 2012:21). Elkanah's attempt to console Hannah is difficult to read as he asks her a string of rhetorical questions, including one in which he implies that he may be worth more than ten sons (Fokkelman, 1993:29-30). Hannah offers no response and instead chooses to leave her husband

[44] The role that Hophni and Phinehas play in 1 Samuel is explained in Literary Techniques.

[45] This verb appears twice, and YHWH is the subject of the verb each time (Auld, [2011] 2012:21). The only difference between the first occurrence of the verb and the second is the inclusion of the כִּי־ ('because') (Auld, [2011] 2012:21).

[46] The verb appears twice in the episode. The difference lies in the stem formation of the verb. The first instance is in the piʿel, indicating that the verb is in an intensive form, whereas the second case is in the hiphʿil, indicating that the verb is in a causative form. This is evident by their final forms in the text – וְכִעֲסַתָּהּ (1:6) and תַּכְעִסֶנָּה (1:7).

temporarily for the temple in the very next episode, an act which Bodner (2009:17) argues was brought on by the several questions that Elkanah asks her.

Episode III (verses 9-11): The Vow

Episode three (1:9-1:11, cola 14-18) features a scene change from where the family is residing in Shiloh to the temple of Shiloh where Hannah prays to YHWH (Fokkelman, 1993:3-4). Paragraph one (1:9a-1:9c, cola 14-15) uses 3fs verbs (וַתָּקָם: 'and she rose'; אָכְלָה: 'she ate') representing Hannah as subject and a single absolute ms participle (יֹשֵׁב: 'sitting') representing Eli, to introduce Hannah as the main speaker of the episode (Fokkelman, 1993:3). This occurs as Eli sits and watches (Fokkelman, 1993:3). Hannah is the sole speaker in paragraph two (1:10a-1:11f, cola 17-18), and she addresses YHWH (represented as the subject of the 2ms verbal forms (תִּרְאֶה: 'you look'; וּזְכַרְתַּנִי: 'and you remember'; תִּשְׁכַּח: 'you forget'; וְנָתַתָּה: 'and you give') (Fokkelman, 1993:3; Alter, 1999:5). YHWH's reticence is not uncommon in texts of the Hebrew Bible, but what does capture the attention of scholars is that this is one of the few cases of a woman who directly approaches YHWH (Bodner, 2009:18; Alter, 1999:5).

Episode IV (verses 12-18): Inebriation, Confrontation, and a Blessing

Episode four (1:12-1:18, cola 19-27) continues with a sub-plot while Hannah is still at the temple which ends when she returns to her family (Fokkelman, 1993:3). Though Eli is first mentioned in verse 9, he only speaks in paragraph one (1:12a-14c, cola 19-21) as illustrated by the use of 3ms verbs (יִשָּׁמֵעַ: 'it was (not) heard'; וַיַּחְשְׁבֶהָ: 'he judged') with Eli as the subject (Eslinger, 1985:79). Hannah is also represented here and is the subject of one 3fs verb (הִרְבְּתָה: 'she continued') (Eslinger, 1985:79). Following Hannah's vow of episode three, Eli (represented by 3ms verbs) believes Hannah (represented by 2fs verbs) to be intoxicated due to the rapid movement of her lips (1:12-13) (Eslinger, 1985:79). He also confronts her about her assumed inebriation, urging her to stay away from hard drink and alcohol (1:14) (Eslinger, 1985:79). Alter (1999:5) points out that though Eli's main role should be to serve as the divine intermediary between Hannah and YHWH, he chooses first to confront Hannah for an assumed misdeed. Eli and Hannah's dialogue carries into paragraph two (1:15a-16c, colon 21) where Hannah defends herself against Eli (Eslinger, 1985:78-79). This is illustrated by the change to 3fs (וַתַּעַן: 'and she answered'; וַתֹּאמֶר: 'and she said') and 1s verbs (שָׁתִיתִי:

‘I drank’; וָאֶשְׁפֹּךְ: ‘I poured’; דִּבַּרְתִּי: ‘I spoke’) with Hannah as subject and a 2ms verb (תִּתֵּן: ‘you assign’) with Eli as subject (Eslinger, 1985:78-79). Paragraph three (1:17a-1:17c, cola 24-25) marks a change in mood, as Eli (the subject of the 3ms verbal forms (וַיַּעַן: ‘and he answered’; וַיֹּאמֶר: ‘and he said’) decides to bless Hannah (the subject of the 2fs verbal forms (לְכִי: ‘you go’; שָׁאַלְתְּ: ‘you asked’) (Alter, 1999:5). In one swift move, Eli acts as a divine intermediary and blesses Hannah’s vow even though he has no idea what she promised to YHWH (represented by a single 3ms verbal form (יִתֵּן: ‘may he give’)) (Alter, 1999:5). This action acts in the best interests of Hannah, who returns to her family happier than what she was in episode three (Eslinger, 1985:80). Hannah (represented by the 3fs verbal forms (וַתֹּאמֶר: ‘and she said’; תִּמְצָא: ‘and she found’; וַתֵּלֶךְ: ‘and she went’; וַתֹּאכַל: ‘and she ate’) thanks Eli and returns to the place where her family resides in paragraph four (18a-c, cola 26-27) after the objective of her visit has been reached (Bodner, 2009:20-21).

Episode V (verses 19-20): Samuel is conceived

Episode five (1:19a-1:20d, cola 28-31) only has two paragraphs, which deal with the family’s return to Ramah, as well as the conception and naming of Samuel (Fokkelman, 1993:3). Paragraph one (1:19a-1:19d, cola 28-29) makes use of 3mp verbs (וַיַּשְׁכִּמוּ: ‘they rose’; וַיִּשְׁתַּחֲווּ: ‘and they prostrated themselves’; וַיָּשֻׁבוּ: ‘and they returned’; וַיָּבֹאוּ: ‘and they came’) with Elkanah’s family as subject, and 3ms verbs with both Elkanah (וַיֵּדַע: ‘and he knew’) and YHWH (וַיִּזְכְּרֶהָ: ‘and he remembered’) as subjects (Eslinger, 1985:80-81). This paragraph marks a change in location from Shiloh back to the home of Elkanah in Ramah (Fokkelman, 1993:3). Paragraph two (1:20a-d, cola 30-31) has 3fs (וַתַּהַר: ‘and she conceived’; וַתֵּלֶד: ‘and she bore’; וַתִּקְרָא: ‘and she named’) and 1s (שְׁאִלְתִּיו: ‘I asked’) verbs with Hannah as the subject (Eslinger, 1985:83; Fokkelman, 1993:4). This episode represents the change in Hannah’s role from being a wife to being both a wife and a mother (Bodner, 2009:22). She also experiences some agency in that she names her son, a function which is often undertaken by the child’s father (Auld, [2011] 2012:32). The episode changes as the focus moves from Samuel’s destiny to the relationship of Elkanah and Hannah.

Episode VI (verses 21-23): Elkanah returns to Shiloh

Episode six (1:21a-23d, cola 32-35) is slightly longer than episode five but also contains two paragraphs. The first of these (21a-22c, cola 32-34) features the first narrated discussion

between Elkanah and Hannah since verse 8, making use of 3ms (וַיַּעַל: ‘and he went up’) and 3fs (עָלְתָה: ‘and she went up’; אָמְרָה: ‘she said’) verbs (Eslinger, 1985:84). Hannah (as 1s (וְהֶבְאֹתִיו: ‘I will bring) verbal subject) wishes to stay in Ramah, where she will wean Samuel and then join Elkanah and the rest of the family in Shiloh for their annual pilgrimage (Bodner, 2009:23-24). This action will also allow Hannah to prepare for the dedication of Samuel and the fulfilment of her vow to YHWH (Bodner, 2009:23-24). In Paragraph 2 (23a-d, colon 35) Elkanah (as a 3ms verb subject (וַיֹּאמֶר: ‘and he said’) gives Hannah leave to stay (as two 2fs verbs indicate (עֲשִׂי: ‘do’; שְׁבִי: ‘dwell’), stating that Hannah (as 3fs verb subject (וַתֵּשֶׁב: ‘And she stayed’; וַתֵּינֶק: ‘and she nursed’) must do what she thinks is best and that YHWH (as 3ms verb subject (יָקֵם: ‘he will raise’) will establish what he wants (Eslinger, 1985:86-87). This statement is controversial as it is not clear if Elkanah approves of Hannah’s decision to stay, as he lets her make her own decision (Auld, [2011] 2012:33). Hannah stays nevertheless and weans Samuel before travelling to Shiloh in the final episode (Fokkelman, 1993:3).

Episode VII (verses 24-28): Hannah’s return to Shiloh

Episode seven (1:24a-28d, cola 36-42) ends the passage with Hannah’s return to Shiloh with Samuel (Fokkelman, 1993:3-4). The purpose of this visit is not only to take part in the pilgrimage but to dedicate Samuel to the temple for a life-long commitment (Fokkelman, 1993:3-4). This action, in turn, allows Hannah to fulfil her vow to YHWH (Auld, [2011] 2012:33-34). The verbal forms associated with Hannah include 3fs (וַתַּעֲל�ֻהוּ: ‘And she brought him up’; גְּמָלַתּוּ: ‘she weaned him’; וַתְּבִאֻהוּ: ‘and she brought him’; וַתֹּאמֶר: ‘and she said’) and 1s verbal forms (הִתְפַּלָּלְתִּי: ‘I prayed’; שָׁאַלְתִּי: ‘I asked’). It also includes 3ms verbal forms with YHWH (וַיִּתֵּן: ‘and he gave’; הִשְׁאִלְתִּהוּ: ‘he is lent) and Samuel (וַיִּשְׁתַּחוּ: ‘and he prostrated himself’) as subjects (Fokkelman, 1993:60). Episode seven is divided into three paragraphs. In the first paragraph, Hannah returns to Shiloh with Samuel, one bull and a skin of wine (24a-d, colon 36) (Auld, [2011] 2012:34-35). The bull is sacrificed by Elkanah and his family (וַיִּשְׁחֲטוּ: ‘and they sacrificed’) in paragraph two (25a-b, colon 37) and taken with Samuel to the temple of YHWH (וַיָּבִיאוּ: ‘and they took’), where Hannah give him up to YHWH (Auld, [2011] 2012:34-35). Paragraph three (26a-28d, cola 39-42) is longer than the previous two paragraphs, but deals solely with Hannah’s address of Eli and expression of

thanks to YHWH (Eslinger, 1985:92). She reminds Eli of who she is, presents her son Samuel, and she tells Eli what is intended for her son (Eslinger, 1985:92). Samuel's role thus changes from this point on, even though he is not yet aware of it (Eslinger, 1985:92).

2.9 Literary techniques

While 1 Samuel 1 is demarcated and regarded as a prose text, a number of literary techniques can be identified in the text (Bodner, 2009:8). Literary techniques are subject to three categories: Sounds, Patterns and Semantics. In terms of sounds, the focus lies on word choice, repetition of vowels and consonants and wordplay,[47] amongst other things. Patterns deal with the relationships that exist within a verse as well as between different verses. Therefore, the analysis of patterns considers the use of parallelisms,[48] chiasms,[49] repetitions, inclusio,[50] and other techniques. Semantics is concerned with the meaning that is attached to the words and verses of the text – whether that is influenced by the use of metaphor and simile,[51] allusion,[52] irony,[53] or a different technique. In this case, while not entirely ignoring the findings on the level of sounds, a greater emphasis will be placed on the categories of patterns and semantics.

2.9.1 Sounds

1 Samuel 1, there is only one noted case of figura etymologica,[54] which indicates the use of both the verbal form of the root as well as a noun in a given sentence (Watson, 1986:238). In the passage, the figura etymologica appears in 1 Samuel 1:11 using the root נדר, which means

[47] Wordplay is essentially the repetition of sounds (Watson, [1984] 1986:274), which in turn has a number of effects (Watson, [1984] 1986:245-246). The predominant effect is that it indicates that words can 'have multiple meanings' (Watson, [1984] 1986:237).

[48] Parallelism is simply a repeated idea or series (a, b, c, a, b, c) (Watson, [1984] 1986:118). Watson (1986:114-159) elaborates further, explaining the different types of parallelism as well.

[49] Chiasm – or chiasmus – is 'a series (a, b, c, …) and its inversion (…c, b, a) taken together as a combined unit (Watson, [1984] 1986:201).

[50] Inclusio, also known as the envelope figure, is related to repetition, but functions like a refrain (Watson, [1984] 1986:283). Watson (1986:283) explains that inclusion works almost like a chiasmus, but only works in the chiasms' 'extremes' which schematically follows the pattern "a…a".

[51] Simile and metaphor are both comparisons, but they differ in appearance (Watson, [1984] 1986:254). Simile is indicated more obviously with words such as "like" and "as" (Watson, [1984] 1986:254-255), whereas metaphor can be indicated by imagery (Watson, [1984] 1986:251-252).

[52] Allusion is defined as a 'reference (usually not explicit) within one body of literature to the culture and letters of another body' (Watson, [1984] 1986:299).

[53] Irony is something that occurs when 'the literal statement is precisely the opposite of what must be understood' (Watson, [1984] 1986:306-307).

[54] *Figura etymologica* is a form of wordplay that is based on an identical root (Watson, [1984] 1986:238).

‘to vow’ in verse 11a (וַתִּדֹּר נֶדֶר וַתֹּאמַר) (Auld, [2011] 2012:22). In this case the verbal form וַתִּדֹּר appears next to the noun נֶדֶר and is translated as, ‘and she vowed a vow’ (Auld, [2011] 2012:22).

Another case of wordplay can be found in 1 Samuel 1:18, where Hannah exclaims to Eli that she has found ‘grace in [his] eyes’ after he utters his blessing over her (Bodner, 2009:21). The word חֵן (‘grace’) is a clear link to her own name חַנָּה, which is based on this root (Bodner, 2009:21).

Jan Fokkelman (1993:19) points out that the narrator includes the use of alliteration[55] when he introduces the wives of Elkanah, Hannah and Peninnah, and when he introduces the sons of Eli, Hophni and Phinehas (1:2-3cde). When reading verses 2 (וְלוֹ שְׁתֵּי נָשִׁים שֵׁם הָאַחַת חַנָּה וְשֵׁם הַשֵּׁנִית פְּנִנָּה וַיְהִי לִפְנִנָּה יְלָדִים וּלְחַנָּה אֵין יְלָדִים׃; ‘And he [had] two wives. The name of the first (was) Hannah and the name of the second was Peninnah. And Peninnah had children, but Hannah had no children’) and 3 (וְשָׁם שְׁנֵי בְנֵי־עֵלִי חָפְנִי וּפִנְחָס כֹּהֲנִים לַיהוָה׃; ‘And there (were) two sons of Eli – Hophni and Phinehas- the priests of YHWH’), there is clear repetition of the ה and the פ sounds (Fokkelman, 1993:19).

The doubled use of שׁאל in verse 20c (וַתִּקְרָא אֶת־שְׁמוֹ שְׁמוּאֵל כִּי מֵיְהוָה שְׁאִלְתִּיו׃; ‘and called his name ‘Samuel’ because I asked for him of YHWH’) is an example of wordplay (Bodner, 2009:22). This wordplay, however, is disputed because of the confusion that the relationship between Samuel’s name שְׁמוּאֵל (‘the (his) name is El’) (Ackroyd, 1971:26) and the verbal form of the root שׁאל (‘to ask’), has caused (Ackroyd, 1971:26). The root שׁאל, as pointed out previously, means ‘to ask’, but Hannah names her son Samuel, which is derived from a different root (Miscall, 1986:14). While Alter (1999:6) claims that the names Samuel and Saul are both derived from the root שׁאל, others are vehemently opposed to that idea. Bodner (2009:22), concurring with Miscall (1986:14), argues that it is a misconception that both Samuel and Saul are derived from the same root. Miscall states (1986) that ‘[it] takes great ingenuity to explain the play on *sha’al* as offering a legitimate etymology for the name Samuel (*shemu’el*)’ (Miscall, 1986:14).

[55] Alliteration is, essentially, the repetition of a particular consonant, or consonants in a ‘unit of verse’ (Watson, [1984] 1986:225).

Therefore, scholars, including Bodner (2011:23), argue that while the names Saul and Samuel do not share roots, the intention may have been to allude to the coming of the monarchy, which began with King Saul (1 Sam. 9) (Bodner, 2009:23). The statement only adds to the perception that the 'fates of Samuel and Saul were desperately co-mingled' (Bodner, 2009:23). Hannah's words have also led scholars to argue that the birth story may have actually belonged to Saul and not to Samuel at first, arguing that 1 Samuel 9 may have existed before 1 Samuel 1 and has subsequently been adopted as Samuel's birth narrative instead (Auld, [2011] 2012:33-34; Jones, 2001:201). Miscall (1986) and Alter (1999) counter this argument, claiming that these scholars are basing their arguments on 'the slippage of names' (Alter, 1999:6) and prefer to explain Hannah's use of שׁאל as wordplay. Other scholars like Bodner (2009) use 1 Samuel 1 as a means of comparing Samuel's and Saul's stories on a thematic level, arguing that the barren Hannah is like the king-less Israel and that both eventually gain what they seem to be lacking – a son and a leader.

2.9.2 Patterns

Regarding the use of patterns, the pericope features some parallelisms and chiasms which can function on both a syntactic and semantic level. The first chiasm that the reader comes across is in verse 2bcde ('The name of the first (was) Hannah and the name of the second was Peninnah. And Peninnah had children, but Hannah had no children.') (Eslinger, 1985:69; Walters, 1988:393):

שֵׁם אַחַת חַנָּה	וְשֵׁם הַשֵּׁנִית פְּנִנָּה
(a) 'The name of the first one was Hannah	(b) And the name of the second was Peninnah
וּלְחַנָּה אֵין יְלָדִים	וַיְהִי לִפְנִנָּה יְלָדִים
(b) And Peninnah had children	(a) but Hannah had no children.'

This chiasm is the first indication of the rivalry that exists between Hannah and Peninnah (Eslinger, 1985:69; Fokkelman, 1993:16). Hannah is Elkanah's first wife (1:2bc), but she falls second to Peninnah because she has no children of her own (1:2cd) (Eslinger, 1985:69). The second indication of Hannah and Peninnah's rivalry is the use of parallelism in verses 4 and 5 (Eslinger, 1985:71-72):

וַיְהִי הַיּוֹם וַיִּזְבַּח אֶלְקָנָה וְנָתַן לִפְנִנָּה וְלָכֹל־בָּנֶיהָ	4. And it was the day, and he sacrificed Elkanah, so he gave his wife Peninnah and all of her sons and her

וּבְנוֹתֶיהָ מָנוֹת׃	daughters portions
וּלְחַנָּה יִתֵּן מָנָה אַחַת אַפַּיִם כִּי אֶת־חַנָּה אָהֵב וַיהוָה סָגַר רַחְמָהּ׃	5. but to Hannah, he gave one portion of two faces because he loved Hannah but YHWH had closed her womb.

In this case, Peninnah is fertile and bears many children, so she is allotted many portions (Frolov, 2004:82). Hannah, on the other hand, has not given birth to a single child, so she only receives one portion (Frolov, 2004:82). The combination of the chiasm of verse 2bcde and parallelism of verses 4 and 5 places Hannah and Peninnah syntactically as opposites – Hannah was the first wife (married first) and Peninnah was the second wife; Peninnah has children while Hannah does not, and Peninnah receives a number of portions of the sacrifice, while Hannah receives only one (Eslinger, 1985:69).

Verses 5 and 6 indicates the use of parallelism which reveals how Hannah is treated in Ramah by referring first to the portion she receives and the way in which her rival, Peninnah, vexes her (Polzin, 1989:20-22). What makes this parallelism clear, however, is the repetition of the phrase וַיהוָה סָגַר רַחְמָהּ׃ (and/because YHWH had closed her womb) (1:5-6) (Polzin, 1989:20-22).

וּלְחַנָּה יִתֵּן מָנָה אַחַת אַפַּיִם כִּי אֶת־חַנָּה אָהֵב וַיהוָה סָגַר רַחְמָהּ׃	5. but to Hannah, he gave one portion of two faces because he loved Hannah but YHWH had closed her womb
וְכָעֲסַתָּה צָרָתָהּ גַּם־כַּעַס בַּעֲבוּר הַרְּעִמָהּ כִּי־סָגַר יְהוָה בְּעַד רַחְמָהּ׃	6. And her rival provoked her, adding anger so that she would be caused to tremble because YHWH had closed her womb

The repetition of the phrase results in enforcement of the idea that YHWH closed Hannah's womb, and is, therefore, the reason behind Hannah's childlessness (Polzin, 1989:20-22).

In verse 6, the narrator reveals that Peninnah vexes Hannah and adds in verse 7 that Peninnah does this each time Elkanah and the family return to Shiloh (Eslinger, 1985:75). Verse 7 seems to draw out the comparisons made in verse 2 to 5 when Elkanah goes up to the temple after eating, and Hannah is teased, and she cannot even eat her small, single portion (Eslinger, 1985:75). Fokkelman (1993) marks verses 6 to 7 as a 'forceful *inclusio*' (Fokkelman, 1993:25-26), explaining that the ritual is now met with 'unrelieved negativity' (Fokkelman, 1993:25-26) by Hannah, as Peninnah is constantly verbally attacking her.

וְכָעֲסַתָּה צָרָתָהּ גַּם־כַּעַס בַּעֲבוּר הַרְּעִמָהּ כִּי־סָגַר יְהוָה בְּעַד רַחְמָהּ׃	6. And her rival provoked her, adding anger so that she would be caused to tremble because YHWH closed her womb.
וְכֵן יַעֲשֶׂה שָׁנָה בְשָׁנָה מִדֵּי עֲלֹתָהּ בְּבֵית יְהוָה כֵּן תַּכְעֶסֶנָּה	7. As thus, he did year after year whenever he went

וַתִּבְכֶּה וְלֹא תֹאכַל׃

up (to) her – the house of YHWH. Thus she provoked her, and she wept, and she did not eat.

In verse 12 and 13, Eli watches Hannah from his seat at the gates of the sanctuary as she continues to pray and he cannot hear a word. He watches her lips moving rapidly, and believes that she has been drinking (1:12) (Eslinger, 1985:77). Eslinger (1985) points out that 'the two verses are connected as one single event by a syntactic chiasmus of verb forms' (Eslinger, 1985:77), namely two participles – one for Eli (שֹׁמֵר) and one for Hannah (נָּעוֹת) – and two active verbs – one for Hannah (הִרְבְּתָה) and one for Eli (יִשְׁמַע).

וְהָיָה כִּי הִרְבְּתָה לְהִתְפַּלֵּל לִפְנֵי יְהוָה

(a) So it happened that (as) she continued to pray to the face of YHWH,

וְעֵלִי שֹׁמֵר אֶת־פִּיהָ׃

(b) Eli observed her mouth.

וְחַנָּה הִיא מְדַבֶּרֶת עַל־לִבָּהּ רַק שְׂפָתֶיהָ נָּעוֹת

(b) So Hannah, speaking from her heart, moved only her lips,

וְקוֹלָהּ לֹא יִשָּׁמֵעַ וַיְחְשְׁבֶהָ עֵלִי לְשִׁכֹּרָה׃

(a) so Eli did not hear her voice, so he judged (her) to be drunk

Thus, Eli and Hannah are placed opposite one another, as the narrator seems to point out how pious Hannah is and how quick Eli is to judge Hannah based on information that was inadequately gathered and analysed (Eslinger, 1985:78). While Eslinger (1985) may have some merit in pointing this out, verse 12 and 13 may also be regarded as parallelism.

וְהָיָה כִּי הִרְבְּתָה לְהִתְפַּלֵּל לִפְנֵי יְהוָה וְעֵלִי שֹׁמֵר אֶת־פִּיהָ׃

12. So it happened that (as) she continued to pray before YHWH, Eli observed her mouth.

וְחַנָּה הִיא מְדַבֶּרֶת עַל־לִבָּהּ רַק שְׂפָתֶיהָ נָּעוֹת וְקוֹלָהּ לֹא יִשָּׁמֵעַ וַיְחְשְׁבֶהָ עֵלִי לְשִׁכֹּרָה׃

13. So Hannah, speaking from her heart, moved only her lips, so Eli did not hear her voice, so he judged (her) to be drunk.

This parallelism elaborates on the actions of each of the characters – Hannah does not only pray, but she prays fervently, and Eli does not only observe Hannah, but he makes judgements based on what he observes (Bodner, 2009:19-20).

Verse 19 finds Elkanah and his family returning home to Ramah after completing his pilgrimage in Shiloh, marking the events from verse 3 and verse 19 as an *inclusio* (Eslinger, 1985:81).

וְעָלָה הָאִישׁ הַהוּא מֵעִירוֹ מִיָּמִים ו יָמִימָה לְהִשְׁתַּחֲוֹת וְלִזְבֹּחַ לַיהוָה צְבָאוֹת בְּשִׁלֹה וְשָׁם שְׁנֵי בְנֵי־עֵלִי חָפְנִי

3. And the man went up from his city annually to prostrate himself and to sacrifice to YHWH of hosts in Shiloh. And there (were) two sons of Eli – Hophni

וּפִנְחָ֖ס כֹּהֲנִ֣ים לַיהוָֽה׃ and Phinehas- the priests of YHWH.

וַיַּשְׁכִּ֣מוּ בַבֹּ֔קֶר וַיִּשְׁתַּחֲווּ֙ לִפְנֵ֣י יְהוָ֔ה וַיָּשֻׁ֖בוּ וַיָּבֹ֣אוּ אֶל־ בֵּיתָ֣ם הָרָמָ֑תָה וַיֵּ֤דַע אֶלְקָנָה֙ אֶת־חַנָּ֣ה אִשְׁתּ֔וֹ וַיִּזְכְּרֶ֖הָ יְהוָֽה׃ 19. And they rose up in the morning, and they bowed down to YHWH's face. And they returned, and they came to their house (in) Ramah and Elkanah knew Hannah, his wife, and YHWH remembered her.

Sometime after Hannah gives birth to Samuel, 'Elkanah and his family' go back to Shiloh for their annual trip, but this time, Hannah is not part of the group that goes (Eslinger, 1985:84-85).

2.9.3 Semantics

There are two cases of irony that are identified in the passage, and the first of these is found in verse 9 and 10. Hannah, full of woe and desperation, goes to the temple to seek out YHWH. The irony lies in that YHWH closed Hannah's womb, as stated in verses 5 and 6, then Hannah has approached the very entity that has caused her childlessness (Eslinger, 1985:77). It is also ironic that YHWH is the only one that can reverse his action (Eslinger, 1985:77). The problem with this example of irony is that the reader does not get told if Hannah knows why she is childless (Polzin, 1989:20-22). Furthermore, the phrase 'YHWH closed her womb' may not be the opinion of the narrator, but the views of both Elkanah, Peninnah and Hannah (Polzin, 1989:20-22). This point, however, must be investigated further.

The second case of irony features directly after the chiasm that is found in verse 13 (Eslinger, 1985:79). In 1 Samuel 1:14, Eli confronts Hannah and accuses her of drunken behaviour by asking her, 'How long will you be drunk?' (עַד־מָתַ֥י תִּשְׁתַּכָּרִ֖ין) and telling her to 'remove [her] wine from her' (הָסִ֥ירִי אֶת־יֵינֵ֖ךְ מֵֽעָלָֽיִךְ׃) (Eslinger, 1985:79). The irony lies in the fact that Hannah has been pouring out her soul when Eli believes that she has been taking in alcohol (Eslinger, 1985:79). The irony continues into verse 17 as Eli skips over apologising to Hannah for his mistake, and qualifies her vow instead (Eslinger, 1985:80). What Eli does not know is that he has endorsed Hannah's request for a son, and approved his successor in one action (Eslinger, 1985:80).

As pointed out in the morphological analysis, Hannah has been associated with the words נתן ('to give') and שׁאל ('to ask') (Auld, [2011] 2012:22). Hannah first uses נתן 'to give' in her vow of verse 11, when she asks YHWH to give her a son, and she, in return, will give her son to him (by means of consecration) for the rest of his days (Eslinger, 1985:91-92). In verses 25

to 28, Hannah tells Eli about how she got to the temple, how Samuel was given to her, how she will be fulfilling her vow by returning her son who is asked for by YHWH (Eslinger, 1985:91-92). This information is delivered in the form of a parallelism in verses 27 and 28, which compares Hannah's receiving of Samuel to her thanks to YHWH for this gift (Eslinger, 1985:91).

אֶל־הַנַּעַר הַזֶּה הִתְפַּלָּלְתִּי וַיִּתֵּן יְהוָה לִי אֶת־שְׁאֵלָתִי אֲשֶׁר שָׁאַלְתִּי מֵעִמּוֹ׃	27. For this boy I prayed, and YHWH gave to me my request which I asked of him.
וְגַם אָנֹכִי הִשְׁאִלְתִּהוּ לַיהוָה כָּל־הַיָּמִים אֲשֶׁר הָיָה הוּא שָׁאוּל לַיהוָה וַיִּשְׁתַּחוּ שָׁם לַיהוָה׃	28. And also, I have caused him to be asked for by YHWH (dedicated him to YHWH), all the days that he will be *alive*, he is asked for YHWH (will be dedicated to YHWH). And *she* bowed there before YHWH.

There are scattered cases of allusion in the text. In the opening verse of 1 Samuel 1, readers become acquainted with Elkanah, Hannah's husband and the father of Samuel. The verse also features Elkanah's genealogy, which includes four generations of his forebears and solidifies Elkanah's identity as an Ephrathite man who has a 'solid family pedigree' (Brueggemann, 1990:11; Klein, 2008:1). This genealogy also features in 1 Chronicles 6: 19-20 (in the MT), which includes Elkanah's relatives up to Ziph (Auld, [2011] 2012:27). There is some debate as to the relevance of this genealogy because it does not seem to add anything significant to the overall narrative of 1 Samuel 1, with some commentaries like Jones (2001) omitting it from their discussion of the text altogether.[56] This inclusion has led scholars, like Bodner (2009) and Alter (1999), to state that its presence makes readers erroneously believe that Elkanah is the main character of the passage instead of Hannah or Samuel, who plays a greater role in the book of Samuel.

The second of these allusions is the mention of Hophni (חָפְנִי) and Phinehas (פִּנְחָס) in verse 3cde (Eslinger, 1985:70). These two men are the sons of Eli and the priests at the sanctuary of Shiloh. The story of these two priests is dealt with in 1 Samuel 2-4, where their illicit behaviour and eventual demise is described. In 1 Samuel 1:2 they are mentioned briefly, and without further reading, readers do not immediately know what role they will be playing in Samuel's life (Bodner, 2012:14). Much like the parallels that have been drawn between

[56] Auld (2012) chooses to compare and contrast the opening verses of 1 Samuel 1:1 and 1 Samuel 9:1-3, and draws comparisons between the birth narrative of Samuel and Saul. In this case, both of these passages include the genealogy of the father and a problem that needs solving in the course of the narrative (Auld, [2011] 2012:20). For further reading see Auld's (2012) discussion in *I & II Samuel*.

Samuel and Saul, parallels have been drawn between Samuel and the Elides, or otherwise known as Eli and his two sons.[57] Bodner (2011:14) highlights that the inclusion of these two characters is first a means of contextualising the time, and second, to begin the sub-plot about the eventual fall of the Elides and Samuel's role in those happenings. The next time that Hophni and Phinehas feature in the text is in 1 Samuel 14, where their crimes against YHWH are detailed, and they are relieved of their positions as priests (Auld, [2011] 2012:27).

A related case of allusion is found in 1 Samuel 1:16b, where Hannah asks Eli to not regard her as a daughter of Belial – a phrase normally translated as 'worthless woman' (Garsiel, 1985:36-37). This phrase or title is later bestowed upon Hophni and Phinehas in 1 Samuel 2:12 (Garsiel, 1985:36-37). This title is not honorary, but a great insult which implies that the bearer does not know YHWH and is, therefore, a disgrace and shameful (Garsiel, 1985:36-37). This case of allusion is paired with syntactic chiasm in verse 13bc where Eli misjudges Hannah, confronting her about her assumed drunkenness (Eslinger, 1985:78). Scholars have different approaches to verse 13 where some defend Eli's assumption of Hannah, and others argue that Eli's assumption is an allusion to the actions of his sons (Auld, [2011] 2012:31; Bodner, 2009:19). The latter seems to be more popular, and Eslinger (1985:78) adds that the assumption should be qualified by the contrasts that the text has made between the Elides and Elkanah, and Samuel and Hannah in other verses.

1 Samuel 1: 5-7 appears to show a dynamic between Hannah and Peninnah that is an allusion to the relationship between the co-wives Leah and Rachel of Genesis 29-30 (Bodner, 2009:15-16; Whybray, 2001:57). In both 1 Samuel 1 and Genesis 29-30, the reader is presented with a husband (Elkanah and Jacob) who seems to love and favour the wife that has borne no children (Hannah and Rachel) (Bodner, 2009:15-16). The wife whom the husband cares less for (Peninnah and Leah) becomes the chosen wife's rival, and thus various consequences ensue due to this dynamic (teasing and fighting over mandrakes) (Bodner, 2009:15-16; Whybray, 2001:57). As far as rivals go, these two cases are not isolated but include the relationship between Sarah and Hagar in Genesis 16 (Bodner, 2009:15-16).

In verse 11e, while Hannah is still making her vow to YHWH, she promises that her son's head will never be shaven (Fokkelman, 1993:39). This promise is akin to one condition of the

[57] Eslinger (1985:70) goes as far as to say that the Elides (Eli, Hophni, and Phinehas) were being compared to Elkanah in 1 Sam. 1:3 on the basis of action – Elkanah was sacrificing and prostrating himself before YHWH, while the Elides were not doing anything.

Nazirite vow that Samson makes in Judges 13:5 and 16:17 (Fokkelman, 1993:39). This vow seems to be made complete in verses 20-28, where Hannah takes Samuel back to Shiloh and dedicates him to the sanctuary where she first made her vow to YHWH (Jones, 2001:201). The Nazirite vow is made up of three parts or promises which are made by the person in order to allow them to claim the title of Nazirite (Moulton, 2011:3-4). The first of these is not to drink strong drinks, or any juices – alcoholic or otherwise – that have been made from grapes (Numbers 6: 3-4) (Moulton, 2011:3). The second is never to shave one's head, but to let the hair grow long (Numbers 6:5) (Moulton, 2011:3). The final promise is to never be in the presence of a corpse – even if they are to the deceased (Numbers 6: 6-7) (Moulton, 2011:3-4). The entire Nazirite vow is laid out in chapter six of the book of Numbers, but it is also referred to in some verses in Leviticus (Moulton, 2011:3-4).

2.10 Gattung and Sitz im Leben

Gattung and *Sitz im Leben* are two concepts that find their origins in form criticism, an exegetical approach developed by Hermann Gunkel (Frolov, 2004:11). These two ideas deal with the genre – the use of typical language and structure – and setting in life – which refers to the social context that the narrative was transmitted in and the purpose that the text served (Steck, 1995:105).[58] Normally, *Gattung* and *Sitz im Leben* form a part of the diachronic approaches of exegesis, but it is also important when using synchronic approaches to acknowledge what this text meant to the original audience (Frolov, 2004:7, 11; Berlejung, 2012b:41). This means that studies should acknowledge that narratives were also influenced by the context in which they were created and that the text was meant for a particular purpose (Berlejung, [2008] 2012b:41). This subsection deals with the provenance of the text, in other words, who may have written it, possible reasons for its inception, and the type of background in which it was created. Jan Gertz ([2008] 2012a:245) regards the book of 1 Samuel to be part of the Great Historical Opus. As the title suggests, the Great Historical Opus is concerned with the theological history of the Israelites. The Great Historical Opus includes what is known as the Enneateuch, which is a range of books that begin at Genesis and end after 2 Kings (Gertz, [2008] 2012b:352). This theological history includes the creation of the world, the Exodus from Egypt, the life and writing of Moses, the time of the

[58] For more information about the context in which the text was written in, consult Boshoff, W. S., Scheffler, E. H. & Spangenberg, I. J.J. 2002. *Ancient Literature in Context*. Pretoria: Protea.

Judges and the formation of the monarchy, up until the time of Judah's destruction which resulted in the exile of the Israelites who were relocated to Babylonia (Gertz, [2008] 2012b:352).

1 Samuel fits into the corpus by setting off the events that would lead to the establishment of the monarchy, the reign of Saul, and David's rise to power (Gertz, [2008] 2012b:364-365). 1 Samuel 1, specifically, is a narrative that concerns itself with introducing an important figure in Israel who will subsequently be involved in the lives of two important kings and continue to play a prophetic role in Israel even when the monarchy is established (Jones, 2001:201). A common argument that the Jewish and Christian traditions hold is that multiple authors wrote the Hebrew Bible, and early scholars often ascribed authors to books that bore their names (Gertz, [2008] 2012a:248). Therefore, Samuel was assumed to have written the books of Samuel (Jones, 2001:196). This idea, however, is not very likely when considering that Samuel's death occurs in 1 Samuel 28:3 (Jones, 2001:197). It has thus been concluded that the Great Historical Opus was written over a long time and by various people, namely priestly authors, non-priestly authors and Deuteronomistic authors (Gertz, [2008] 2012b:352).

1 Samuel is referred to as a Deuteronomistic Composition, which implies that the authors of the passage are considered to be Deuteronomistic (Jones, 2001:199). The Deuteronomistic compositions – also referred to as the Deuteronomistic History – represent the books of Deuteronomy to 2 Kings (Gertz, [2008] 2012b:352). These texts retell the theological history of the Israelites before they got to the promised land, when the Israelites lived in the promised land, and when the Israelites were exiled (Gertz, [2008] 2012b:352). Therefore, the Deuteronomistic history begins with the death of Moses and ends once Jehoiachin is pardoned in Babylon in the year 531 BCE (Jones, 2001:199). Jones (2001:200) points out that 1 Samuel also contains prophetic history, as the text is critical of the monarchy. This argument is largely based on the prophetic role that Samuel takes on during his life. The prophetic history contradicts Noth's (1981) thesis that the books of Samuel are Deuteronomistic, and has subsequently garnered some critique (Jones, 2001:200). Most scholars, however, maintain that it is more likely that the text is Deuteronomistic in nature, even though the text exhibits some prophetic elements (Jones, 2001:200).

2.10.1 Motifs/ Themes/ Type-Scenes

The following are motifs, or what Alter (1983) refers to as 'type-scenes' (Alter, 1983:118), which are represented by 1 Samuel 1.

Unheilsgeschichte (‘History of Calamity’)

Two themes exist in the Great Historical Opus, the first of these is referred to as the *Heilsgeschichte* (salvation history), which is represented by the books Genesis through to Joshua (Gertz, [2008] 2012a:242). Salvation history has to do with the relationship between YHWH and the nation of Israel before its slow demise began (Polzin, 1989:11-12). The books of Judges to Kings capture this slow demise and detail the eventual exile of Israel when it is lost to Babylon (Polzin, 1993:9-12). These events represent the *Unheilsgeschichte* (history of calamity) and the second theme of the *Great Historical Opus*, which 1 Samuel 1 represents (Gertz, [2008] 2012a:242). This theme is developed in Martin Noth’s (1981) work *Überlieferungsgeschichte* and is characterised by ‘the loss of land and state’ (Gertz, [2008] 2012a:242). Jones’ (2001:200) commentary of 1 and 2 Samuel seems to agree with this assessment, arguing that the books of Samuel are ‘critical of the monarchy’ (Jones, 2001:200) which was an institution that was a part of Israel’s demise. Polzin’s (1993) discussion of themes in 1 Samuel gives an overview of the issues in the U*nheilsgeschichte* and its relationship with prophetic literature, in which he weighs up the arguments behind the Deuteronomistic history.

The Barren Motif

The barren motif is a common theme amongst the female narratives in the Hebrew Bible (Kaiser, 1995:77-78). It has been readily applied to the birth narrative of several female characters in the Hebrew Bible, including Sarah (Gen. 16-21), Rachel and Leah (Gen. 30), Rebekah (Genesis 25), and the mother of Samson (Judges 13) (Klein, 2008:4). In general, this theme highlights a relationship that is not about men and their relationship with YHWH, but rather a rare exploration of the relationship between women and God (Havrelock, 2008:2). The barren motif centres itself on narratives where a woman cannot conceive or struggles to conceive a child, but eventually does this by means of divine intervention (Kaiser, 1995:78). The child that is conceived by the help of YHWH – usually a boy – becomes a great figure in the greater narrative (Gilmour, 2011:48; Kaiser, 1995:78).

The barren motif – as outlined by Havrelock (2008) – follows a simple pattern of seven parts (2008:6). The first of these is the presence of barrenness in a woman. Sometimes the cause of her barrenness is unknown but is attributed to a broken, strained, or non-existent relationship between the woman and YHWH (Havrelock, 2008:7). In an attempt to rectify their barrenness, the barren woman commits an act of protest – usually in the form of a

confrontation between the woman and another character (Havrelock, 2008:6). What follows is 'action', where the woman chooses to do something about her barrenness (Havrelock, 2008:12). The following part of the process sees YHWH perform an act of divine intervention, and it results in the barren woman conceiving a child (Havrelock, 2008:19). The final stages of the barren motif are the birth of the child and, finally, the naming of the child (Havrelock, 2008:6).

The identification of the barren motif in 1 Samuel 1 has become increasingly controversial. Scholars like Havrelock (2008) do not seem to find much difficulty in finding how the barren motif is represented in 1 Samuel 1. Other scholars, like Christine Isola (2015:1), argue that the barren motif is only plausible if the various birth narratives are 'lumped together' (Isola (2015:1). Isola (2015:1) argues that the barren motif is too readily applied to the narratives that concern barren women. In her thesis, she claims that though Hannah's story is very similar to the narratives of Rachel and Sarah, some differences set the narratives apart (Havrelock, 2008:8). These differences, therefore, result in the motif not truly fitting in completely with Hannah's experience of barrenness (Isola, 2015:41-44). These discrepancies, however, need more investigation. The motif is still used by multiple scholars and may be regarded as largely viable; therefore, I continue to use it in this dissertation (Frolov, 2004:3; Klein, 1994:4).

The Annunciation Type-Scene

The Annunciation type-scene, developed by Alter (1983), resembles the barren motif and maps out a story which leads to the birth of an important figure. The Annunciation type-scene has three main parts to it, and the subsections that are described under each part share some resemblance to that of the barren motif (Alter, 1983:120). The first part of the type-scene is the initial barrenness – a woman is unable to bear children and contribute to her husband's family line (Alter, 1983:120; Fuchs, 2000:47). Part two is characterised by a divine promise that is made to the woman, that states that she will bear children – most likely, a son (Alter, 1983:120). Part three ends the type-scene with the birth of a son, as promised by the messenger (Alter, 1983:120).

The barren motif and the annunciation type-scene have been identified in 1 Samuel 1 by multiple commentaries and applications. These include Bodner (2009:5), Rachelle Gilmour (2011:48), Auld (2012:20) and Esther Fuchs (2000:58-59) amongst others. When applied to 1 Samuel 1, the analyst runs into a problem with part two of the type-scene – Hannah is not

sent a divine messenger or angel to exclaim and promise her a son (Alter, 1983:120). Alter (1983:124) thus argues that Eli fulfils the role of angel or messenger by qualifying her vow.[59] This 'promise', even to Alter (1983), seems like a parody because YHWH does not promise Hannah anything, let alone say a word in reply to her (Alter, 1983:125). As far as this type-scene goes, it does seem applicable to 1 Samuel 1 to a certain extent, but some more research should be conducted in this regard.

2.11 Dating

The dating of biblical texts is not always fool-proof or without doubt and argument and 1 Samuel 1 is no different (Alter, 1999:5). Scholars who deal with dating and the development of biblical texts cannot truly pinpoint exactly when 1 Samuel was written, but scholars can debate probable dates and times (Alter, 1999:5). Alter (1999), amongst other scholars,[60] states that a likely time for the origin of the text is the 'first half of the tenth century BCE' (Alter 1999:xii) and argues that the text must have been written close to the time in which David lived. The use of the MT can be traced back to the beginning of the common era, and it consisted of related manuscripts (Berlejung, [2008] 2012a:12-13). The normative form of the MT was established by the 9th Century CE and was developed further by the addition of accents and vowels (Berlejung, [2008] 2012a:12-13; Brotzman, 1994:49-55). The final form of the MT in Tiberias was completed around 1008/9 CE, and was named the *Codex Leningradensis* (Berlejung, [2008] 2012a:12-13). The *Codex Leningradensis* has since been redubbed as the *Codex Petropolitanus* and has become the basis of the *Biblia Hebraica Stuttgartensia* (Berlejung, [2008] 2012a:12-13).

Other than the *Codex Leningradensis*, three other versions of 1 Samuel still exist today, namely the Aleppo Codex, the Qumran scrolls 4QSam^{a} and 4QSam^{b}, and the Septuagint (LXX) (Berlejung, [2008] 2012a:20; Alter, 1999:xxv-xxvi). The Qumran scrolls have been dated in circa third Century BCE - 1 CE, making them a thousand years older than the Aleppo Codex, which scholars have placed circa 1000 CE (Berlejung, [2008] 2012a:13). The LXX, or the Greek translation of the Hebrew text, is the oldest of these three manuscripts, originating in 3 BCE (Alter, 1999:xxvi). Although the text is subject to translation issues, the LXX is the most complete and understandable version of 1 Samuel, other than the Masoretic

[59] Shectman (2009:70-71) agrees.
[60] Firth, 2013:53; Jones, 2001:199 and Bodner, 2009:1-4.

text (Jones, 2001:196). Scholars like Alter (1999: xxvi) and Jones (2001:196) go as far as to say that the LXX does provide some alternatives for verses in the Masoretic text that are unclear and confusing.

2.12 Summary

As stated in the introduction, this chapter was solely dedicated to a literary analysis of 1 Samuel 1. The various aspects of the text that were analysed were the position of the text in the Hebrew Bible, the demarcation of the pericope, the morphology, the syntax, the structure and the literary techniques. The literary analysis also included some extra-textual analysis with the focus lying primarily on the *Gattung* and *Sitz im Leben*, as well as the dating of the text.

1 Samuel is one of the books demarcated under the Deuteronomistic History and it is placed alongside the books of Judges, 2 Samuel and 1 and 2 Kings (Gertz, [2008] 2012b:352). The final form of the Masoretic text can be traced back to 1008/9 CE in Tiberias, where the manuscript originated which was later given the name *Codex Leningradensis* (Berlejung, [2008] 2012a:12-13). The *Codex Leningradensis* has since become the basis of the BHS which is regarded as the scholarly edition of the MT (Berlejung, [2008] 2012a:12-13). Although 1 Samuel 1-2 are often analysed as a unit, the study chooses to focus specifically on 1 Samuel 1, which can be demarcated as an independent pericope. The manuscript that the study uses is solely the Masoretic text, which has been translated here. This literal translation was modified slightly after consulting the text-critical notes of the BHS's critical apparatus, in particular verses 5, 23, 24 and 28 and weighing the notes with select biblical commentaries. As stated in the analysis, other contradictions between manuscripts and translations are identified in footnotes when differing translations occur in the analysis of the passage.

The complete morphological analysis revealed that six characters (other than the narrator) can be identified in the passage – Elkanah, Hannah, Peninnah, YHWH, Eli, and Samuel. Furthermore, each of these characters are the subject of at least one particular verb that is repeated. The words are analysed further in the subsequent chapters, particularly in the characterisation of Hannah and of the other characters. By this analysis, Hannah is established as the heroine or main character of 1 Samuel 1. Other prominent repetitions include the names of three physical locations where the plot unfolds – Shiloh, the sanctuary

of YHWH at Shiloh, and the family's home in Ramah. These settings are associated with specific verbs that are often used in conjunction with them. For example, the verbs זבח ('to sacrifice') and חוה ('to prostrate') are associated with Shiloh, as the purpose of Elkanah's annual pilgrimage there is to sacrifice and to prostrate himself before YHWH at the temple in an act of personal devotion. These associations are discussed in depth in Chapter 3's analysis of narrative space.

The syntactical analysis focused on the exploration of syntactical elements and the relationships that these elements have with the narration and plot of 1 Samuel 1, particularly focusing on the role of direct speech, and how these elements are reflected in genre, particularly that of the barren motif. The structural analysis takes the syntactical analysis one step further by dividing the passage into seven episodes, which are separated further into smaller scenes. There is a clear lack of consensus amongst scholars over the structure of the passage, and therefore, how the episodes and scenes should be segmented. My structure resembles that of Fokkelman's the most, given that he too applies elements of narratology to the text and divides the text accordingly, but it is largely the same as other commentaries when there is consensus on some of the scenes and episodes.

An analysis of literary techniques considered the spheres of sounds, patterns and semantics, and a number of noteworthy cases were found in the pattern and semantic levels. The passage contains many cases of parallelism, allusion, and wordplay. There are also overlaps of parallelism and chiasm in the text, particularly in verses 2-6, which have noteworthy implications for the plot. There are a few cases of allusion, which include the similarities between the Hannah/ Peninnah dynamic and the Rachel/Leah dynamic of Genesis 29-30 (Bodner, 2009:15). This allusion contrasts the husband's love of his barren wife with the chagrin of his fertile wife (Whybray, 2001:57). This dynamic and the other cases of allusion – which include the future of the Elides – is explored further in the subsequent chapters.

In terms of genre, the motif/type-scene that most relates to Hannah and her narrative, is the Barren motif and the Annunciation type-scene (Havrelock, 2008:2; Alter, 1983:120). Both genres have been most commonly applied to the narratives of female figures in the Old Testament, especially to Sarah of Genesis (Shectman, 2009:32; Ackerman, 1991:2). It is, however, the opinion of some scholars that the Barren motif is too readily applied to the female heroes of the Old Testament and can only be plausible if all the birth narratives are considered when the motif is being applied (Isola, 2015:1). While this critique is an

opportunity for further study, the motif still provides a means of comparison between 1 Samuel 1 and other narratives of the Old Testament that approach the issue of childlessness. As for the *Sitz im Leben*, scholars are divided amongst themselves as to whether 1 Samuel is representative of the prophetic history (Jones, 2001:200). For the most part, however, there is some consensus that the text was written as part of the Great Historical Opus, and that the purpose of the text was to contribute to the theological history of the Israelites (Gertz, [2008] 2012a:245).

CHAPTER 3: HANNAH'S NARRATIVE

3.1 Introduction

Narratology is a synchronic literary approach to texts that makes use of a set of tools and theories that are employed when reading and analysing literature (Berlejung, [2008] 2012b:39-41). These tools are designed to analyse the 'artistic shape of the text' or rather 'the formal and structural aspects' of narratives which include those found in the Hebrew Bible (Bar-Efrat, 1989:9-10). These aspects include – but are not limited to – narration, characterisation, time, space, plot and style (Bal, 2009:v-viii). Although each of these features can be studied in isolation, two or more aspects can be dealt with together in an analysis of a chosen text (Bal, 2009:3-9). Narratology – otherwise referred to as Narrative Criticism or New Literary Criticism – became popular in the 1970s and 1980s, making it a fairly new theoretical framework (Powell, 1990:5-6). The first scholar to call upon the need for something akin to narrative criticism was arguably Erich Auerbach,[61] but work towards this new model was only begun at the end of the 1960s and applied to the Gospels of the New Testament within the decade after that (Powell, 1990:4-6). Since then, narrative criticism has been used by scholars who focus on the texts of the Old Testament and the Hebrew Bible (Ryken, 1993:49). These scholars include Robert Alter (1981), Shimon Bar-Efrat (1989), D. M. Gunn & Danna Nowell Fewell (1993), Meir Sternberg (1996), Adele Berlin ([1994]1999), Yairah Amit (2001) and Joachim Vette (2010).

A number of scholars have applied the theories and models of narratology and new literary criticism to 1 Samuel (Long, 1993:165-181), with some of these including 1 Samuel 1. Scholars who have conducted narratological and literary readings and analyses of 1 Samuel 1 include Jan Fokkelman (1993), Peter Miscall (1986) and Serge Frolov (2004), amongst others[62] (Gilmour, 2011:2-3). Bar-Efrat (1989) takes a largely textbook approach to narrative theory in his *Narrative Art in the Bible* and uses excerpts from the books of Samuel as examples to explain certain aspects of narratology. Fokkelman (1993) and Miscall (1986) both explore elements of narratology like plot, characterisation, time and space. Miscall's (1986:11) *1 Samuel: A Literary Reading* also includes an analysis of prominent themes in 1

[61] For more information regarding the ideas and theories of Auerbach, Powell's (1990) *What is Narrative Criticism?* provides a clear and concise history of narratology.

[62] Other scholars are Shimon Bar Efrat (1989), Moshe Garsiel (1985), and Keith Bodner (2009) (Gilmour, 2011:2-3).

Samuel. Polzin's (1989:22) *Samuel and the Deuteronomist*, while primarily focused on determining whether the books of Samuel are Deuteronomistic in nature and creating a literary commentary of 1 Samuel, looks at the role of narration and genre in the narrative. While my study is not focused on narration as a singular aspect of the narrative, Miscall's (1989) *1 Samuel: A Literary Reading* provides insight into how narration can alter the meaning of the verses of 1 Samuel 1. Frolov's (2004) *The Turn of the Cycle: 1 Samuel 1-8 in Synchronic and Diachronic perspectives*, like Miscall's work (1989), uses both diachronic and synchronic methods, but he is primarily concerned with comparing the two methods and illustrating these comparisons when analysing 1 Samuel 1-8. While each of these applications are related to my study in some way, the primary focus of each of these works differs from that of the present investigation.

This study focuses on the narratological perspectives and theories of Robert Alter (1981), Mark Powell (1990), and Mieke Bal (2009), including others.[63] The application of characterisation and space explores the ways in which the text of 1 Samuel 1 portrays Hannah as a childless woman, and uncovers how Hannah's experience of childlessness or her status as childless may have had social ramifications. These social ramifications are then discussed by applying the honour/shame model of social-scientific analysis to 1 Samuel 1 in the next chapter. This chapter focuses on two aspects of narratology – characterisation and narrative space/setting which work together to create Hannah's narrative and provide the reader with different views of the text. Characterisation and setting are dealt with separately, but both analyses include a discussion of the theory that is employed and an analysis of the text in the light of the chosen theory.

3.2 Characterisation

Characters may be understood as the soul of the narrative – they 'transmit the significance of the narrative to the reader, since they usually constitute the focal point of interest' (Bar-Efrat, 1989:47; 93). They claim a role in the narrative, whether that is a large or small role. Characterisation is, therefore, the study of these characters and the parts, facets and dynamics that the narrator uses to make each character in the narrative (Walsh, 2009:23, 33-34). It studies what roles they play in the narrative, labels them as major or minor characters, and

[63] The authors listed in the text have produced some of the seminal works for narratological theory. Other theorists include Bar-Efrat (1989), Marguerat & Bourquin (1999), Ska (1990), as well as Kaiser (1995).

how characters develop in the narrative (Walsh, 2009:23, 33-34). This development relies on descriptions of the characters' physical appearance and inner personality, their actions, thoughts, speech, and their relationships with other characters in the story (Alter, 1981:116-117).

Characterisation can be explored using a variety of approaches. Seminal theorists like Vladimir Propp,[64] Seymour Chatman and Aristotle propose different ideas of how characters may be analysed, how these characters are represented, and what the purpose of a character is (Marguerat & Bourquin, 1999:58-59). Propp explores Russian Folklore and developed theories that consider character types as well as other aspects of narratives such as plot in numerous works (Dundes, 2009:xi-xvi). Seymour Chatman's (1986) article 'Characters and Narrators' focuses particularly on the analysis of characters in narratives. Aristotle's (1987) *Poetics*[65] deals with several aspects of the genre of Tragedy, which includes the analysis of characters (Marguerat & Bourquin, 1999:58-59). However, other scholars, like Powell (1990) and Marguerat & Bourquin (1999) propose that a constructivist approach can be applied, which implies that a combination of tools from different approaches for characterisation can be employed when analysing the text (Marguerat & Bourquin, 1999:58-59).

The narrator is the very first actant that a reader is introduced to and he becomes the 'agent of perception' or mouthpiece in a given narrative (Bal, 2009:18). Therefore, the reader is subject to the descriptions that are provided by the narrator as the story progresses (Bal, 2009:18; Bar-Efrat, 1989:14). This narrator, a largely omniscient character, often has no bearing on the information of the narrative which he is delivering (Bar-Efrat, 1989:14). The narrator makes use of different means of conveying this information, and Powell (2009:52-53) places these techniques into two categories – *telling* and *showing*. *Telling* relies completely on what the narrator says about the characters, whereas *showing* relies more on the speech and actions of the characters themselves[66] (Powell, 2009:52). Although *telling* is more direct and less laden with extra meaning, it is often the *showing* that reveals more about the characters as it focuses entirely on the characters and not on what the narrator proposed about the characters (Powell, 1990:52-53).

[64] Consult his Morphology of the Tale for further information regarding his character archetypes (2009, 2010:xi-xvi).
[65] See Stephen Halliwell's (1987) translation and commentary.
[66] This is a common trend in the New Testament (Powell, 1990:52-53).

In Alter's (1981:114) *The Art of Biblical Narrative*, he deals with the characterisation of characters in a chapter entitled 'Characterisation and the Art of Reticence' (1981:114). The 'Art of Reticence' clearly refers to the vagueness and lack of description that is evident in passages from the HB (Alter, 1981:114). This lack of description is what makes the application of characterisation difficult for the biblical exegete, but Alter (1981:114), amongst others, finds ways to deal with the information that the narrator gives them. Much like any story, each character serves a purpose towards the overall narrative (Walsh, 2009:23-24). Naturally, not all characters play great roles, and some distinction is needed between major and minor characters (Ska, 1990:86). Across various narratives, including those found in the HB, characters are classified according to specific criteria (Ska, 1990:86). The classification process usually focuses on one of three aspects – 'the number of characters, the intensity of their presence, or their constitutive features' (Marguerat & Bourquin, 1999:60). Bourquin & Marguerat (1999) explain that when the presence of the characters is measured, it divides each of the characters into three types – protagonists, secondary characters, and walk-ons. Protagonists are often called major characters because they have the most important roles in the narrative, given that the narrative is based on events from their lives (Marguerat & Bourquin, 1999:60). Secondary characters work as agents of the plot – they ensure that the plot moves forward and fill in possible plot holes (Marguerat & Bourquin, 1999:60). Although these characters do not feature as much as the primary characters, their role is to support the portrayal of the primary characters (Marguerat & Bourquin, 1999:60). Walk-ons are usually kept in the background, and do not offer significant information to the narrative as they appear as largely silent groups or individuals present in the background of a scene (Marguerat & Bourquin, 1999:60).

When considering the traits of primary and secondary role-players, characters are often labelled as 'flat' or 'round' as explained by the theorist Forster (1927:65-75). Flat characters often only possess one trait and remain with that single trait throughout the narrative and as a result are 'stereotypical', static and do not exhibit complexity (Bal, 2009:115). Round characters, on the other hand, have some more traits and are therefore prone to development in the narrative (Bal, 2009:115). Bal (2009:115) criticises these two demarcations, arguing that these distinctions limit characters to just what they look like and how they feel, as it focuses only on psychological criteria. Therefore, it may be prudent to find ways in which to either develop these ideas using other criteria or to combine several theories. It is important to note that role-players are not limited to individuals, but can also be representations of

particular groups, nations and the like (Powell, 1990:51). The representation of group-characters is found often in biblical narrative, especially where Israel is a collective actant (Marguerat & Bourquin, 1999:60).

Characters are developed and assessed by aspects which Bar-Efrat (1984:48; 64) divides into the two categories, 'Direct Shaping' and 'Indirect Shaping'. Direct shaping has two aspects – *outward appearance* and *inner personality* (Ska, 1990:87-89; Walsh, 2009:35-39). The former is reliant upon physical descriptions of the characters which can be used to determine a character's emotional state, amongst other things (Ska, 1990:89). These descriptions are, unfortunately, rarely used in biblical narrative, so biblical scholars are forced to focus more on the inner personality of the characters (Bar-Efrat, 1989:48). These rare statements are also short and do not reveal much about the character (Ska, 1990:88). *Inner personality* is determined by the direct statements that the narrator makes about the characters' personality traits and mental states (Bar-Efrat, 1989:53). These descriptions are also rare, but from them, readers can assess what each character is like on a human or, in some cases, a divine level (Bar-Efrat, 1989:53-54). In other words, commentary can be made about their moods, eccentricities, their emotions, and how they view other characters. Descriptions are often in the form of similes and metaphors, assertions, thoughts, intentions, and calculations and on occasion, rhetorical questions (Bar-Efrat, 1989:56). This information is made clear by the narrator, the character who is being assessed, as well as their fellow characters, but the information may also be inferred by the reader (Walsh, 2009:35). Direct shaping is, unfortunately, prone to biased reports – whether from the narrator, other characters or the character being assessed (Bar-Efrat, 1989:61). Indirect shaping, in comparison to direct shaping, is far easier to determine as it relies specifically on the speech and actions of the characters, which are external features of the character (Bar-Efrat, 1989:64). What the characters say and do are the clearest methods of determining characters' inner state because biblical narrative relies heavily on statements dealing with the actions and words of its characters (Bar-Efrat, 1989:70-75). Statements that are made by the narrator and characters are often simple and straightforward and tend to be the same in style (Bar-Efrat, 1989:67-68). Variations in style are often found in dialogue which denotes the differences in social status between the two characters who are in conversation (Bar-Efrat, 1989:67).

The theory presented above is but a guideline for understanding how characters are presented in biblical narrative. My analysis of Hannah's narrative is primarily concerned with how Hannah exhibits these criteria in the narrative, but it also considers how they are reflected by

the other characters (Elkanah, Peninnah, Eli and YHWH) in order to understand how Hannah is characterised as a childless woman.

3.2.1 Hannah the character

When 1 Samuel 1 begins, it is not clear who the narrative belongs to (Bodner, 2009:11). While the book of Samuel is named after the character Samuel, this narrative does not belong solely to him, if it belongs to him at all (Bodner, 2009:11). It is accepted, after all, that 1 Samuel 1 is Samuel's birth and dedication narrative (Gilmour, 2011:47). However, it is only by reading further that the passage produces a real hero – or heroine – who is found in Hannah (Fokkelman, 1993:4). Although the narrative is short, the reader can identify the most growth in Hannah thus designating her as a 'round' character – at least by the end of the story (Fokkelman, 1993:4; Bal, 2009:115).[67]

This section details how Hannah's characterisation evolves from verse one, working systematically through each scene of the passage, as they are laid out in the episodes that were demarcated in Chapter 2. This characterisation looks at the two sides of Hannah – the childless Hannah (as she appears in Episodes I-IV) and the mother Hannah (as she appears in Episodes V-VII) – thus creating two roles that are comparable because of the presence or absence of a child. These comparisons will assess the changes in the narrator's descriptions of her, as well as her actions and dialogue before and after Samuel is born. This method highlights how the narrator depicts Hannah as a childless woman and explores how the relationships she has or forms with the other characters create and alter these depictions.

3.2.1.2 Before Samuel's Birth: Episodes I-IV

Elkanah, Hannah's husband, is the first character that is presented by the narrator in Episode I (1:1) (Dennis, 1994:116). Several scholars agree that this is an odd choice, given that the narrative truly belongs to Hannah (Fokkelman, 1993:4). Elkanah is first introduced to the reader as a man of the town Ramathaim-Zophim (later referred to as Ramah), making him an Ephrathite (Dennis, 1994:116; Meyers, 1994:93). Elkanah's introduction is coupled with

[67] The term 'round', as explained in the theory above, is attributed to characters that undergo development in the narrative, and have many traits as opposed to 'flat' characters who play a predominantly functional role and do not show more than one or two traits (Ska, 1990:84-85).

Elkanah's genealogy (Dennis, 1994:116; Meyers, 1994:93).[68] Regardless of what would happen next, the reader almost immediately assumes that the narrative is about Elkanah, given that he is introduced first, his genealogy is included and that his wives are introduced as afterthoughts (Dennis, 1994:116). Hannah, however, is mentioned more and more in the subsequent verses and by verse 9 it is evident that Hannah is the hero (Meyers, 1994:96).

One of the very first things that the narrator reveals about Hannah is in her name. חנה means 'grace', 'gracious' or 'favour' (Bodner, 2009:12). While this may be some sign of irony given that her childlessness implies that she has not been shown grace, as the story progresses, Hannah is repeatedly shown favour and grace – first by her husband (1:5), then Eli (1:18) and lastly, YHWH (1:19) (Bodner, 2009:12, 21; Fokkelman, 1993:22, 51-52, 57). By the time the narrator reaches verse 20, it is clear that Hannah's fate has changed with the conception and birth of her son (Eslinger, 1985:82).

As mentioned above, the narrator first describes Hannah as the wife of Elkanah (1:2) (Eslinger, 1985:68-69). Up until the point of Samuel's conception, Hannah fulfils only one familial role (Eslinger, 1985:68-69). She is first and foremost a wife and she is involved with the running of the household (Marsman, 2003:47-48). Though very little is known about her life and experiences in Ramah where she lives with Elkanah and his family, one can assume that she held much responsibility (Klein, 1994:77-82; Perdue, 1997:167-171). She is, after all, Elkanah's first wife – regardless of her apparent childlessness (1:2) (Klein, 1994:77-82). Her role is coloured by the fact that she has a co-wife, Peninnah, and she has to, therefore, work alongside her in the running of the household (1:2, 6) (Frolov, 2004:80).[69] Peninnah is described by the narrator as Hannah's 'rival' (צָרָה), meaning that a certain level of competition exists between the two co-wives (Klein, 1994:82).

It is clear in Episode II that Peninnah is set up as the antagonist of the narrative (Klein, 1994:78, 92). In verse 6, the narrator refers to Peninnah as the 'rival' (צָרָה) of Hannah which implies that Peninnah makes it her goal to vex Hannah as a means of competing with Hannah for the affections of their husband, Elkanah (Klein, 1994:82). This humiliation carries on

[68] For more information on Elkanah's genealogy and how it compares to the genealogy provided in 1 Chronicles 6, see Klein's (2008) discussion in of it in *1 Samuel* (WBC).

[69] Polygynous marriage was not common during the time that the narrative takes place in, but a second wife was taken in the cases where the first wife was unable to produce an heir for the continuation of the husband's family line in the dominant culture (Perdue, 1997:10-171).

until Hannah's appetite is ruined and she no longer wants to take part in the sacrificial festivities with her family (1:6) (Auld, [2011] 2012:21). Like the 'rivals'[70] before her, Peninnah is constantly compared to the heroine who is often barren and, more importantly, the wife who is loved by the husband (Klein, 1994:77-78; Dennis, 1994: 117-118). Furthermore, the comparisons that the narrator makes is not only limited to the relationship between Hannah and Peninnah but it is implied in the relationship between Elkanah and each of his respective wives (Garsiel, 1985:35-36).

The narrator makes it clear from the beginning that these two women are not on equal footing by constantly picking at their differences (Frolov, 2004:82). These include their places on the implied hierarchy (Hannah was the first, and Peninnah was the second) (1:2), their fertility (Peninnah has children, and Hannah is childless) (1:2) and the size in portion that each of the women receive at the sacrificial meals (Peninnah receives multiple portions, but Hannah only receives one) (Frolov, 2004:82). Verses 2-6 provide a kind of anomaly with the expected pecking order of wives in a polygynous marriage – Hannah is the first wife of Elkanah, which implies that she should receive portions first and that Peninnah would naturally fall in after her (Abasili, 2015:584-858). However, due to Hannah's apparent barrenness, she has failed to provide her husband with children, and is subsequently placed after Peninnah (Abasili, 2015:584-858).

The narrator states that Elkanah loves Hannah (1:5) but neglects to say whether or not Elkanah also loves Peninnah or if he loves her less, or not at all, which only further exacerbates the existing 'asymmetry' between Hannah and Peninnah (Frolov, 2004:82-83). Regardless of the true answer to this question, the problem that the reader now faces is understanding what has motivated Peninnah's hatred of Hannah. When looking at the information at face value, Peninnah looks like a petty woman who seems to get pleasure out of lording her fertility over Hannah, which is effective because Hannah becomes too upset to eat and drink (1:7) (Klein, 1994:84). Hannah also keeps her hurt to herself and decides against retaliation of any kind (Klein, 1994:83; Dennis, 1994:122). Motives are made clearer, however, when one considers Elkanah's participation in the dynamic that exists between Hannah and Peninnah (Klein, 1994:78, 82-84). As mentioned in verse 5, Elkanah loves Hannah, but it is not clear if Peninnah knows this and believes that she is loved less or if she is loved at all (Frolov, 2004:82-83). If this is the case, and she knows or judges that Elkanah

[70] Leah of Genesis is also a rival of the Hebrew Bible (Eslinger, 1985:68-69).

loves Hannah more than her, the action she takes against Hannah is a result of jealousy and hurt rather than pure malice (Klein, 1994:78).

Peninnah, unlike Hannah, Elkanah, and Eli, is not afforded that opportunity to speak, which allows the narrator to speak on behalf of her (Polzin, 1989:20-21). This act, referred to as 'concealed reported speech', essentially strips a character of the right to provide their perspective and allows the narrator to insert his thoughts instead (Polzin, 1989:20-21). When one considers the narrator's statement that 'YHWH closed Hannah's womb' in verses 6 and 7, the question arises as to which of the characters believes the statement to be true and if it is a fact or opinion. If the statement is the opinion of the narrator, one may assume that YHWH actively closed Hannah's womb – whether that is for a valid reason or not – and that it is, therefore, a fact (Polzin, 1989:20-21). The immediate assumption would be that she committed an infraction and YHWH decided to punish her for it (Avalos, 1995:320-321, 331-332).[71] The assumption itself is not completely impossible as infertility was regarded almost exclusively as a state experienced by women, and that women were expected to provide her husband with children (Avalos, 1995:320-321; Marsman, 2003:191-192, 197, 223). If, however, the statement is an opinion, then the opinion belongs to either Peninnah or Elkanah, or to both of them (Polzin, 1989:20-21). In Peninnah's case, the statement may be something she says to Hannah in order to chastise her, whether Peninnah believes it to be true or not (Polzin, 1989:20-21). In Elkanah's case, he may believe that it is the only reason for Hannah's seeming inability to bear children as he does not experience this problem with Peninnah (Polzin, 1989:20-21). Trevor Dennis (1994:121) makes it clear that the narrator is not on Peninnah's side and that she is used as a means of harbouring favour with Hannah and only develops this role as antagonist. Furthermore, the narrator does away with Peninnah completely after verse 7, never mentioning her again (Eslinger, 1985:73). She effectively

[71] According to Baden (2011:20), the perception of infertility as an illness is controversial. Though he concludes that infertility is not necessarily a result of 'divine anger and punishment', there are still scholars that argue it is the case. See Jeremy Schipper (2007), H.F.van Rooy (1986), and Lester. K. Little (2007) for further discussion on the topic of barrenness and its relationship with curses. On the other hand, the use of curses may be disputable on the basis of hidden polemics. According to scholars Nataschia Van der Merwe & Johan Coetzee (2009), narratives, like that of Hannah's, subvert the typical narrative of the dominant culture and thus contains polemics or details that promote the stories of characters that may be regarded as 'other'. Unfortunately, more research needs to be undertaken to explore the proposed hidden polemics in 1 Samuel 1. Scholars exploring hidden polemics in the Old Testament include Yairah Amit (2000), Matthew Michael (2018), Marvin Sweeney (1997) and Magdel le Roux (2016) to name a few.

disappears under the label given to Elkanah's house, namely 'Elkanah and all of his house' (1:21) (Dennis, 1994:121; Fuchs, 2000:45-46).

Up until Episode II, Hannah is largely characterised by how the narrator presents her and how Elkanah treats her in comparison to Peninnah (Eslinger, 1985:72; Fokkelman, 1993:21-26; Klein, 1994:78). This distorted lens seems to continue as the reader is confronted with Hannah and Elkanah's relationship (Frolov, 2004:83; Bodner, 2009:16; Eslinger, 1985:75). The first time Elkanah speaks, he addresses Hannah after Peninnah has been taunting her again (1:18) (Polzin, 1989:22). Hannah has, once again, been so hurt that she does not eat or drink and it seems as though Elkanah comes to comfort her (Frolov, 1993:85). Elkanah proceeds to ask Hannah three questions in succession which she does not answer (Frolov, 2004:85; Polzin, 1989:22). At first, the rhetorical questions deal with repeating Hannah's behaviour of the last two which includes her refusal to eat or drink, but to weep profusely (1:8) (Miscall, 1986:11). At first glance one assumes that Elkanah is worried about Hannah and her health, which is probably because the narrator tells the reader that Elkanah loves Hannah (1:5) (Marsman, 2003:141; Amit, 1994:70).

The final question, however, has caused a stir amongst scholars because of the possible implications that this statement has for how the reader views Elkanah (Amit, 1994:70; Dennis, 1994:122-123). Elkanah asks Hannah if he 'is not better to [her] than ten sons' (1:8), which has caused some debate amongst scholars as to what his statement implies (Amit, 1994:70). Amit (1994:70-71) believes that there are two possible ways of interpreting Elkanah's words. The first of these is the implication that Elkanah loves Hannah more than ten sons, which may be possible considering that the narrator tells the reader that Elkanah loves Hannah (Amit, 1994:70). The second interpretation is that Elkanah loves Hannah more than the ten sons born to him by Peninnah (Amit, 1994:70). The problem with this interpretation is that the reader does not know how Elkanah feels about his and Peninnah's offspring, and if his love for Hannah means that he does not love Peninnah and, by extension, their children (Amit, 1994:70; Frolov, 2004:85). Other scholars have argued that Elkanah is trying to tell Hannah that his love for her 'is better than the bearing of ten sons', thus implying that he loves her greatly (Amit, 1994:72). Furthermore, this argument criticises Hannah as she does not respond to Elkanah's action of affection (Amit, 1992:72; Eslinger, 1985:75).

I concur with Dennis (1994:122-123), who posits that Elkanah may love his wife, but does not understand why she wants children so desperately. This is largely due to the fact that he met the societal expectations of getting married and having children by siring a line through Peninnah (Dennis, 1994:122-123; Neufeld, 2006:139).[72] Hannah, on the other hand, is only a wife – a role that has changed the dynamic between herself and Elkanah because Elkanah married another woman in order to take on the role that Hannah could not (Dennis, 1994:123; Perdue, 1997:171). From his marriage to Peninnah, Elkanah has not only fathered one child, but several (1:4) which has secured the future of his household (Dennis, 1994:122). Hannah's future is not as secure, however, as she has no sons to protect her once Elkanah dies (Dennis, 1994:122-123).[73] The statement that Elkanah makes can thus seem tactless, callous and hurtful because whatever Elkanah offers to Hannah will never truly satisfy the desire for what she wants or to fulfil the role that her culture has insisted she has (Dennis, 1994:123; Klein, 1994:79). Furthermore, Hannah's desires may not be limited to children, but to the status that comes with offspring which would, if she had it, quietened Peninnah's taunts (Dennis, 1994:122-123).

Hannah's decision to leave Elkanah temporarily in Episode III is thus a decision that Hannah had to make (Fuchs, 2000:58; Cook, 1999:34). When regarding Elkanah's words as unkind, it may seem plausible that Hannah has gone off on her own as a reaction to the way her husband has made her feel (Amit, 1994:72). Frolov (2004:84) goes as far as to say that Elkanah uses Hannah as a 'lightning rod' for his apparent frustration surrounding YHWH's refusal to give him more children. This assessment may be unfair, but because the reader does not know how many trips to Shiloh Hannah endures before taking matters into her own hands, Elkanah has, on some level, allowed his wife to be victimised (Frolov, 2004:84-85). On the other hand, if Elkanah's words were indicative of arrogance or frustration, he has erroneously believed that he can give Hannah what she wants – or something which he may regard as better (Dennis, 1994:122-123). He is fertile, but unlike YHWH, who is divine and all-powerful, he will never be able to make Hannah fertile (Dennis, 1994:122-123). Elkanah's words are packed with meaning, but Hannah's silence is no different – she, an individual,

[72] For more information of the multi-faceted role of the child in the ancient Near East, consult Kristine Garroway's (2014) *Children in the Ancient Near Eastern Household*.

[73] Amongst the many duties that children fulfil, they are also expected to look after their mothers when their fathers have died, thus ensuring the mothers' security (Perdue, 1997:170, 182).

chooses to act instead of relaying what she is feeling and verbalising her pain (Frolov, 2004:85; Amit, 1994:75-76).

One may not immediately question Hannah's silence because direct speech is rare amongst the characters of 1 Samuel 1 (Polzin, 1989:18-19). In the passage, the only characters that have the opportunity to speak are Hannah, Elkanah and Eli (Polzin, 1989:18-19). The narrator has the loudest voice and, as discussed earlier, speaks on behalf of some of the characters (Polzin, 18-20). In this case, however, silence may also be useful in understanding the relationship between Hannah and Elkanah (Dennis, 1994:122). As the narrative stands, Elkanah and Hannah's marriage seems to be marred by silence and a lack of two-sided conversation and it seems as though this silence continues to threaten their relationship. This silence, according to Dennis (1994:122), fuels Hannah's feelings of isolation, claiming that Hannah chooses to keep her hurt and pain to herself. This silence seems to reach a breaking point after Elkanah's attempts at consolation (1:8) (Dennis, 1994:122-123).

The physical description of biblical characters is just as rare as direct speech, and 1 Samuel 1 is no different (Bar-Efrat, 1989:48). Physical descriptions of Hannah are, therefore, quite limited but still hold importance due to their rarity (Bar-Efrat, 1989: 48). Until Hannah's leaving the temple in verse 19, she is marked by descriptions of her mood and by the relationship that forms between her mood and food and drink (1:6, 7, 8, 10, 15, 18) (Miscall, 1986:11). From verse 6 it is made evident that the annual pilgrimages to Shiloh are met with irritation and frustration. Polzin (1989:22) goes as far as to say that Hannah even harbours bitterness towards her co-wife, Peninnah, and her husband, Elkanah. On the surface, these emotions stem from Peninnah's teasing, Peninnah's fertility and Elkanah's failed attempts at consoling her (Polzin, 1989:22). Her emotions, in turn, affect the way she interacts with food and drink, particularly in verses 7 to 9 (Miscall, 1986:11). In 7 seven Hannah does not eat or drink as a result of her vexation, but in verse 8 and 9, Hannah is first confronted about her refusal to eat, but eats in the subsequent verse, which is possibly caused by Elkanah's intervention (Miscall, 1986:11).

Hannah's sad state continues into the next scene at the temple of Shiloh, where the narrator describes her as מָרַת נָפֶשׁ ('bitter of soul') (Bodner, 2009:18) and points out that she is crying as she utters her silent prayer (Polzin, 1989:20). This state worsens as Eli mistakenly accuses Hannah of being drunk (1:14) (Bodner, 2009:19-20). After Hannah points out Eli's mistake and he blesses her, the narrator points out that her emotional state has changed from

despairingly sad to positive[74] (1:18) (Bodner, 2009:19-21). The change in Hannah's original characterisation begins to change when she chooses to go to the temple (Fokkelman, 1993:35, 55) and becomes evident in her choice to speak (1:11) (Fuchs, 2000:58; Bodner, 2009:18). Though she is present throughout the narrative, she only begins to speak in verse 11, when she begins to recite her vow to YHWH (Fuchs, 2000:58). What makes this scene even more pertinent is that she recites her speech without audible sound leaving her lips, but her subsequent confrontation with Eli is characterised by her vehement defence and her use of audible words (Polzin, 1989:20).

Hannah's vow (1:11) is completely relayed in direct speech, and it is entirely posed as a one-sided conversation that she has with YHWH (Bodner, 2009:18). When Hannah breaks her silence, she chooses to begin to pray and vow to YHWH – whom she calls 'YHWH of Hosts' (לַיהוָה צְבָאוֹת) as he is the God whom she believes can help her (Baden, 2011:19; Bodner, 2011:18). Bodner (2009:18) claims that Hannah is the first to use this 'unrivalled epithet' in an address of YHWH and as a result highlights the climax that was built by her silence (Bodner, 2009:18). Hannah's choice of words also plays another role (Klein, 2008:8). By referring to YHWH as 'YHWH of Hosts' and herself as his 'handmaiden' (אֶת־אֲמָתְךָ), Hannah immediately lowers herself, thus indicating her fear and reverence of him (Bodner, 2009:18; Klein, 2008:8).

YHWH, on the other hand, remains mum throughout the passage, only being attributed to specific actions and does not provide his own perspective (Frolov, 2004:87). The first action attributed to YHWH in the passage may be regarded as somewhat controversial (Polzin, 1989:20-21). As discussed earlier, the narrator says that YHWH closed Hannah's womb, but it is unclear whether or not the reader can take this at face value (1:5-6) (Baden, 2011:20). Due to the lack of information about why Hannah has been unsuccessful at bearing children, readers do not know if Hannah actually did something to warrant her inability to bear (Baden, 2011:20). One may presume that Hannah did something to cause her apparent barren state or this reasoning could merely be the only plausible solution that her family or the narrator could come up with as to explain why she was childless (Polzin, 1989:20-21). Regardless of the reasons, Hannah finds herself at the doors of the sanctuary entreating YHWH in order to

[74] 'So the woman went *on* her way, and she ate and her sad face was no longer' (Bodner, 2009:19-21) (וַתֵּלֶךְ הָאִשָּׁה לְדַרְכָּהּ וַתֹּאכַל וּפָנֶיהָ לֹא־הָיוּ־לָהּ עוֹד) (1 Sam. 1:18).

reverse her fate (1:9-10) (Bodner, 2009:17). This action is ironic since her apparent inability to bear children may have been caused by the very deity she is approaching to reverse it (Eslinger, 1985:77).

Hannah undertakes the attempt for intervention alone, and it becomes clear that she is acting out of desperation (Fuchs, 2000:58; Bodner, 2009:17). The reader may believe that a number of years have passed before she actively goes to YHWH, believing that this would be her only chance to bear a child and that YHWH would be the only one with the ability to open her womb once more (Fuchs, 2000:58; Baden, 2011:19). Feminist scholars have hailed Hannah's decision to go to the temple as an act of agency and resolve on Hannah's part (Fuchs, 2000:8). What bolsters this call of agency is that Hannah does not even seek out the high priest, Eli, or one of his two sons, indicating that she goes directly to the one whom she believes is the source of power (Fuchs, 2000:58). If the reader is familiar with biblical narratives that concern themselves with barren women, some hope that the reader holds for Hannah's situation is validated (Gilmour, 2011:48). Sarah, Rebekah, Rachel and Samson's mother were all regarded as barren, and they all bore a child or children eventually because YHWH intervened (Gilmour, 2011:48). YHWH is, after all, the one who determines fertility and the one who is sought after for this purpose (Baden, 2011:16-19).

Hannah's request for a son places her amongst those who have also been barren and have been given children by YHWH's aid (Fuchs, 2000:44). The barren motif, otherwise known as the annunciation type-scene, requires of a barren woman to appeal to a deity who will intervene and allow her to become a mother, and her child – a son – will become a figure of importance (Fuchs, 2000:58; Bodner, 2009:18). What sets Hannah's appeal apart from her predecessors is that her appeal is in the form of a vow, which in this case looks like a bargain or contract (Evans, 1983:28). Hannah's vow uses conditional statements that provide a two-part contract – if YHWH gives Hannah a son, she will dedicate her son to the very temple she is standing in front of (Frolov, 2004:58; Bodner, 2009:18). Furthermore, Hannah promises that Samuel's head would remain unshaven, thus mimicking, to some extent, the Nazirite vow from Numbers 6 (Moulton 211:3-4; Fokkelman, 1993:39).

The idea that Hannah, a woman who has endured years of mocking as a result of being childless would be willing to 'loan' her child from YHWH only to return him is hard to understand (Fokkelman, 1993:38). Naomi Steinberg's *The World of the Child in the Hebrew Bible* (2013:102) argues that Hannah treats Samuel as a mere 'bargaining chip' so that she

can get what she wants from YHWH.[75] Her argument, however, only considers the harm that this action may have caused Samuel but seems to ignore that Hannah does not exactly win in this situation either (Steinberg, 2013:102). Though she would gain the status that comes with proven fertility, she would be giving her only proof of that fertility back to YHWH, and she could be opening herself up to further humiliation by Peninnah (Fokkelman, 1993:55). Furthermore, it would be prudent to consider the role that YHWH also plays in Hannah's choice (Fokkelman, 1993:38; Frolov, 2004:87). If YHWH was the one that closed Hannah's womb and she had nothing else to offer him, she would have had to find the most valuable possession she had (Fokkelman, 1993:38). In this case, her only option would be to give up her son to YHWH (Fokkelman, 1993:38).

Episode IV begins in verse 12 after Hannah has continued to pray in her inaudible way and Eli, the high priest, mistakes her for a drunken trouble-maker (1:10, 13) (Polzin, 1989:20; Auld, [2011] 2012:21). When focusing only on what is revealed by the passage, it is evident that the narrator reveals very little about Eli (Frolov, 2004:86). Frolov (2004:86) even argues that it is odd that Hannah finds Eli at the temple when one expects to see his sons Hophni and Phinehas because they are so obscurely included at the beginning of the passage (1:3). The reader only gets more information about Eli in verses 9 and verses 12 to 18, where he engages in a conversation with Hannah (Polzin, 1989:18-20). Eli is the third character to be given a voice in the passage and, like Elkanah, he only speaks twice (Polzin, 1989: 18-20). The first time when Hannah and Eli meet is in front of the temple, where Hannah has been praying to YHWH and Eli has been observing her for some time (1:9, 13) (Polzin, 1989:20). Though the reader is aware of his presence at the temple as he was said to be sitting at the temple doors, Hannah seems to be so 'bitter of soul' that she does not take any notice of him and continues to speak her silent prayers to YHWH (1:9-11) (Auld, [2011] 2012:22). Eli first speaks to Hannah after she has said her vow to YHWH, and vocalises the opinion he has formed of her (Auld, [2011] 2012:22). Eli mistakenly judges Hannah to be drunk after watching her lips move rapidly, but not allowing her words to be vocalised (Miscall, 1987:13; Eslinger, 1985:78). Eli chooses to confront her about his assumed thoughts of her (Eslinger, 1985:78-79). Eli is harsh, but his judgement is not completely unfounded – there could have been some drinking involved in the sacrificial rites and pilgrimages, and he may have been

[75] The argument that Steinberg (2013:104) makes is compelling, but she also admits that Samuel's perspective is missing, so it is unclear how Hannah's vow affected him on a personal level.

concerned about the damage that could have ensued as a result of drunken behaviour (Auld, [2011] 2012:31). Furthermore, Eli does not know the content of Hannah's vow to YHWH because he could not hear the words that she spoke to YHWH and he does not know the extraneous circumstances that led Hannah to the temple (Miscall, 1987:13; Avalos, 1995:333). That being said, Eli chooses to confront her before trying to understand her side and if she is, in fact, a drunkard as he suspects (Klein, 1994:90-91). Like Elkanah's unintentional distancing, Eli also sets himself apart from Hannah and marginalises her once more (Klein, 1994:90-91).

Hannah's defence comes swiftly after Eli's 'highly judgemental' (Eslinger, 1985:79) accusation and it includes some evidence of irony. The irony lies in Eli's accusation of drunkenness when Elkanah was concerned that she was not eating and drinking enough (Eslinger, 1985:79). The irony continues as Hannah tells Eli that she has been 'pour[ing] out [her] soul' (וָאֶשְׁפֹּךְ אֶת־נַפְשִׁי) instead of drinking 'strong wine and strong drink' (1:15) (Eslinger, 1985:79). She ends her defence with a desperate plea to not be 'taken for a daughter of Belial' or 'a worthless woman' (בַּת־בְּלִיָּעַל) (1:14) (Fokkelman, 1993:44; Eslinger, 1985:91-92). Hannah's words are noteworthy as the same reference is made about Eli's sons, Hophni and Phinehas, when they are called 'sons of Belial' or 'worthlessness men' in 1 Samuel 2:12 (Garsiel, 1985:36-37). The critique of the Elides continues as Eli, a man called to be intermediary between YHWH and the people, fails to do what he has been expected to do (Frolov, 2004:88). By making a rash judgement, he has not considered Hannah's background and has acted once again on a lack of information (Fokkelman, 1993:52). Frolov (2004:89) includes that even after Hannah defends herself to Eli, he may still have believed that she was drunk, and so sends her from the temple by blessing her. Regardless of Eli's motives, he validates her vow and offers no apology for the inaccurate judgement he made of her (Eslinger, 1985:81). It is noteworthy that he should choose to authorise a vow when he does not know what Hannah asked for, nor the consequences of such a vow (Eslinger, 1985:80-81). It becomes especially important to the reader when the content of the vow is what will ensure a change in the priesthood at Shiloh (Eslinger, 1985:81). Eli's short-sightedness has authorised the birth of his and his sons' eventual replacement, Samuel (Fokkelman, 1993:40-41).

Hannah, unaware of Eli's change of fortunes, is now consumed with her own as she exclaims that she, Eli's 'handmaiden', has 'found grace in [his] eyes' (1:18) (Bodner, 2009:21).[76] She then makes her way back to Elkanah and the pilgrimage (Fokkelman, 1993:52). She is no longer the grieving childless woman, and she returns to Elkanah and his family, choosing to take part in the final sacrifice before returning home to Ramah (Fokkelman, 1993:52). Hannah is only thankful that Eli has blessed her vow, and it seems as though she is sure that YHWH will choose to help her (Fokkelman, 1993:52). Once again, her mood has affected her appetite as it did in verses 6 and 9, but this time she eats because she is no longer sad and trying to please her husband (Fokkelman, 1993:52). Hannah, Elkanah and the family return to Shiloh in verse 19, and Hannah and Elkanah have intercourse once they are in Ramah (Eslinger, 1985:80-81). This is the first time that intercourse is mentioned in the passage, and it is also the first time that specifically refers to both parties when in the past they have only been referred to as Hannah's 'husband', or Elkanah's 'wife' (Fokkelman, 2004:53). Hannah's fate continues to change as YHWH remembers Hannah's vow and allows her to conceive a child (Eslinger, 1985:80-81). For some reason, YHWH has decided to give Hannah the son she asked for – even if that means she will have to give the child up to him once more (Fokkelman, 1993:38).

Hannah's characterisation seems to have changed greatly up until this point (Fokkelman, 1993:4). When the narrator introduces Hannah, she is a character on the side-lines, but as the narrative progresses, the narrator focuses on her more and more (Dennis, 1994:116; Fokkelman, 1993:4). As mentioned earlier, she is first characterised by the differences that are exhibited by herself and Peninnah and how these differences are exacerbated by the isolation and emotional turmoil she experiences at the hands of Peninnah as well as Elkanah (Klein, 1994:78; Frolov, 2004:84-85). However, it is from this frustration that Hannah gains a desire for change and thus decides to change her fate with a vow that she makes to YHWH (Fokkelman, 1993:55). Her relationship with YHWH seems to be one of trust as she believes he will be the only one to help her (Fokkelman, 1993:52). The confidence she may gain from her interaction at the temple is not altered by Eli and his judgement of her (Fokkelman, 1993:51-52). In fact, her exchange with Eli encourages her new-found confidence and she returns to Elkanah a changed woman (Fokkelman, 1993:51-52). What happens after the scene

[76] As discussed above, Hannah has made a reference to her own name – whether she is aware of this or not (Bodner, 2009:21). This is brought on by something akin to a figura etymologica or wordplay, which is evidenced by the use of the root חֵן ("grace"), which is the same root as her name (Bodner, 2009:21).

at the temple seems to be a progression of this confidence and not by the fact that she may become a mother (Fokkelman, 1993:55).

3.2.1.3 After Samuel's Birth: Episodes V-VII

Episode V marks a change in the household of Elkanah and the life of Hannah (Eslinger, 1985:82). Samuel is born a short time after the events of verse 19 and this event officially solidifies Hannah's role as a mother (Eslinger, 1985:82) and implies she has received the social status that comes with this role (Perdue, 1997:170). Now that Hannah has taken on this new role as mother, some consequence follows as a result. The first of these is that Peninnah is no longer a factor in Hannah's narrative (Frolov, 2004:81). The last time the narrator mentions Peninnah is in verse 7, and he does not make any more reference to her as a singular character because she has fallen under the group character of Elkanah's family/house (וְכָל־בֵּיתוֹ; 'and all of his house') (Frolov, 2004:81; Fokkelman, 1993:59; Eslinger, 1985:84). One can, therefore, assume that Peninnah will no longer be able to vex Hannah because Hannah's womb is no longer 'closed' (Fokkelman, 1993:55). Unlike Leah of Genesis 29-30, the narrator does not give Peninnah a chance for a reprieve, so no one knows how the birth of Samuel affected her role as wife and mother and if her relationship with Hannah was altered as a result (Fokkelman, 1993:22-23; Dennis, 1994:121). The lack of the rival figure in the newly fertile wife's tale may be seen as positive because Penninah's teasing may have ceased due to Hannah's new-found status (Miscall, 1986:11). Hannah can, therefore, no longer be characterised as Elkanah's childless and displaced wife (Fokkelman, 1993:55).

Another consequence is that there are new developments in the relationship between Elkanah and Hannah which feature first in Episodes V and VI (Bodner, 2009:22; Auld, 2011:32; Frolov, 2004:93). Once Hannah leaves the temple, she has a new-found independence and agency, which only increases once her child is born (Fokkelman, 1993:55). Hannah takes on a rather masculine role, as evidenced by Hannah's naming of Samuel and staying at home, alone, in order to wean Samuel. The significance of naming her son lies in the fact that this was traditionally attributed to the father, especially when the child was the first-born son (Fokkelman, 1993:56; Evans, 1983:29). Hannah's choice to stay behind in Ramah to wean Samuel seems to be geared at purely practical reasons, given that there would be no one else to wean the child at the temple (Frolov, 2004:93; Bodner, 2009:23). The issue, however, does not lie with the act of weaning, but how she informs Elkanah about her decision instead of asking permission to delay the trip (Frolov, 2004:93). The use of direct speech is noteworthy

here as it is comparable to the silence she was known for before she went to the temple (Polzin, 1989:18-19; Dennis, 1994:122-123). Elkanah replies as though he has shrunken slightly as he does not rebuke her, but he reacts clinically at the prospect of his wife deciding to remain in Ramah (Bodner, 2009:24; Fokkelman, 1993:62-63).[77] Hannah's decision, after all, shows her 'initiative in saying no' (Fokkelman, 1993:66). Elkanah does not directly oppose her decision to stay, saying that she must do what she thinks is best and that 'YHWH will establish [her] word', which may be taken as an approval of her decision (Ackroyd, 1971:27). Other scholars, however, point out that Elkanah's statement causes confusion, as it may also be a statement that does not only refer to the current events of the narrative, but of events that are to occur (Bodner, 2009:24). Elkanah's words, however, do not necessarily affect the current events of the narrative, as Hannah remains in Ramah and weans Samuel anyway (Bodner, 2009:24).

In Episode VII, once Samuel is weaned, Hannah goes up to Shiloh and joins her husband and his family (Eslinger, 1985:88). This movement is the second time that the verb עלה ('to go up') is attributed largely to Hannah, the first time occurring when Hannah goes up to the sanctuary (1:7, 22, 24) (Eslinger, 1985:88; Auld, [2011] 2012:24). Hannah's trip to Shiloh is not her last action, however, as she still needs to give up Samuel to YHWH at the sanctuary in order to complete the agreement that she entered into with YHWH (1:25) (Eslinger, 1985:88). Once she is in Shiloh, the act of sacrifice and going to the temple is a communal effort as she does not go alone, but with some unspecified other people, who could be Elkanah and the young Samuel (Bodner, 2009:24; Eslinger, 90-91). Once again, these events parallel those of the first verses where Hannah did not take part and was isolated from the rest of the household (Dennis, 1994:120). In these later verses, Hannah plays a more active role in the sacrifices and unlike verse 9 when she goes to the temple alone, she is accompanied by another, who is presumed to be Elkanah (Alter, 1999:4, 8).

Once Hannah is at the temple, she explains herself to Eli, who remains silent (Fokkelman, 1993:68). Hannah's confidence reaches a climax as she relates the events of her story to Eli, emphasising what YHWH did for her, and what she is doing for her son (Fokkelman, 1993:68). This confidence is illustrated by the repeated 1s verbal forms – הִתְפַּלָּלְתִּי ('I

[77] Auld ([2011] 2012:33) discusses the Septuagint and Qumran versions of 1 Samuel 1 and explains that Elkanah's motives are somewhat clearer and says that Elkanah may be feeling that he is losing control of Hannah'.

prayed'), שָׁאַלְתִּי ('I asked'), and הִשְׁאִלְתִּהוּ ('I caused *for* him to be sought') (1:26-28) (Fokkelman, 1993:68). Although Hannah's speech borders on self-praise, she remains humble by using the same epithet of verse 15, namely, אֲדֹנִי ('my lord') (Eslinger, 1985:90). Hannah reminds Eli that it was she who stood at the temple weeping and crying before YHWH and that he gave her what she asked for (Eslinger, 1985:90). She goes on to tell him that Samuel will be living a consecrated life and that he will be in YHWH's service for the rest of his life (1:28) (Fokkelman, 1993:69). This speech is largely characterised by her gratitude towards YHWH for his gift or, more fitting, his willingness to loan Samuel to her (Fokkelman, 1993:70). Though some may argue that Hannah harbours some bitterness, she gives over her child willingly and thus illustrates her faithfulness to YHWH and to the vow that she made (Eslinger, 1985:92).

3.2.1.4 Summary of 'Characterising Hannah'

As discussed above, Hannah's characterisation changes and develops in stages. In the beginning, Hannah has the perfect makings of a background character as she is voiceless and is only mentioned as Elkanah's wife (Frolov, 2004:85; Amit, 1994:75-76). For the first two episodes, Hannah is marred by her childlessness, and she seems pitiful and isolated as a result of her tumultuous relationships with Peninnah and Elkanah (Müllner, 2012:142; Garsiel, 1985:35-36). Hannah's character development begins slowly, but it accelerates after she decides to go to the temple in verse 9 (Fokkelman, 1993:55; Dennis, 1994:122-123). Once Hannah is at the temple, she begins to speak fervently and persistently to YHWH, asking him to grant her a son (1:10-12) (Fuchs, 2000:58; Bodner, 2009:17). While continuing to pray even after she has made her vow, Eli watches her and assumes that she is drunk (Eslinger, 1985:80). Eli's misjudgement of her seems almost unnecessary, but for the fact that the conversation between himself and Hannah reveals some allusion to the future (Eslinger, 1985:80).

Hannah's sadness disappears as she leaves the temple and returns to Elkanah (1:18), as her faith in YHWH seems to be validated by Eli's blessing (Eslinger, 1985:80; Fokkelman, 1993:55). Once Samuel is born, her confidence increases, which is evidenced by the changes exhibited in her marriage with Elkanah (Fokkelman, 1993:55-56; Evans, 1983:29). Verse 23 is the first sign of a two-sided conversation between the couple which previously only had a conversation consisting of Elkanah speaking to Hannah (Auld, [2011] 2012:23). As the narrative draws to a close, Hannah's development does not stop, but rather crescendos. One

can, therefore, conclude that Hannah's change did not come by becoming a mother, but by her action in seeking out YHWH. Furthermore, Hannah's childlessness is characterised by the consequences it had on her relationships. Due to Hannah's apparent inability to bear children, Elkanah had to marry Peninnah (Dennis, 1994:123; Perdue, 1997:171). Elkanah treated his wives differently as a result, thereby causing Hannah to feel the pressure of not having children, and Peninnah to feel unloved and jealous of her co-wife (Frolov, 2004:82-83, 85). Peninnah decides, therefore, to punish Hannah for the love that Elkanah does not show her (Klein, 1994:78). Peninnah's teasing presumedly carries on for years before Elkanah intervenes and Hannah becomes driven to get the child she wants and to stop Peninnah's teasing (Frolov, 2004:85; Amit, 1994:75-76). When Hannah does bear a child, however, it does not appear as a mere *Wendung* from her previously characterisation as a silent person (Fokkelman, 1993:55). Rather, it is an event that seems to only bolster her confidence (Fokkelman, 1993:55).

As for the other characters, it is unclear if their characterisation changes after Samuel is born, or if it changes at all. As Hannah's presence pervades the narrative, the secondary characters develop less and less. This lack of development is apparent in Peninnah's character as she only features in the first and second episodes of the narrative before disappearing entirely (Dennis, 1994:121; Auld, 2012:21-24). This means that she is always regarded as Hannah's rival and cannot be regarded as anything other than that (Dennis, 1994:121). Elkanah too shows little change as his role seems to be of little concern to Hannah or Samuel, and this does not change before or after Samuel is born (Müllner, 2012:141-142). Much like his short introduction in Episode 1, Eli is a silent figure in Episode VII, where he features for the last time in the passage (Auld, [2011] 2012:21-24; Bodner, 2009:24-25). It is only fitting to conclude that while these secondary characters remain integral to Hannah's narrative, it is still Hannah's narrative, and thus she undergoes the greatest visible change (Fokkelman, 1993:2). This seems fitting as Hannah's journey to motherhood is a largely solo venture, which means that because she is the one that is affected most by her childlessness, she would be changed the most once her state of childlessness changes.

3.3 Narrative Space and Setting

Narrative Space serves two purposes – namely to provide context to the actions of the characters, and to provide 'metaphorical value' (Marguerat & Bourquin, 1999:77-79) to the narrative. The context that space provides can be exhibited in time, place, and the manner in

which actions are taken, whereas the metaphorical value that space can exhibit forms 'part of the symbolic understanding of action' (Marguerat & Bourquin, 1999:77). This understanding lies in the associations that both character and reader make of these spaces (Bal, 2009:220).

Every biblical narrative is based on context as it is set up within time, place and a social setting (Marguerat & Bourquin, 1999:77). These three elements make up what is referred to as setting, or what Powell (1990:69) explains as the stage of a play. Every stage is made up of elements – a backdrop, various structures, and props – which aid the portrayal or transmission of a narrative. These elements work together to create the context in which each of a characters' actions is portrayed. Marguerat and Bourquin (1999:77) explain that setting is the 'where, when and how [an] action takes place' (Marguerat & Bourquin, 1999:77). Bal (2009:134) argues somewhat differently, explaining that 'space' is a concept that can be understood as something that is between focalisation and place. In other words, space is context-specific and can also be categorised by the use of elements (Bal, 2009:134).

The difference between "space" and "setting" comes down to theory, application and the scholar who employs these concepts.[78] I use the term "narrative space" because the term "setting" is too static and does not necessarily consider the associations or emotional ties that actants have with particular places or situations, which I believe help make up "space" (Abrams & Harpham, [2015] 2012:363).[79] This space also considers the interaction of three elements, which are story, text and narration (Prinsloo, 2013:5; Genette, 1980:25-27). This implies that narrative space considers the narrator's space – or the narrator's perspective (Prinsloo, 2013:7) and the narrated space – the world in which the narrative takes place (van der Bergh, 2013:216) or, rather, the world that the reader creates (Prinsloo, 2013:7)[80]. Unfortunately, the term "space" can be difficult to define, as it is subject to the assumptions

[78] "Setting" and "space" were used almost interchangeably by narratology and narrative criticism scholars of the 20th Century, including Bar-Efrat (1984) and Alter (1981).

[79] Critical Spatiality explores how space in its various forms and types are represented in the texts of the Bible. It 'understands different aspects of space as human constructs' (Schäder, 2013:70), and assesses the sociology or social elements of the spaces that are reproduced by society (Schäder, 2013:70). Like social-scientific criticism, it is the combination of the work and theory of multiple spatial theorists which include, but are not limited to, Henri Lefebvre, Edward W. Soja, Yi-Fu Tuan, B. Janowski and Mieke Bal (Prinsloo, 2013:5-12). While there is great merit in the application of critical spatiality, it has received much criticism. These criticisms lie predominantly in the application of Soja, (Camp, 2002:66-68), but there is also concern about the use of multiple theories which may not be compatible, and that provides difficulties, particularly with classifications of space (Maier, 2008:103-123). It is for these reasons that I choose to focus solely on narrative space instead of applying various spatial theories.

[80] Narrated space forms a part of the analysis of the social setting or social world of the text.

and purposes of a given theory, and the purpose behind its application (Agnew, 2011:316). The term "narrative space" acknowledges that space is an element of the narrative and is thus subject to the statements that the narrator makes about it (Prinsloo, 2013:5-7). Therefore, my analysis is an exploration of how narrative space is represented in the text and by the narrator.

Although setting can be analysed as a single aspect of a narrative, characters can also become part of the setting and sometimes form part of the background of a scene (Marguerat & Bourquin, 1999:77). The way in which characters and setting are distinguished is in the use of parts of speech as characters are identified by the use of nouns, described by adjectives and their actions are evident by the use of verbs (Marguerat & Bourquin, 1999:77). Setting, on the other hand, is reliant upon the use of nouns and adverbs (Marguerat & Bourquin, 1999:77). Powell (1990:69) highlights that a major difference between characters and setting is that characters are afforded a point of view, whereas setting is often static and described plainly – even in the cases where a setting is personified in some way by the addition of adjectives. The similarities between a character and the circumstances that accompany him or her include that they can become more than just their descriptions, and they are subject to the views and opinions of the narrator who creates them (Powell, 1990:69).

Three major types of setting are explored in a narrative – Geographical, Temporal, and Social (Powell, 1990:70). Altogether, these three settings form the context in which the narrative takes place (Powell, 1990:70). While these three types of setting are analysed in the narrative, it is important to take cognisance of the fact that setting – in its various forms – has both factual as well as metaphorical value (Marguerat & Bourquin, 1999:79). This metaphorical value lies in the associations that are made about places which depend on commonly held assumptions. For example, if someone goes to a wedding, an outsider can assume that the guest is happy because weddings are commonly accepted to be events of great joy. Bal (2009:220) explains that while places are described objectively, they are also subject to the ideas and memories of the characters. These memories are a result of the actions, thoughts and emotions that occur within a given place and the consequences that each of these things has on the actants (Marguerat & Bourquin, 1999:79). Therefore, space is more than just the physical descriptions of the narrator, but how space and actant interact with one another.

Geographical setting refers to the physical places in which characters find themselves and in which the actions take place (Marguerat & Bourquin, 1999:80). These places include the items, props, and objects that a character uses to further his or her actions (Powell, 1990:70-

71). Novels generally opt for elaborate descriptions of the geographical setting which allows the narrator to recreate the locales in which the characters act out the story (Bal, 2009:133-136). These descriptions include the buildings, towns and cities, and the lands in which these various places are found. In the biblical narrative, however, lengthy descriptions are rare, and if extra information about a locale is mentioned, it is because it contributes to the overall plot of the narrative (Powell, 1990:71). That includes any extra props that a character may use in a scene, as well as the inclusion of scenery and the depictions that accompany them (Powell, 1990:70-71). The inclusion of objects as well as descriptions of places are thus markers of metaphorical elements of space and place – in other words, they are items that contribute to the overall experience of the characters in a particular scene (Bal, 2009:138). It is also important to note that the inclusion of objects and the meaning that accompanies their existence in the narrative may be context-specific and thus relies on the discretion of the reader to determine what these objects signify (Powell, 1990:70). Geographical settings – whether they are cities, villages, buildings and the like – are usually identified by the narrator's use of nouns and adverbs (Marguerat & Bourquin, 1999:77).

Places in the biblical narrative range from the geo-political space, topography and architectural structures like temples, homes and marketplaces (Marguerat & Bourquin, 1999:80). Bar-Efrat (1984:185) states that most places used in biblical narrative are found in larger regions and occur in different countries. This occurs throughout narratives that are associated with large movements from one place to another, as illustrated by the actions of characters (Bar-Efrat, 1989:184-185). Due to the lack of descriptions, geographical settings may be regarded as 'static and unchanging' even though narrative time or internal time carries on (Marguerat & Bourquin, 1999:79). The significance of a place within a narrative, however, is dependent on the characters in the narrative as well as the reader. In some cases, geographical settings can be compared, and juxtaposed in order to generate particular reactions and shape the perceptions of a space (Bal, 2009:139).

While geographical setting deals with questions of location, temporal setting deals with the actions of each of the characters and the timing of these actions (Marguerat & Bourquin, 1999:79). Temporal setting relies on the internal time of the story or the chronology of the characters' actions as the narrative carries on (Marguerat & Bourquin, 1999:79). Descriptions of timing allow the reader to assess when actions are performed and how long the actions last and to determine the internal time of the narrative (Bal, 2009:18; Bar-Efrat, 1989:14). Like the geographical setting, the narrator does not always mention the various

aspects of temporal setting, but deviations are regarded as important (Powell, 1990:73). Bal (2009:143) states that the use of repetition is quite common in the temporal setting in order to establish particular elements in the scene as static and also highlight any change that does occur.

Powell (1990:72) marks two types of temporal setting – Chronological and Typological. Chronological temporal setting is divided into two classifications – locative and durative (Powell, 1990:72-73). The former marks when actions happen, which include events that occur in a particular year, on a specific date or at a designated time (Powell, 1990:72-73). For example, Hannah's narrative in 1 Samuel 1 takes place in the time of the Judges, the last period before the monarchy (Firth, 2013:21; Bodner, 2009:13). When the chronological setting is durative, it deals with the time lapse of the action or how long the action has taken place. For example, the narrator suggests that Peninnah taunts Hannah for the duration of the family's pilgrimage in Shiloh (1:7) (Frolov, 2004:85; Auld, 2012:21). Typological temporal setting, unlike chronological temporal setting, deals with the 'kind of time within which an action transpires' (Powell, 1990:73). This 'kind of time' refers to what time of the day or year an action has transpired (Powell, 1990:73). For example, in verse 19, Elkanah and the family 'rose in the morning and did obeisance before YHWH' before returning to Ramah (1:19) (Auld, [2011] 2012:23).

Similarly, the social setting also deals with time or, rather, 'the times' and the social aspects that accompany it. Social setting refers to the context in which the narrative is set. This context considers the political, historical, economic, cultural, and social circumstances that exist in the world of the narrative and its narrator (Powell, 1990:74). These considerations include the institutions, norms and class structures of this context (Powell, 1990:74). The analysis of the social setting is a great part of the theory and tools of historical-criticism, a theoretical framework that is amongst the diachronic approaches to texts (Berlejung, [2008] 2012a:33-39). Narratology, however, does take on some of these tools and uses them in a related light (Marguerat & Bourquin, 1999:82). In this context, it is accepted that the narrator and thus the narrative itself are products of a specific time, place and circumstance and thus require that the reader has or acquires some knowledge and understanding of the times in which the narrative is set (Powell, 1990:74).[81] Unlike the aims of historical criticism, I focus

[81] The narrator is included as it is his telling of the story that recreates his world – or his view of the world – for the reader.

on the social world of the narrator and the characters in the narrative and this investigation is, therefore, not an attempt at providing social commentary on the world of the author or authors or of recreating their social context (Powell, 1990:74).

3.3.1 Hannah in Narrative Space

The analysis of setting and narrative space in the context of 1 Samuel 1 is relatively simple but can be difficult to undertake as biblical narrative reveals little information about the spaces in which narrative takes place, much like the descriptions of characters (Bar-Efrat, 1989:48). The purpose of this part of the chapter is, therefore, to determine the extent to which space is represented in this narrative, and whether or not it contributes to Hannah and her experience of childlessness. Furthermore, this analysis looks at the interactions that Hannah has with the spaces of the narrative and how the spaces have been characterised by that as a result. In other words, the analysis will be asking how the spaces are affected by Hannah and her relationships, and how the spaces affect Hannah and her relationships and if her childlessness is a factor of this.

The three geographical locales[82] that Hannah's story takes place in are Ramah, Shiloh and the Sanctuary of YHWH[83] (1:1, 3, 9) (Bodner, 2009:11, 13, 17). Ramah – also referred to as Ramathaim-Zophim is the birth-place and home of Elkanah and Hannah and it features in verse 1, and from verses 20 to 24 (Fokkelman, 1993:53-54; Bodner, 2009:11, 22-24). Elkanah and his family travel to the town of Shiloh from verses 3 to 8 as part of an annual pilgrimage where he sacrifices to YHWH (Bodner, 2009:11).[84] This town is the one where the major part of the story takes place, and it features from verses 3 to 8 and in verses 19 and 24 (Bodner, 2009:13-17, 22, 24). The sanctuary or temple of YHWH is located within Shiloh, which at this point, is the home of the Elides[85] who hold positions of influence there (Bodner, 2009;17). Eli is the current priest of Shiloh, and his sons serve in positions below him,

[82] More information about these locations is dealt with in the analysis of the passage, while this paragraph functions as an introduction to the story and to how the analysis is set up.

[83] The sanctuary is referred to as the Temple of YHWH (הֵיכַל יְהוָה) as well as the House of YHWH (בֵּית יְהוָה) in the passage (Koester, 1989:12). The complication of these names is discussed in the section 'At the Sanctuary'.

[84] For more information on the role and nature of sacrifices, consult Gary Anderson's (1996) essay, 'Sacrifices and Offering in Ancient Israel: An Introduction'.

[85] The Elides is a term which refers to the collective unit of Eli and his sons, Hophni and Phinehas (Jones, 2001:202).

although they are, at this point, his successors (Frolov, 2004:81). The scenes that take place in the sanctuary appears in verses 9 to 19 and in verses 25 to 28 (Bodner, 2009:17-22, 24-25).

The analysis is divided into three parts. The first of these is titled 'Before the Sanctuary', which details the representation of narrative space before Hannah goes up to the house of YHWH (1:9) (Auld, [2011] 2012:22). The second is an analysis of the narrative space that is represented by the scenes at the temple and is thus named 'At the Sanctuary'. 'At the Sanctuary' focuses on verses 10 up to 18. The final part – 'After the Sanctuary' discusses how the narrative spaces of Hannah's story change after Hannah has left the sanctuary in verse 19 (Klein, 2008:2). The entire analysis of narrative space, therefore, implies that the places that Hannah is in before she goes to the sanctuary change symbolically for her once she returns from the sanctuary. The analysis is geared toward exploring these changes and why these changes occur – especially if they have to do with Hannah's childlessness and if these changes to the representation of space are consequences thereof. The application of space focuses on the contributions that these spaces make to Hannah's experience of childlessness. These contributions are determined by looking at her emotional reactions, the decisions she makes, and how she reacts to the people who are also in the spaces with her.

3.3.1.1 Before the sanctuary: Episodes I-II

As discussed in Chapter 2, the book of Samuel may find its origin around the time when King David lived and served in Israel, which places the text in the 'first half of the tenth century BCE' (Alter, 1999:xii). During the time of David, the monarchy was already established in Israel and Judah, and the divided monarchy would only come two generations later (De Vaux, [1961] 1968:95-96). The passage itself is set in the years leading up to the beginning of the monarchy and the inauguration of Saul, thus placing the narrative in the last years of the 'Judges' (Firth, 2013:21; Bodner, 2009:13). According to Bridge (2009:90), the time of the judges was characterised by a divided people and a lack of authority amongst the twelve tribes, which changed once Israel was established as a kingdom. Therefore, scholars including Bridge (2009:184) place Samuel with one foot in the time of the judges, and the other foot in the time of the monarchy. The narrative's duration is difficult to ascertain as very few increments of time are mentioned, particularly in the beginning as a number of years seem to pass before current events take over (Fokkelman, 1993:31). One may make the presupposition that Hannah's torments may have gone on for some time given that Peninnah bore several children in that time lapse (Dennis, 1994:123; Perdue, 1997:171). In the year

that Hannah goes up to the sanctuary (1:7) time passes normally, and once she returns from the sanctuary, it speeds up again (1:18), and ends within approximately two years of Hannah's departure from the sanctuary (Fokkelman, 1993:14).

Ramah is first introduced as the home of Elkanah, and the subsequent birthplace of Elkanah and Hannah's son, Samuel (Fokkelman, 1993:7). In Episode I, the reader is introduced to Ramah by a longer name, Ramathaim-Zophim (הָרָמָתַיִם צוֹפִים) (1:1), which, in its entirety, means 'the double height of the watchers' (Bodner, 2009:22). The doubling of the name is still debated as it ties in with figuring out which Ramah the narrative refers to (Arnold, 1992:613-614). Arnold (1992) argues that the Ramah that Elkanah hails from is the Ramathaim of the territory named Ephraim (supported by 1 Samuel 1:1) and that Samuel resides in the Ramah of Benjamin later in the narrative. Fokkelman (1993) agrees that the Ramah referred to in verse 19 is the Ramathaim of Ephraim but argues instead that Samuel returns to Ramathaim of Ephraim where he establishes his residence. Fokkelman (1993) goes on to suggest that the importance of the doubling therefore lies in the fact that Samuel takes up residence in Ramah later in his life (Fokkelman, 1993:40), which he may be implying is a sort of homecoming. The morphological doubling of Ramah also mirrors the doubling in the name Ephraim ('double fruit'), and the doubling of Elkanah's lineage (Eslinger, 1985:66-67; Bodner, 2009:12). This doubling is comparable to the use of Ramah's singular form in verse 19 (הָרָמָתָה) (Bodner, 2009:22), where Elkanah no longer has a 'double wife' problem (Bodner, 2009:12).

Until verse 19 (Episode VI), very little is revealed about Ramah as events of the narrative take place at the family's lodgings and the temple in Shiloh (Bodner, 2009:11-13, 22). Furthermore, while verse 1 seems to look at the village of Ramah as a whole, verse 19 focuses on the home of Elkanah and Hannah in Ramah specifically (1:1, 19) (Bodner, 2009:22). The Ramathaim of verse 1 is only really associated with Elkanah, and Hannah's experience of this place is not dealt with at the beginning of the passage but is left for Hannah's return from Shiloh in verse 19 (Bodner, 2009:22). What is noteworthy in this case is that the narrator names Ramathaim as the place where Elkanah and his lineage come from, but when referring to Ramah in verse 19, Ramah is not only the home of Elkanah but Hannah as well (וַיָּבֹאוּ אֶל־בֵּיתָם הָרָמָתָה) (Fokkelman, 1993:9). This is significant because Elkanah is normally the main actant with regard to verbs of movement from Ramah to Shiloh, where he prostrates himself (לְהִשְׁתַּחֲוֹת) and makes sacrifices unto YHWH of hosts (וְלִזְבֹּחַ לַיהוָה

צְבָאוֹת) (1:3, 7, 21) (Eslinger, 1985:69-70, 75, 84). Hannah is, therefore, a largely hidden character at the beginning of the narrative (Frolov, 2004:85; Amit, 1994:75-76). She follows her husband – as it was expected of her at the time (Perdue, 1997:178) – and she remains in the background (1:2) (Dennis, 1994:122-123). This marks Ramah and, by extension, Shiloh as domestic spheres which demand from Hannah to play the part of wife. Hannah's part in the background and her silence continues into the families' subsequent arrival in Shiloh, where they have gone to sacrifice and to prostrate themselves (1:2, 3-5) (Frolov, 2004:85; Amit, 1994:75-76).

In the time of the narrative, Shiloh (שִׁילֹה) was the current home of the Ark of the Covenant and the Elides, and the destination of Elkanah's annual pilgrimage (Halpern, 1992:1214; Fokkelman, 1993:18). Historically, Shiloh is located in 'the heart of the Ephraimite hills' (Halpern, 1992:1213), and it is found on the road between the towns of Bethel and Shechem (Halpern, 1992:1213). Shiloh would be the last sanctuary to house the Ark before the Philistines took it in 1 Samuel 4 (Halpern, 1992:1214). Eventually, however, it would be found and taken to the temple of Jerusalem, built by King Solomon (Halpern, 1992:1214). With this in mind, one may regard Shiloh as a very important place, and consequently, the events that would transpire there would also be important, even with its sordid history (Bodner, 2009:13-14).[86] These events begin with Elkanah's pilgrimages and Hannah's childlessness (Bodner, 2009:11-14).

Elkanah, arguably a man of pious and noble faith, journeys every year to Shiloh and its sanctuary[87] in order to sacrifice to YHWH, break bread with his family, and to worship there (Bodner, 2009:12; Eslinger, 1985:71). Hannah, as Elkanah's wife, takes part in this annual feast of YHWH as well, but has a largely different experience of this event (Bodner, 2009:12-13). While Elkanah takes part in this spiritual experience, Hannah endures annual teasing by

[86] Several sources discuss the mixed bag of good and bad events that take place in Shiloh across the years of Shiloh history (Bodner, 2009:14). These events include the division of land amongst the tribes, various events of worship (Bodner, 2009:14), the stealing of the Ark of the Covenant by the Philistines (Gordon, 1984:23), the wrongdoings of Hophni and Phinehas and the subsequent end of the Elides, to name a few (Bodner, 2009:14).

[87] Koester's (1989) *The Dwelling of God* details how the Old Testament and Intertestamental Jewish Literature represent the temple of YHWH. Koester (1989:11-12) explains that there is no uniform name of the dwelling of YHWH – it is referred to as the house of YHWH, the temple, the sanctuary and the tabernacle. What's more is that these names do not clarify if the house of YHWH was in fact a tent, a semi-permanent building, or a complete, unmovable structure as discussed above (1989:11-12). The house of YHWH (בְּבֵית יְהוָה) that features in 1 Samuel 1 is a change from the use of 'tabernacle' and precedes the more common use of 'temple' with one exception in 1 Samuel 1:9 (הֵיכַל יְהוָה) (Koester, 1989:12).

Peninnah (כֵּן תַּכְעִסֶנָּה וְתִבְכֶּה וְלֹא תֹאכַל) (1:6-7) (Fokkelman, 1993:12). As revealed in Episode II, these taunts continue for years (1:7) (Fokkelman, 1993:12). It is also important to note that while Peninnah's actions are only mentioned in relation to Shiloh, it is likely that this treatment may not have stopped when the family was at home in Ramah. This repeated action establishes a cycle of violence which characterises Shiloh as a place where Hannah is belittled for her childlessness (Fokkelman, 1993:12; Frolov, 2004:84-85). While this cycle continues, Shiloh becomes something of a magnifying glass that is fixed on Elkanah's family (Frolov, 2004:84-85), but this ends once Hannah leaves for the temple, which distances herself from her family as she is entering a place of healing (Fokkelman, 1993:33; Frolov, 2004:85-86).

3.3.1.2 At the sanctuary: Episodes III-IV

The sanctuary at Shiloh is shrouded in mystery. Scholars still debate about whether or not this site was a physical building or the travelling tent and shrine that was erected as a tabernacle of YHWH, as described in the book of Judges (Koester, 1989:12). This tent, or tabernacle, features prominently in the book of Exodus but is also referred to in other books which together form the tabernacle narratives (George, 2009:1-2). This tabernacle 'all but vanishes' (Koester, 1989:12) after the book of Joshua and is replaced with other names and descriptions. 1 Samuel 1 refers to the sanctuary in two ways. The first of these is '… house of YHWH' (בְּבֵית יְהוָה) (1:7) and the second is 'temple of YHWH' (יְהוָה הֵיכַל) (1:9) (Koester, 1989:12). Some scholars regard the use of 'house' (בַּיִת) as ambiguous (Halpern, 1992:1214-1215; Koester, 1989:12), and what causes more confusion is that the very temple spoken of in the passage is also named a tent in previous narratives, including Joshua 18:1 (Matthews, [1988] 1991:79). Schley (1989) argues that the temple of Shiloh likely existed with the shrine, but that they were in different locations within Shiloh.[88] Given that the text specifically refers to a temple, it may very well be that there was a physical temple where Hannah makes her vow (Halpern, 1992:1214-1215). This has some implications for Hannah's narrative.

Ancient Near Eastern temples and sanctuaries were built as 'architectural embodiment[s]' (Schäder, 2010:141) of the cosmic mountain on which the world was formed (Wyatt,

[88] See Noth (1977) for further reading regarding sanctuaries of the Old Testament in his work, *The Old Testament World* (1977).

2001:165; Keel, [1972] 1977:113-114).[89] This location was not only embedded with holiness, but was literally set apart from the world of the profane (Wyatt, 2001:159, 161-162; Keel, [1972] 1977:112). The temple was believed to be the location where the gods could be both on earth and in heaven simultaneously, and therefore became the earthly representation of their home or house (Wyatt, 2001:161). This means that the temple and its grounds were believed to be sacred, and needed to be protected from things that could pollute it (Schäder, 2010:138). In order to keep the temple and the grounds holy, the temple was set up with physical and metaphorical borders within and around the temple (Schäder, 2010:138). These borders were determined by the level of a person's purity given that an impure person could pollute the temple. This resulted in entry being limited to priests and some government officials (Schäder, 2010:140; McCullough, 2007:29-30). Not only was the temple and its ground sacred (Zevit, 2002:74-75), but it was the cornerstone of ancient Near Eastern society (Wyatt, 2001:162-163), given that it played a role in prophecy and rituals (McCullough, 2007:11), 'law and justice' (Schäder, 2010:141), economics (Avalos, 1995:385-386), and politics (McCullough, 2007:11).

It can be said, therefore, that the temple of YHWH in Shiloh is also subject to the same/similar ideals and beliefs of the ancient Near Eastern East, even if that is only in part. Therefore, as the house of YHWH, the temple plays roles in rituals – including that of vow-making, healing, prophecy and the like (Avalos, 1995:320-327). Hannah's narrative indicates that the house of YHWH in 1 Samuel 1 becomes the 'petitionary locus for [the] infertile [Hannah]' (Avalos, 1995:328). Therefore, Hannah's act of agency brings her straight to the one who can change her fate (Avalos, 1995:331-332), and whom she knows resides within the temple (Haran, 1988:18). Therefore, it is in this temple where Hannah's fate – or at least Hannah's perception of it – is reversed (Fokkelman, 1993:55).

In Episode III, Hannah goes to the temple to seek change through YHWH, but one encounter she has there seems to be out-of-place and may also be a hindrance to the change she seeks (Frolov, 2004:85-88). When Hannah first enters the vicinity of the temple, the narrator points out that Eli is sitting at the door of the sanctuary and that he watches Hannah closely (1:9, 13) (Auld, 2011:22). Though it is unclear how far apart these two people are when they are in the temple, it must be close enough that Eli can watch her lips moving as she entreats YHWH

[89] For further reading on the Temple as a site where heaven and earth meet, consult J. M Landquist's *The Temple: Meeting Place of Heaven and Earth* (1993).

(Frolov, 2004:85-88). While Eli is sitting at the gate, one can presuppose that Hannah is positioned either within or just outside of the temple, but that she is in a place where a woman is allowed to stand and that her level of purity is in line with the borders of the temple (Evans, 1983:29).[90] Hannah, therefore, does not transgress any sacred boundaries while she is at the temple (Neyrey, 1996:91-92; Evans, 1983:29).

Hannah's time at the sanctuary is probably one of the most important scenes of the passage as it marks a great turning point in her story (Bodner, 2009:17-18). This scene is borne out of her own choice to seek aid and may be seen as one step of a solo journey that she undertakes.[91] Once Hannah is at the temple, she immediately begins to pray and to weep, thus pouring out her pain before YHWH (Bodner, 2009:18-19; Auld, 2012:22). What makes this particularly noteworthy is that she goes directly to YHWH, instead of seeking out the high priest who is sitting only a short distance away from her (Evans, 1983:28-29). Hannah's solution, therefore, is to seek YHWH at his earthly home without the mediation of a priest (Avalos, 1995:332-333).

Hannah's vow (1:11) is a fairly simple request but has greater consequences than even Hannah could imagine (Bodner, 2009:18-19).[92] Her interaction with YHWH is marked with the use of respectful epithets which, in turn, allude to her honour. As mentioned previously, Hannah addresses YHWH by the rare epithet, 'YHWH of hosts' (לַיהוָה צְבָאוֹת) (Bodner, 2009:18) and repeatedly refers to herself as YHWH's 'handmaiden' (אֲמָתֶךָ) (1:11), thereby elevating YHWH and humbling herself (Eslinger, 1985:90). Hannah's act of humility is one sign of status and a marker of respect (Bechtel, 1997:235). It may be presumed, therefore, that Hannah may be using the temple to her advantage. The temple, being YHWH's home, is a place which demands honour and thus, Hannah acts accordingly (Bechtel, 1997:235). Speaking her vow, however, still ends in tears as she continues to pray to YHWH (Auld, [2011] 2012:22). This changes once Hannah and Eli have their first interaction (Auld, [2011] 2012:22).

[90] Hannah's purity is discussed further in the analysis of purity and pollution in Chapter 4.

[91] Dietmar Neufeld's (2006) essay, 'Trance as a Protest Strategy' posits that Hannah's barrenness is accompanied by a state of consciousness or trance which aids her in putting in measures which aid her in overcoming her childlessness.

[92] Hannah does not know that the child she will beget as a result of her vow will become the final judge of Israel (Bodner, 2009:18-19).

As discussed previously, Hannah is interrupted by Eli in Episode IV, which he does because he has become more and more upset as he has watched her (Auld, [2011] 2012:22). His accusation is harsh, and given that the reader knows that Hannah is not drunk, Eli is placed in a position of disfavour (Frolov, 2004:88-89). Due to the temple being regarded as a sacred place of healing (Koester, 1989:10), Eli's judgement of her seems to be alien to what the temple represents (Frolov, 2004:88-89). As stated above, Hannah did not transgress any physical boundaries, and yet she was being accused of desacralizing not only her own body but the temple as well (Neyrey, 1996:91-92; Frolov, 2004:88-89).[93] Eli's confrontation with her ends as soon as it began, and yet, his blessing of Hannah is met with some confusion. Has he realised that his accusation was, in fact, erroneous, or did he only mean to send Hannah from the temple in an effort to maintain its sanctity (Frolov, 2004:88-89)? This is not immediately clear, but Eli's blessing – whether it was meant to help her or drive her away – shows a minute indication that Hannah's vow will come to fruition and Hannah is no longer sad (Frolov, 2004:88-89; Fokkelman, 1993:53-55).

3.3.1.3 After the sanctuary: Episodes V-VII

When Hannah returns from praying at the sanctuary in Episode V, her relationship with and her perception of Shiloh begins to change (Fokkelman, 1993:55). The narrator chooses to speed up events by narrating Hannah's return to Elkanah, their final sacrifice, and the family's subsequent return to their home in Ramah (Dennis, 1994:121; Fuchs, 2000:45-46; Eslinger, 1985:73). The narrator continues to speed up time by ignoring Samuel's infancy as well (Fokkelman, 1993:53-55).

As the narrative progresses into the second half, Hannah's changes become more evident. These changes are primarily manifest in the associations that Hannah makes with the spaces in which she is depicted. The narrator relates that she is a part of those who sacrifice and prostrate themselves (1:19), and she becomes an implicit actant of the verbs associated with movement from Shiloh to Ramah (Eslinger, 1985:80-81). Hannah's experience of Ramah itself is also affected by her change of fortune (Fokkelman, 1993:53-54). As discussed above, Ramah is referred to as the home of both Elkanah and Hannah, unlike the Ramah of verse 1 (Fokkelman, 1993:53-54). Once Hannah has returned to her own turf, she is more vocal and

[93] The temple, like general society in the ancient world, was subject to its own set of purity codes (Neyrey, 1996:91-92). This is discussed further in Chapter 4 under Purity/ Pollution.

active than she was in Shiloh (Fokkelman, 1993:53-54). These details propose a stark contrast with Hannah's experiences in Shiloh where she was silent and did not often take part in the festivities with her family (Fokkelman, 1993:55; Frolov, 2004:85; Amit, 1994:75-76). The decisions Hannah begins to make, as discussed earlier, are markers of her new-found agency and her new role as a mother (Fokkelman, 1993:55). The Hannah of Ramah is vocal, she does not get teased by her co-wife and she is no longer a woman who is regarded as a failure for being unable to provide her husband with children (Fokkelman, 1993:55; Marsman, 2003:47-48; Müllner, 2012:142).

Fokkelman (1993:55-59) states that the narrator skips up to three years of narrating time before relating the family's annual pilgrimage again. This return, however, is different. As laid out in Episode VI, Hannah does not accompany her husband on his journey to Shiloh but chooses instead to remain behind in Ramah where she can wean Samuel (Fokkelman, 1993:59; Frolov, 2004:93). Some scholars claim that this is an indication that Hannah is trying to postpone Samuel's dedication because she wants to avoid the circumstances that she once faced in Shiloh before Samuel was born (Frolov, 2004:93-94), but this seems unlikely given that Peninnah is no longer mentioned. It seems more likely, however, that Hannah would have needed to wean Samuel before taking him to the temple, given that there were no other women to do this at the temple (Eslinger, 1985:84-85).

When Hannah remains in Ramah with Samuel, she unknowingly breaks the cycle of communal travel which has become ritualised by her family (Fokkelman, 1993:9). Before Samuel, she would travel with Elkanah as one member of his household, but now that she decides to wean Samuel, she unintentionally distances herself from her husband and his house (Fokkelman, 1993:9). The joint travels, however, are taken up again once Samuel has is dedicated to the sanctuary at Shiloh (1 Sam 2:11, 20-21) (Fokkelman, 1993:9). In Episode VII, Hannah meets Elkanah in Shiloh with the young Samuel, marking Hannah's time in Shiloh by a different set of emotions to the first time (Eslinger, 1985:88). While Hannah's past visits have been characterised by shame, this time she is giving up her only child which could represent any number of emotions (Eslinger, 1985:88). Unfortunately, this is difficult to gauge since Peninnah is no longer mentioned and the narrator does not reveal any new information surrounding Hannah and her relationships (Auld, [2011] 2012:23-24), but focuses on the dedication of Samuel (1:23-25) (Bodner, 2009:24-25). Also, there are no other descriptions of Hannah's emotions or of her opinion of the events that transpire (Auld, [2011] 2012:23-24). Therefore, it is difficult to determine how Hannah's feels about giving up

Samuel and what the consequences of his dedication are for her. These include the effects on her relationship with Elkanah and Peninnah, as well as her perception of the spaces she is a part of.

What is clear is that the associations that Hannah has made of Ramah and Shiloh in the past have since changed. Hannah's return to the temple is recorded in the last scene of the passage (1:24-28) (Bodner, 2009:24-25). This scene is crucial as she fulfils her side of the agreement she made with YHWH (Bodner, 2009:24-25). The scene itself, however, does not reveal anything new but focuses completely on explaining the process that Hannah went through in order to receive a child, whom she is now returning to YHWH (Bodner, 2009:24-25). When the narrator introduces the sanctuary in verse 10, Hannah is seeking solutions and answers, but now in verses 25 to 28 she has all of her answers, and she is bringing up her end of the agreement (Bodner, 2009:24-25). Hannah's interaction at the temple has only changed with regard to a few aspects. The first of these is that she is not acting in fear or frustration, but out of gratitude (Fokkelman, 1993:70). This may be due to the sanctuary becoming a home for her son like it became a temporary site of refuge for herself in verses 10 to 17 (Fokkelman, 1993:70). Another change is that Eli remains silent for the entire scene, instead of acting on preconceived notions as he did previously (Bodner, 2009:24-25).

Unfortunately, the narrative ends with Samuel's dedication, and it is not entirely clear whether the changes to Hannah and the perceptions of these places are permanent or not (Bodner, 2009:25; Eslinger, 1985:90). Though Peninnah does not feature after verse 9, Hannah's choice to give her child to the sanctuary means that she is once again childless – in a certain sense – and may be subject to taunts once again (Eslinger, 1985:90; Dennis, 1994:121; Fuchs, 2000:45-46). This implies that the associations that are made with each of these places are subject to change.

3.3.1.4 Summary of 'Hannah in Narrative Space'

'Hannah in Narrative Space' reveals things that are akin to the analysis of characterisation, which is that Hannah's experience of space changes in stages. While Hannah's confidence is bolstered as the story continues, her perception and experiences of these locales are altered by this growing confidence (Fokkelman, 1993:55). By dividing the story up into three parts, the analysis illustrates how each place compares to when it was first introduced and then how it changed once Hannah left the sanctuary.

After looking at the events that transpire in each place and how the characters interact in each place, the metaphorical value of the spaces become clearer. I titled the first part as 'Before the Sanctuary', the second as 'At the Sanctuary', and the third as 'After the Sanctuary' for two reasons. The first of these is that each of the geographical places in the narrative appears at least twice and they are represented in a similar sequence (Auld, [2011] 2012:21-24). The sanctuary features at the end of each sequence, and from closer reading, it becomes clear that the sanctuary facilitates the changes in Hannah's experiences (Bodner, 2009:18-19). The second reason – as mentioned earlier – is the comparable nature of each part of the analysis. These comparisons lie in Hannah's personality, how her relationships are affected, and the level of her interaction with other characters and they are made clear by juxtaposing the three parts of the narrative. The clearest example of change is Shiloh, which is a place that is first characterised by anger and tears as a result of Peninnah's teasing (Bodner, 2009:15-16). After the temple, however, Hannah is filled with hope that YHWH will give her a son, and when he does, Shiloh is no longer characterised by her negative interactions with her family members (Fokkelman, 1993:55). This is evident by the fact that the second depiction of Shiloh has no trace of Peninnah at all (Fokkelman, 1993:55).

It is not clear how space affects Hannah's experiences of childlessness. From what is suggested by the analysis of narrative space, there is a clearer picture of how the representations of the spaces change as a result of the changes in Hannah's narrative. Therefore, as Hannah goes from being a childless woman to a mother, the perceptions one makes of the spaces change because original associations change. While this explains how space transforms, it does not say much about how the representations of space affect Hannah's narrative. The temple may have been the only space that could have had a hand in Hannah's change as it depicts the turning point in Hannah's narrative. The temple, known as the house of YHWH, becomes a space of healing and therefore acts as a component of Hannah's transformation. This transformation is shown by Hannah's eagerness to speak to YHWH, her defence before Eli, and by her change of spirit by the time she leaves the temple to return to her family. Hannah's return to the temple in verses 24 to 28 marks another significant change. Although she is happier due to Samuel's birth, his dedication implies that she will once again be childless. Due to the lack of resolution in this part of Hannah's narrative, it is not clear whether the representations of Ramah, Shiloh and the Temple are permanently changed. It is clear, however, that they have the potential to be transformed and to do some altering of their own.

3.4 Summary of Hannah's Narrative

As discussed previously, characterisation and narrative space are two different aspects of narrative theory, but can contribute to the telling of a story (Bal, 2009:3-9). From the analysis above, it is clear that this is no different in the telling of Hannah's story. The exploration of characterisation and narrative space reveals how Hannah experiences childlessness and how these aspects change as her story progresses. Although this analysis separates these aspects, they often overlap and reveal more about Hannah and how she changes at each stage of the narrative.

Hannah's childlessness permeates her narrative, and even now Hannah is still placed among the number of biblical women who were unable to bear children but eventually did – with YHWH's intervention (Kaiser, 1995:77-78). Like other representations of childless women in the Hebrew Bible, Hannah is first regarded as pitiful and something to be mocked because of her inability to bear children (Müllner, 2012:141-142). Hannah's emotional state is a clear marker of her story before two events in the narrative which are her journey to the sanctuary and the birth of Samuel. Up until verse 9, Hannah is treated terribly by her co-wife, Peninnah, a woman her husband had to marry because she could not bear his children (Dennis, 1994:123; Perdue, 1997:171). She is subject to taunts for years, and this emotional abuse becomes associated with Shiloh, as this humiliation seems to accelerate there (Frolov, 2004:82-83, 85). Hannah's relationship with Elkanah also taints her experience of Shiloh, as it seems that he takes some time to intervene and therefore contributes to her feelings of woe (Frolov, 2004:82-83, 85). The actions of her fellow characters seem to drive her to the temple, where she goes to YHWH for a miracle of her own (Frolov, 2004:85; Amit, 1994:75-76). This act of agency begins the turning point/*Wendung* in the narrative where Hannah begins to make her own decisions, taking her fate into her own hands and doing that what many women of the Hebrew Bible have not done, which is to approach YHWH directly (Müllner, 2012:141-142). When Hannah gets to the temple, she is not focused on where she is standing, but on her words, her misery and her desire for change (Eslinger, 1985:76-78). The mention of Eli's presence seems almost secondary and inconsequential until he confronts her in verse 13 and 14 and accuses her of being drunk at the sanctuary (Eslinger, 1985:76-78). Hannah defends herself, quickly proving that Eli is incorrect and though Eli does not apologise for his *faux pas*, he blesses Hannah's vow and thus, in some way, approves his future successor (Eslinger, 1985:76-78).

Once Hannah returns to her family, time speeds up, and there are some evident changes to the family dynamics that were established before (Fokkelman, 1993:14, 31, 55). Peninnah is no longer a problem as she is completely left out of the narrative after verse 7 (Eslinger, 1985:73). Furthermore, Hannah plays a more active role in her own story (Eslinger, 1985:73). As discussed previously, Hannah's change in fate seemed to begin when she leaves her family and journeys to another space, where she breaks her silence and seeks a solution for her childlessness (Fokkelman, 1993:55). This act of agency bolsters her confidence, and it only increases as the story progresses (Fokkelman, 1993:55). Once Hannah leaves the temple, she takes part in a final sacrifice and returns to Ramah where YHWH remembers her vow and gives Hannah a son (Eslinger, 1985:81-83).

The characterisation of Hannah, as well as the representation of the spaces in the narrative, at this point are subject to change. Once Samuel is born, Hannah plays an active role in his life (Bodner, 2009:23; Müllner, 2012:142). She is recorded as the one who names him and she decides to wean him while Elkanah and the rest of his family go to Shiloh for the annual pilgrimage (Bodner, 2009:23; Müllner, 2012:142). Hannah's trip to Shiloh is bittersweet as she gives up the child she so desperately sought, but fulfils the vow she made to YHWH who gave her the opportunity to become a mother (Fokkelman, 1993:70). Thus, the temple is once again a place where Hannah's narrative changes. The only difference is that the changes that she now faces are unclear as the reader does not know if Hannah will bear any more children and face the same treatment that she did before (Eslinger, 1985:90; Dennis, 1994:121; Fuchs, 2000:45-46).

In conclusion, the analysis of 1 Samuel 1 reveals that the characterisation of Hannah, and the representations of space change as Hannah changes, as evidenced by the division of the narrative into the following three parts. The first of these is the childless Hannah of Shiloh who is marred by silence and pain and faces ridicule and is subject to this treatment annually for an undetermined amount of years. The second is the Hannah of the sanctuary. Though she is still childless, Hannah is no longer silent as she begins to make her own decisions. In part three, Hannah leaves the temple and becomes a mother soon after that. These three parts of Hannah allow for a clearer and more focused analysis of Hannah's narrative as each part highlights the way she is or was without children.

CHAPTER 4: HONOUR AND SHAME IN HANNAH'S NARRATIVE

4.1 Introduction

Social-scientific criticism is a historical approach that is applied to texts and primarily used to understand the world which the text represents (Sneed, 2008:288; Carter, 1996:3-4). This approach employs selected tools from the social sciences in order to explore Hannah's narrative and how her experience of childlessness is portrayed in the light of the core social values that were present amongst the readers of the text (Elliot, 1993:7; Botha, 2001:192). John H. Elliot (1993) explains the social-scientific approach as '[the analysis of] the social and cultural dimensions of the text and its environmental context through the utilisation of the perspectives, theory, models, and research of the social science' (Elliot, 1993:7). The social sciences include a variety of fields and realms of focus, including sociology, anthropology, and psychology (Sneed, 2008:287; Carter, 1996:5-7).[94] Due to its multidisciplinary approach, it is difficult to trace the beginnings of social-scientific criticism.[95] Many of these fields were established by the end of the 19th century (Esler, 2006:4) and applications of the theories and methods of these fields were applied to biblical texts around the same time (Matthews & Benjamin, 1994:16). The main purposes of social scientific method are to recreate the history presented in the biblical texts, to understand the world in which these texts were created and to share this knowledge with others (Chalcroft, 1997:13-14).

Due to the multidisciplinary approach that social-scientific criticism employs, there are multiple methods and models that can be applied to texts of the Hebrew Bible (Carter, 1996:8-9). For the purposes of this thesis, the social values model will be used and will be focusing on the representation of the core values of honour and shame. The model was initially used to explore the social world of texts from the New Testament,[96] but has for many

[94] Cyril Rodd (1997) provides a concise introduction to the application of sociological theories to biblical studies in his essay, 'On Applying a Sociological Theory to Biblical Studies.'

[95] Sneed (2008) as well as Esler & Hagedorn (2006) provide scholars who are interested in the application of sociological methods with a detailed history of scholars' interdisciplinary approaches to biblical texts.

[96] John Pilch & Bruce Malina ([1993] 1998), Jerome Neyrey (1996), Richard Rohrbaugh (1996), and van Eck (1995), amongst a plethora of others, have developed the theory behind the honour/shame model and more have applied the model to the texts of the New Testament.

years been applied to texts of the Hebrew Bible[97] (Matthews & Benjamin, 1994:10-19). This is due to the fact that biblical values were ingrained in the Mediterranean world and were, therefore, a part of the products that they created as well (Rohrbaugh, 1996:3). While the honour/shame model has been applied to passages of 1 Samuel,[98] there have been no applications to 1 Samuel 1.

Honour and shame, as well as the chosen facets, are further explored in the chapter and are then applied to the text. This application examines the selected facets of honour and shame in terms of how they are represented in the narrative and how Hannah ascribes to these facets. This analysis is used to provide insight into the relationships between childlessness and honour, and childlessness and shame and how these relationships are illustrated in the narrative.

4.2 Honour and Shame

As discussed previously, honour and shame are the two core social values of ancient Israel and the Bible (Moxnes, 1996:19-20). These social values are reflected in all aspects of Israel's social world which includes the people of Israel's rules, ideals, institutions and classes (van Eck, 1995:166-168). Furthermore, they are approached differently with regard to the public or private spheres, social status and class, as well as gender (Moxnes, 1996:20-22). Honour is a 'claim to worth that is [privately and] publicly acknowledged' and it is ascribed or acquired (Plevnik, [1993] 1998:106). Honour that is ascribed is gained by birth, whereas acquired honour is something that is granted by various means. These include the public 'challenge and riposte' which is a forum or argument between two men which is adjudicated by the public, or by dying in battle (DeSilva, 2000:28). Shame is, on the other hand, a personal and public denial of a claim of honour (Plevnik, [1993] 1998:106). However, shame is also regarded as a 'positive symbol', as it implies that a person has an awareness of their reputation and the opinions of others (van Eck, 1995:166).[99] However, if a person is

[97] These applications include the contributions to *Semeia* 68 (Matthews & Benjamin (eds), 1994), Phil Botha's (2001) 'Social Values and the interpretation of Psalm 123', and Jo-Mari Schäder's (2010) 'Patronage and Clientage Between God, Israel and The Nations: A Social-Scientific Investigation of Psalm 47'.

[98] Greg Stansall (2011) applies social scientific perspectives to 1 and 2 Samuel, but makes no reference to Hannah's narrative. Saul Olyan's (1996) application of honour and shame focuses on 1 Samuel 32, amongst other excerpts.

[99] In terms of shame's relationship with guilt, I can recommend Lyn M. Bechtel's (1991) essay 'Shame as a Sanction of Social Control in Biblical Israel' as it compares and contrasts guilt and shame, and discusses their respective roles in acts of shaming (public and private) in the Old Testament.

shameful, they are 'seen as less than valuable because [they] have behaved in ways that run contrary to the values of the [public]' (DeSilva, 2000:25). DeSilva (2000) names the acknowledgement of unacceptable behaviour 'losing face' (DeSilva, 2000:25), as it refers to an individual hiding their face in shame to avoid showing embarrassment or guilt when their reputation is being ruined. As much as honour and shame affect an individual, they also impact social groups including families and communities. Therefore, the actions and decisions of one family member can cause the rest of the family to attain honour or to be cast as shameless, thereby diminishing social status for all parties involved (Bechtel, 1991:236).

There are many facets of honour and shame, including ritual and deviance, which are scrutinised by the communities in which people live in order to determine if a person deserves the honour they have claimed for themselves (van Eck, 1995:165-168). The defence of one's honour is paramount as honour is seen as a rare social commodity that is easily lost or taken (van Eck, 1995:166). These facets are, therefore, used to determine how honour and shame can be maintained and measured by an individual or collective (van Eck, 1995:166).

As honour and shame work on a social level, they also permeate the worlds of women and men of the ancient context (Moxnes, 1996:21-22). As previously explained, honour is a claim to worth that is predominantly awarded in public and, according to social protocol, men are largely found in these public spheres (Moxnes, 1996:21-22). The domain of men is thus of honour (Moxnes, 1996:21-22). It is a man's responsibility to defend the honour of his house and to engage in the challenge and riposte that takes place in public (Plevnik, [1993] 1998:107). As part of his role as father and husband, he was also expected to protect the chastity and purity of the women of his household (Plevnik, [1993] 1998:107-108). While the domain of men is honour, the domain of women is of shame (Moxnes, 1996:21-22). This does not mean that women were inherently shameful, but that they were unable to defend their honour publicly as men would, so were regarded as less honourable than men (Moxnes, 1996:21-22). A woman was, therefore, expected to adhere to the social customs of her community and regulate herself in her space, which was the home and household (Moxnes, 1996:21-22; Meyers, 1996:493). In this case, the shame that is associated with women refers to 'privacy, reserve, and purity' (Moxnes, 1996:21-22). Therefore, a woman would be concerned with her social role of daughter, or of wife and mother (Marsman, 2003:44, 47-48). As a daughter, she needed to protect her chastity and respect her parents (Perdue, 1997:189-191) and as a wife, she had to serve her husband, run the household, and bear and take care of children (Marsman, 2003:47-48).

This analysis of honour and shame is facilitated by an exploration of the representations of the facets of purity/pollution and patronage/clientage as discussed previously. This analysis indicates how Hannah ascribes to the social values of honour and shame by looking at how the Hannah narrative views childlessness in terms of purity and pollution, and how Hannah is represented as a client in the patron/client dynamic.

4.3 Purity/ Pollution

Purity and Pollution are two facets of honour and shame that are interrelated with order or 'the system of space and timelines that human groups develop to have everything in its place and a place for everything' (Pilch, [1993] 1998:170). Thus, to understand purity and pollution, one must understand order (Douglas, [1966] 2001:41). Order implies that a society has boundaries, regulations, laws – spoken or implied – and a code of conduct that determines how things are expected to be and how each individual and group can maintain this order (van Eck, 1995:196; Douglas, [1966] 2001:7-8; Pilch, [1993] 1998:170). These rules are referred to as 'purity codes' or classification systems (van Eck, 1995:196). Purity codes exist in both societies and smaller communities or families and they affect people from all classes (van Eck, 1995:146). These codes do not only involve people's occupations and actions, but affect how they should interact with other people, objects and animals (van Eck, 1995:146). These codes are used to distinguish between the sacred/profane, clean/unclean, or pure/polluted and to determine where each person, animal and item fits within these binaries (van Eck, 1995:196).

Boundaries – whether they are physical or metaphorical – are created in order to keep things and people in their *rightful* places (Neyrey, 1996:88; Douglas, [1966] 2001:8, 36). Naturally, these *rightful* places are made by the people who impose the rules (van Eck, 1995:196). Group-oriented societies strive for order as it protects that what they regard as sacred and because it fosters and maintains the presence of honour (Douglas, [1966] 2001:7; Pilch, [1993] 1998:170-171). These purity codes are expected to be adhered to and have a role in deciding whether or not someone has honour or is deemed 'shameless' (Pilch, [1993] 1998:170-171; Neyrey, 1996:88). These purity codes thus make a distinction between those who have honour and those who are shameful, or that which is pure and that which is not (van Eck, 1995:196).

Purity, according to John Pilch (1998:170-171), is a characteristic of a person or group of people who stay within these boundaries and follow the rules and norms that are set up to keep the boundaries in place. Purity also has to do with the maintenance of these boundaries – to be aware of what the rules demand and to defend the boundaries from being crossed (Douglas, [1966] 2001:8, 36). Those who respect these lines are declared pure or clean and are thus regarded as honourable. Therefore, purity is what Pilch (1998) calls a 'means value' because 'it facilitates the realisation of the core values of honour and shame' (Pilch, [1993] 1998:171).

The binary opposite of purity is thus pollution, or what Mary Douglas (1984:2, 7) refers to as 'dirt'. Douglas ([1984] 2001:2, 36) uses the term 'dirt' to explain pollution and makes it synonymous with things – or people – that are out of place. 'Dirt' refers to something like soil being present in a place where it normally is not, like a kitchen or bedroom, which results in the pollution of a usually pure space (van Eck, 1995:196). Pollution, therefore, refers to the transgression of the instituted social boundaries or the established classification systems (van Eck, 1995:196). This implies that, whatever – or whoever – is outside of the purity code can be labelled as shameless, profane or unclean. Furthermore, the label "deviant", which van Eck (1995) describes as being 'radically out of place socially' (van Eck, 1995:185), is ascribed to those who have been deemed shameless. These deviants are largely on the social periphery and are treated like the dirt that they are regarded as (van Eck, 1995:185; Douglas, 1984:37).

Pilch (1998:171-172) identifies four categories of ways in which purity is threatened or compromised. When purity is threatened from the outside, it means that a 'pure' society or community has taken in members that have been deemed impure (Pilch, [1993] 1998:171-172). This act of impurity often refers to marriage between a person from inside a social group and a person from the outside of that social group. Conversely, a group may become polluted from within when members cross status and gender roles that form part of their purity codes (Pilch, [1993] 1998:171-172). Purity can also be threatened by 'inconsistencies or internal contradictions' (Pilch, [1993] 1998:172). These 'inconsistencies' occur when the value system, laws or institutions of a social group are causing conflict within its system (Pilch, [1993] 1998:172). While these purity codes govern the social group, there are purity codes which govern the physical body of a person (Pilch, [1993] 1998:171-172). The purity of borders refers to the borders of a person's body and the various openings that the body has (Pilch, [1993] 1998:171-172). The purity of a person is compromised in various ways, but

most commonly by taking in impure things like unsanctified food or by the expulsion of bodily fluids or other matter from the body (Pilch, [1993] 1998:171-172). The expulsion of fluids is often in reference to childbirth or menstruation (Frymer-Kensky, 1983:401).

4.3.1 Hannah the deviant, Hannah the innocent

Hannah is never explicitly referred to as pure or polluted in the narrative. In the discussion of her characterisation in chapter 3, it is revealed that even though she has secured a role as a wife (Perdue, 1997:171), she has been unsuccessful in her attempts to bearing any children (1:2) (Dennis, 1994:123). Motherhood, as portrayed in biblical narrative, was a sign of divine blessing (Avalos, 1995:387). Therefore, a woman who could not bear children was regarded as pitiful, disgraceful, unproductive and marked by 'divine displeasure' (Marsman, 2003:223-224). Avalos (1995:331) goes as far as to say that barrenness, like any illness, is a physiological and cultural malfunction that results in a '[deviation] from a normal life' (Avalos, 1995:331). He continues by saying that while infertility is not physically dangerous, an infertile woman is 'unproductive insofar as the society is concerned' (Avalos, 1995:387; Meyers, 1996:493)[100] and that a lack of fertility is, in essence, 'the death of the family' (Avalos, 1995:387). Due to the fact that biblical narrative largely presents fertility and childbearing as gifts from YHWH, the inability to conceive and to bear or birth a child – whatever the circumstance – is often regarded as a form of punishment or curse[101] that YHWH has placed on the person (Hille, 2014:12-13; Perdue, 1997:189). Baden (2011), however, proposes a counter-argument, saying that some women in the Bible were just barren, regardless of their past behaviour. He goes on to say that while this may be the case, the barren woman may still blame herself for her infertility or childlessness (Baden, 2011:18).

In the case of this passage, there is not definitive proof of Hannah's potential wrongdoing as the narrator only says that 'YHWH closed her womb' (1:5-6) (Klein, 2008:1). Therefore, it is

[100] Meyers's (1996) essay 'Procreation, Production, and Protection: Male-Female Balance in Early Israel' is a critical analysis of the gender roles that were prominent in Ancient Israel, and how these roles were reproduced by their society and maintained by the overarching power structures.

[101] A. Hille's (2014) doctoral thesis is dedicated to exploring the perception of barrenness as curse and motherhood as blessing in texts of the Hebrew Bible. She focuses her study on 1 Samuel 1-2 as well as Jeremiah 15:5-9 and Isaiah 51:1-10.

not clear if she did anything to cause the predicament she is in (Polzin, 1989:20). [102] While the narrative omits any background information that could have definitively answered this question, scholars have attempted to understand what prompted the idea that YHWH had closed Hannah's womb (1:5-6) (Amit, 1994:70). Polzin (1989:20) argues that the statement, 'YHWH closed her womb' is problematic as it may have been used as a means of either hurting or benefitting Hannah in some way, and that it may not be fact. It is clear, however, that Hannah becomes isolated and that she is ashamed about her childlessness – particularly when Peninnah taunts her, using the statement above as a reason for teasing her (1:7) (Baden, 2011:18-19; Avalos, 1995:320). Lynn Bechtel's (1997) essay, 'Shame as a Sanction of Social Control', explores shame and its role in enforcing socially acceptable behaviour in the social world of the Old Testament. Shaming could occur in judicial, political and social spheres and was undertaken in a multitude of ways (Bechtel, 1991:254; van Eck, 1995:167-168). These include slandering, spitting and even sticking out one's tongue at the person (Bechtel, 1991:254; Neufeld, 2006:133). When one considers that taunting happened most frequently as a means of shaming a person, Peninnah's humiliation of Hannah could be considered an act of shaming (Baden, 2011:14; Neufeld, 2006:139). Baden (2011:14) states that while a barren woman may have done nothing to warrant her childlessness, the woman herself – as well as her family and community – may regard her as a deviant. This is likely the case in the passage as Peninnah uses the statement, 'YHWH closed [your] womb' to cause Hannah to become upset and to not take part in the sacrifice and meal (1:7) (Klein, 1994:82). Therefore, Peninnah's act of shaming marks Hannah as 'out of place socially' (van Eck, 1995:185). So, while Hannah has secured a husband by the time of the narrative, she still has not provided her husband with the children she desires or is socially expected to bear (Perdue, 1997:170-171; Neufeld, 2006:133, 139). Children were, after all, 'highly valued' (Perdue, 1997:182) and necessary to continue family lines and to provide financial security for the future of a household (Perdue, 1997:171, 182).

As established previously, Elkanah's bloodline was secured through Peninnah at the beginning of the story (1:2), and she already had several children according to verse 4 of the passage (Fuchs, 2000:58). Therefore, Peninnah has not only provided Elkanah with one heir but at least two (Bodner, 2009:12). This almost nullifies Hannah's purpose as a married

[102] Frolov (2004:83-84) suggests that YHWH could have kept Hannah from bearing children because of the problems she was facing in her marriage and the strained relationship she had with her co-wife. While there may be some reason for this to be true, it remains speculative and cannot adequately be justified by the text.

woman, because the role of a wife – as determined by the Israelite community of the time – is not only to organise and run the household, but to be both the bearer and carer of her husband's children (Carmody, 1989:39; Marsman, 2003:47-48). Without children, one may presume that Hannah's role as a wife has been limited to the running of the household and caring for her husband because her social obligation to bear children has been partially fulfilled by Peninnah (Marsman, 2003:47-48). While this may be the case, Peninnah still chooses to vex Hannah about her lack of offspring (Bodner, 2009:15-16). Peninnah also takes this a step further and implies that Hannah may have done something to warrant her childlessness (Bodner, 2009:15-16; Frolov, 2004:85).

What makes this implication worse is that it is enforced by Peninnah as well as Elkanah as evidenced in their behaviour towards Hannah (1:5-6) (Polzin, 1989:20). Peninnah enforces it in her annual bouts of teasing and Elkanah uses it as a means of treating his wives equally at the sacrifice, as he expects Hannah to love him more than she would love ten sons (Bodner, 2009:14-15; Klein, 2008:2, 7). Furthermore, there is no evidence of intervention on Elkanah's part to keep Peninnah from hurting Hannah which implies to some scholars that Elkanah allows Peninnah's behaviour to continue (Frolov, 2004:82-85). Instead, Elkanah only reminds Hannah of her role as wife and tells her that she does not need children because he alone should be enough for her (Klein, 1994:84). Elkanah's statement may imply that while he does not mind that Hannah has not given him children, since that was solved by marrying Peninnah, he is more concerned with how Hannah is treating him (Amit, 1994:73-75). Therefore, Elkanah is not immediately concerned with the repercussions that Hannah's childlessness may have on her own or the household's honour and shame (Frolov, 2004:84-86).[103] This puts him in stark contrast with Hannah, who is focused on the effects of her childlessness on her honour or shame, her relationship with her co-wife and her husband (Klein, 1994:83-85), as well as her relationship with YHWH (Avalos, 1995:320-321; Balentine, 1993:218). Fokkelman (1993:13) suggests that Elkanah's series of questions might be the final motivation to get Hannah to find a solution instead of 'whining in the corner' (Fokkelman, 1993:13). By the time Elkanah confronts Hannah in verse 8, Hannah realises that Peninnah's taunts cannot go away unless she bears a child of her own and that her husband cannot open her closed womb or give her the children she wants (Dennis, 1994:122-

[103] While I agree with Frolov (2004) that Elkanah's actions and questions are misguided and lack understanding, it may be harsh to regard Elkanah as narcissistic. While Elkanah's actions lack tact, this does not immediately make him an egotist (Amit, 1994:74-75).

123). Hannah's only remaining choice is to go to the temple and to approach the one she may believe is behind her childlessness and can reverse it (Cook, 1999:37). Hannah's decision to go to the temple is thus an act that is not only motivated by her feelings of hopelessness, Peninnah's taunts and a desire for status, but also by the shame she is experiencing as a result of her childlessness (Avalos, 1995:320-321, 332; van Eck, 1995:166).

When Hannah leaves Elkanah for the temple, she does so without a response (Amit, 1994:70). Her actions are admirable – instead of saying something impure and unkind, she keeps her silence (Frolov, 2004:85-86). Like the 'pious' ones that Bechtel (1997:254) discusses, Hannah does not resort to face-saving, counter-shaming to defend her honour or to ask YHWH to shame Peninnah as the pious ones did. Hannah, therefore, does not act as a shameful person does (Bechtel, 1997:233-238). Instead, her reaction to Peninnah's taunts for years was to weep and refuse to eat or drink (1:7) (Auld, [2011] 2012:21). Furthermore, Hannah's sense of shame may also be exhibited by her actions and words in the temple.

As discussed in chapter 3, the temple of Shiloh, like its other ancient Near Eastern counterparts, is a site where YHWH is both in heaven and on earth. The temple is, therefore, a holy place which is representative of the order which Israelite society strived for. The temple and the institution it represented was the core of ancient Near Eastern society and, therefore, played a quintessential role in every Israelites life (Wyatt, 2001:162-163; Schäder, 2010:138). The same purity codes that bind the people of the Mediterranean and ancient Near East were used to protect the sanctity of the temples (Pilch, [1993] 1998:170-171; van Eck, 1995:198-200). Per these purity codes, it would, therefore, be possible for a person to desacralize the temple by means of crossing borders which are meant to keep people and things in a particular place (Schäder, 2010:138).

When Hannah gets to the temple, she does not enter it (1:9-10) (Bodner, 2009:18) and remains outside, while Eli sits at the doors (Alter, 1999:5). From this spot, she addresses YHWH and, therefore, transgresses none of the sacred spatial boundaries (1:9) (Bodner, 2009:18). Hannah's subsequent vow to YHWH also shows no signs of transgressing the purity codes (Evans, 1983:28). The HB contains several women praying to YHWH to intervene and help them with their problems (Evans, 1983:28). The only difference here is that Hannah's prayer is recorded in the text (Evans, 1983:28). Due to Hannah's solo visit, it can be presumed that Hannah does not need her husband to defend or validate her vow (Evans, 1983:28). Furthermore, there is no record in the passage of Elkanah going to the

temple to invalidate her vow (Evans, 1983:28; Eslinger, 1985:86). Therefore, Hannah does not do anything that would warrant a breach of purity (Cartledge, 1992:192).

While Hannah does not transgress any purity codes of the temple, Eli still watches her and subsequently judges her to be drunk because her lips move rapidly and no sound comes out of her mouth (Cartledge, 1992:187). If this were true, Hannah would be committing an act of pollution (van Eck, 1995:198-200; Neufeld, 2006:140) and then she, or rather her body, would represent dirt and she would be soiling the temple (Pilch, [1993] 1998:170-172). This accusation, however, is not true (1:15-16) (Neufeld, 2006:140). Eli misjudges Hannah and with limited evidence (Cartledge, 1992:187). When Hannah defends herself, she makes it clear that she has not done anything wrong (Bodner, 2009:20). What Eli takes for drunken behaviour, is, in fact, a woman in pain and seeking comfort (Bodner, 2009:20; Alter, 1999:5). While his apology is missing, he chooses to bless her vow (Frolov, 2004:88-90). In this case, his blessing validates her vow – whether or not it needed his validation – and he does this without knowing what Hannah asked of YHWH (Frolov, 2004:88-90; Alter, 1999:5).

In verses 18 to 20, the narrator makes no more mention of Hannah's childlessness, except that YHWH remembers Hannah's vow and that she subsequently gives birth to a son (Bodner, 2009:22-23). The birth of Samuel means that YHWH removes her childlessness, and that she not only receives social honour that comes with childbearing, but that she has divine favour (Neufeld, 2006:140-141). Furthermore, Hannah is no longer seen as deviant or impure, or treated as thus (Pilch, [1993] 1998:170-172). This is clear in the passage as Peninnah is no longer mentioned, and Elkanah has also taken a step back, as Hannah becomes less passive (Müllner, 2012:142). This impassivity is indicated by her naming of Samuel, and by her choice to remain in Ramah to wean Samuel (Müllner, 2012:142). This is peculiar as it has been suggested that the naming of children – particularly firstborn sons– should be the right of the father and not the mother (Evans, 1983:24, 26, 29). According to scholars like Evans (1983), however, this is not out of the ordinary and that Hannah was perfectly in her rights to do so. Hannah's choice to stay behind may be for purely practical reasons, but there may be some discomfort in the exchange between her and Elkanah (Frolov, 2004:93). Elkanah's response to Hannah's decision may not be met with enthusiasm, but he allows her what she wants (Frolov, 2004:92; Bodner, 2009:24). As discussed in Chapter 3, Hannah's final journey to Shiloh is one of mixed feelings. Hannah dedicates her son to the temple, indicating that she honours the vow that she made to YHWH, but one may question what this means for Hannah's future (Bodner, 2009:24-25). Given that she gives up her sign

of divine favour to the temple, does this mean that she opens herself up once more to the taunts of Peninnah? Furthermore, does this action affect her sense of shame in any way?

The answer may be found in a later passage of 1 Samuel, where Hannah returns to Shiloh with several children whom she has since given birth to. Considering that Hannah continues to receive YHWH's favour (Bodner, 2009:32), I am inclined to suggest that Hannah can no longer be regarded as deviant or impure, if she ever was.

4.3.2 Summary of 'Hannah the deviant, Hannah, the Innocent.'

Hannah's childlessness is one of her defining features in the text – much like the other mother-figures in the Hebrew Bible.[104] As discussed here, Hannah's childlessness has a great number of effects, but the implications that she faces with regard to purity and pollution are unclear. Purity and pollution, being two aspects of honour and shame, are not discussed or depicted clearly by the narrator in the passage. This has resulted in a largely theoretical discussion of the effects of barrenness in the light of deviation and of purity and impurity. There are, however, some noteworthy points.

A question that arises from the text quite early on is whether or not childlessness itself is shameful. This seems to be the case and is suggested by several authors who juxtapose the blessings of motherhood and the curse that childlessness appears to be (Hille, 2014:12-13; Perdue, 1997:189). When one considers childlessness to be a curse, it implies that the recipient of said curse has committed an infraction that has resulted in this punishment (Baden, 2011:20). Unfortunately, the only information that the narrator imparts to his audience is that 'YHWH closed [Hannah's] womb' (1:5-6) (Klein, 2008:1) and offers no explanation as to why YHWH did this (1:3-8) (Baden, 2011:18). Baden (2011:18) suggests, therefore, that Hannah's childlessness was merely a condition that she had and was not punished by YHWH. This means that Hannah cannot be regarded as impure or deviant just because she is childless, unless there is evidence proving otherwise (Baden, 2011:18). As implied by the narrator's statement, however, Hannah's childlessness is an act of YHWH (1:5-6) (Hille, 2014:17). What colours Hannah's experience of childlessness is her co-wife's continual shaming of her (1:5, 7) (Bodner, 2009:14-16). While chances are that Hannah is innocent, her co-wife may doubt this and therefore uses Hannah's lack of children as a means

[104] These mother figures refer to a number of women in the Hebrew Bible, including Sarah, Rebekah, Rachel and Hannah (Dennis, 1994:116-118). Each of these women are linked by the Annunciation Type-Scene (Alter, 1983:119-125; Cook, 1999:11).

of humiliating her (1:5-7) (Hille, 2014:17-18; Bechtel, 1997:235; Neufeld, 2006:139). Peninnah shames Hannah like a community or a family treats those who do not adhere to the norms and ideals that they have determined (Baden, 2011:18-19). To make matters worse, Hannah may also be experiencing a sense of personal shame as she has not been able to fulfil the expectations of a wife (Moxnes, 1996:21-22; Neufeld, 2006:129-139). Hannah's experience of shame is also evidenced by her lack of appetite and her consistent weeping (1:6-7) (Klein, 1994:78).

Hannah's sense of shame reaches its peak by verse 9, where she goes to the temple to ask for YHWH's intervention (Klein, 2008:1-2; Neufeld, 2006:139-140). As discussed in Chapter 3, Hannah breaches no social boundaries while she is at the temple – given that she stays outside the temple gates while entreating YHWH (Neyrey, 1996:91-92; Schäder, 2010:138). This implies that the temple retains its sanctity and that Hannah – impure or not – maintains the social graces that are indicative of her honour. These include the use of the epithets אֲדֹנִי ('my Lord') and אֲמָתְךָ ('your handmaiden') which indicate the differences in social classes and that she maintains these while she is at the temple (Bodner, 2009:18). Furthermore, her behaviour is comparable to that of Eli (Frolov, 2004:88; Neufeld, 2006:139-140). While Hannah approaches YHWH with good intentions, Eli regards Hannah's desperation as drunken behaviour, misjudging her crying and silent prayers as markers of inebriation (1:13) (Auld, [2011] 2012:22). Once again, Hannah is scrutinised by another character – but this time she is not being shamed for her barrenness (1:6-7) (Fuchs, 2000:58), but rather for her assumed actions (1:13) (Klein, 1994:90). Once again, it seems as though Hannah's actions would threaten the sanctity of the temple (Neyrey, 1996:91-92; Neufeld, 2006:139-140), and therefore, Eli confronts her in a bid to shame her and to send her away (Frolov, 2004:89-90). Eli's confrontation fails, however, as Hannah is not drunk, but is heavy of heart (1:15-16) (Frolov, 2004:89-90; Neufeld, 2006:139-140).

Hannah's outward expression of shame seems to end when she leaves the temple, given that Hannah is no longer sad (1:18) (Klein, 2008:2). This implies that whatever shame she may have experienced in Shiloh because of her childless state ends after she leaves the temple and when she gives birth to Samuel (Fokkelman, 1993:53-55). As mentioned repeatedly, Hannah is more confident at her home in Ramah which may be indicative of the change of social status that she undergoes when she gives birth to Samuel (Bodner, 2009:22-23; Fokkelman, 1993:53-55). As I concluded earlier, Hannah's behaviour in verses 18-28 is not representative

of a woman bogged down by shame. Besides the seemingly uncomfortable exchange between Hannah and Elkanah regarding Hannah's travel plans (Frolov, 2004:65), Hannah does not exhibit any indication of impure action or behaviour that would pollute herself or her family (Evans, 1983:29; Neufeld, 2006:139-140). The bigger question, therefore, lies in whether or not Hannah maintains the purity and honour she has received. This seems to be the case when considering future events as YHWH does not close Hannah's womb again, allowing her to bear several children after she dedicates Samuel (Bodner, 2009:32).

4.4 Patrons and Clients

Patronage and clientage, or the patron/client dynamic, refers to a relationship that usually involves two parties (DeSilva, 2000:95-97). These parties – whether they represent two individuals, an individual and a group, or two groups are bound by the need that one party has, and an act of grace bestowed by the other (Botha, 2001: 193). The client represents the party who needs a particular service or gift that only the patron can give, thereby referring to this action of giving as an act of grace (DeSilva, 2000:95-97). The client is often a figure of lower status and in a position of need, while the patron is usually wealthy, of higher status than the client and may be divine or supernatural (Malina, [1993] 1998:151-152, Botha, 2001:193). This type of connection has been compared to the relationship between fathers and their children (Schäder, 2010:239). Therefore, when the characters make use of familial terms, the patron is called 'father', and the client is referred to as 'son' or 'daughter' (Schäder, 2010:240). This relationship is formed once the patron has granted the client his or her desire, and though recompense is expected, the patron does not demand that the client repays him (DeSilva, 2000:109, 113). If a client repays the patron in some way, it is referred to as an act of gratitude (DeSilva, 2000:109). This act of gratitude is often in the form of praise and honour or social support (DeSilva, 2000:109; Malina, [1993] 1998:153). The patron/client relationship differs from covenant relationships, as covenants are more formal because they are usually formed between suzerains and vassals, or gods and nations (Schäder, 2010:240). These relationships may also be based on a mutual need and want between two parties who agree to certain oath sanctions that ensure that both parties fulfil their part in the transaction (Foster, 2006:38-41).

Patron/client dynamics are vertical and dyadic. In other words, the relationship represents two people of different statuses and the usual rules of reciprocity are, therefore, not used in these cases (van Eck, 1995:169-171). The vertical aspect of the dynamic means that a patron does

not perform an act of grace due to a sense of obligation to the client (Botha, 2001:193). Therefore, the reciprocal nature of the patron/client dynamic 'is a sort of implicit, non-legal contractual obligation, unenforceable by any authority apart from one's sense of honour and shame' (Malina, 1981:80). Furthermore, this relationship is also characterised by exchanges that are variable, depending on the case (van Eck, 1995:169-171). Usually, material goods are exchanged for other, similar material goods, whereas a patron-client relationship gives the parties the opportunity to exchange material goods for the immaterial (van Eck, 1995:169-171). In other words, objects and tangible gifts can be exchanged for services, status, honour and protection (van Eck, 1995:169-171).

When appealing to a patron, the client uses particular behaviour in an effort to 'humble [themselves]' before the sponsor (Bechtel, 1991:235). These actions include referring to themselves as servants and prostrating themselves before the sponsor (Bechtel, 1991:235). This action may garner some grace for the client. The role of favour and grace usually comes as a consequence of the relationship between patron and client because of the patron's willingness to aid the client without compensation (Plevnik, [1993] 1998:89). The time between the request of the client and the investment of the patron is characterised by uncertainty, as the client does not know whether or not the patron will choose to aid them (Botha, 2001:193). Once the patron has established the relationship, their act of grace may be repaid out of a sense of personal obligation to the sponsor (Plevnik, [1993] 1998:90). This personal obligation may drive the client to make a public testimony whereby they proclaim their gratitude towards the patron, consequently granting the patron honour (deSilva, 2000: 113). A proclamation of gratitude occurs whether the sponsor is human or divine as honour is sought by both groups (Olyan, 1996:204).

4.4.1 Hannah the client

In 1 Samuel 1, the roles of patron and client are not revealed immediately. Instead, the narrator gives his reader background information and retells the events that led up to Hannah's vow at the temple (Bodner, 2009:17). As said previously, the main actant of 1 Samuel is only definitively established in verse 9 when the narrator leaves Elkanah – the assumed primary role – in pursuit of Hannah who is on her way to the temple (Bodner, 2009:17). While verse 9 solidifies Hannah's place as primary actant, verses 5 to 8 gives the reader two main reasons why she has gone to the temple of YHWH (Ackroyd, 1971:18-22).

When Hannah is first introduced, she is given two roles – she is Elkanah's wife, and she is co-wife to Elkanah's second wife, Peninnah (Bodner, 2009:14-15).[105] In verses 2 and 4, it is made clear, however, that these two women are not on equal footing. While it is presumed that Hannah was married first (1:8), Elkanah had to marry a second woman because Hannah proved incapable of bearing a child (Klein, 1994:77-78; 82). This decision may have been motivated by social obligation, but also by the desire to continue the family line and to secure an heir (Perdue, 1997:171, 182). Elkanah's decision, however, had a larger effect on the lives of his wives. In verses 2 and 4, the narrator compares these two women by implied status, by fertility and then by the pecking order at meals when the family is in Shiloh (Auld, [2011] 2012:21). This comparison also extends to how Elkanah treats his wives (Klein, 1994:84). While Frolov (2004) states that it is not clear whether or not Elkanah cares for either of his wives, differing perspectives suggest that the relationship between Hannah, Peninnah and Elkanah is comparable to that of Rachel, Leah and Jacob of Genesis 29-30 (Klein, 1994:77-78; Whybray, 2001:57). Elkanah, like Jacob, is an oblivious husband who favours his childless wife, Hannah, over his fertile wife, Peninnah (Whybray, 2001:57). In both cases, Peninnah and Leah, who have borne several children, are treated as a means to an end, and thus, act out in order to hurt the women that have garnered their husbands' attention despite their apparent infertility (Whybray, 2001:57; Evans, 1983:25).

While Hannah may or may not receive favour, her roles as wife and co-wife are a trial when the family is in Shiloh for their annual pilgrimage (Bodner, 2019:15-16). In verses 5-7, Hannah's womb is said to have been shut by YHWH (Bodner, 2009:15-16). As Polzin (1989:20) points out, this may have been the personal opinion of Elkanah or Peninnah and not a fact, as it is presented by the narrator. Furthermore, there is no explicit mention of Hannah's behaviour or past that may have caused YHWH to punish her by closing her womb (Eslinger, 1985:71).[106] Hannah's reactions to Peninnah's taunts are manifest in her separation from the group when she is refusing to eat or drink and weeping profusely (Eslinger,

[105] According to Perdue (1997:171), polygamy was used as a means of securing an heir if the first wife seemed unable to bear children. Klein (2008: 6) concurs, adding that Elkanah only married Peninnah because of Hannah's apparent barrenness. Bodner (2008) suggests, however, that Elkanah's line would not have continued through Peninnah anyway, as none of Elkanah and Peninnah's children's names are mentioned. This is probable as Samuel is the only son that is named in the entire narrative.

[106] YHWH has been known to use infertility as a curse or punishment, but it seems that any evidence of a curse is not present here. See H.F. van Rooy's 1986 contribution, "Fertility as blessing and infertility as curse in the ancient Near East and the Old Testament" in Bonano, A. (ed.), *Archaeology and Fertility Cult in the Ancient Mediterranean*, pp. 225-236. Amsterdam: BR Grüner

1985:75). Therefore, Hannah's actions indicate her feelings of shame which accompany her childlessness (Avalos, 1995:320, 332). When Elkanah addresses Hannah's reactions, they are first directed at her outward behaviour (1:8) (Auld, [2011] 2012:21). These outward reactions refer first to her weeping, then her refusal to eat, and then her sadness (1:8) (Auld, [2011] 2012:21). These questions are almost overshadowed by the confusion caused by the final question in which Elkanah asks Hannah, 'Am I not better to you than ten sons?' (1:8) (Amit, 1994:70).[107] While Hannah is concerned with the larger issue, Elkanah focuses on how Hannah's childlessness is affecting his relationship with her (Frolov, 2004:84-85). When he asks her, 'Am I not better to you than ten sons?', he implies that Hannah does not believe that his love is good enough for her (Amit, 1994:72). Elkanah's statement is misguided, and he does not consider the consequences that Hannah is facing as a result of her childlessness (Amit, 1994:74-75; Klein, 2008:7). As discussed in Chapter 3, Elkanah has already secured his lineage and fulfilled any societal obligation that comes with producing children (Klein, 1994:87-88).[108] Hannah, however, has not fulfilled her social role completely and while Peninnah has largely taken that obligation from her, she still seems to desire bearing children (Klein, 1994:83, 85). This want may be rooted in social obligation, but also in her own desire to bear children (Klein, 1994:87-88; Müllner, 2012:142). Furthermore, her relationships with her co-wife and her husband indicate that she is at a social disadvantage and therefore, seeks intervention in both the tangible (her fertility and the birth of a son) and the intangible (social status and acceptance within her own family) (van Eck, 1995:169-171; Avalos, 1995:332).

As discussed previously, there is reason to believe that Peninnah does this because she feels as though Elkanah loves Hannah more than her, if he loves her at all (Frolov, 2004:84). This may be perplexing for Peninnah because she has given Elkanah several children, while Hannah has failed to bear even one child (Klein, 2008:7; Klein, 1994:77-78, 82).[109] To make matters worse, Elkanah does not put a stop to Peninnah's humiliation of Hannah, but chooses instead to needle Hannah about why she does not value him more than ten sons (Klein,

[107] For further reading on this debate, see Yairah Amit's (1994) "Am I not more devoted to you than ten sons?': Male and Female Interpretations'. In Brenner, Athalya (ed). *A Feminist Companion to Samuel and Kings*. Sheffield: Sheffield Academic Press, pp. 68-76.

[108] For more information on the societal expectations of women in the world of the Bible see Hennie Marsman's (2003) *Women in Ugarit and Israel* and for a broader view of women's roles in the ancient Near East, see Marten Stol's (2016) *Women in the Ancient Near East* (translated by H & M Richardson).

[109] Klein's (1994) contribution 'Hannah: Marginalised Victim and Social Redeemer' in Brenner. *A Feminist Companion to Samuel and Kings* is an interesting essay which explores the prevalence of mimetic desire and marginalisation in the polygynous marriage of Hanna, Elkanah and Peninnah.

1994:84; Frolov, 2004:84-85). What Elkanah does not understand is that he has already fulfilled his social obligation of becoming a father and has done this ten-fold by having several children with Peninnah (Bodner, 2008:16; Perdue, 1997:168, 170; Klein, 1994:88). The same cannot be said for Hannah, who has not borne any children, let alone – to the reader's knowledge – conceived a child up until this point (Polzin, 1989:20-21). One is left to assume that Hannah is infertile or barren (Bodner, 2009:15). Hannah's desire for change may, therefore, be rooted in fulfilling her desire for a child as well as stopping the cycle of violence that seems to be fuelled by her childlessness, Elkanah's assumed lack of love for Peninnah, and Elkanah's ego (Frolov, 2004:84-87; Klein, 1994:85).

When Hannah goes to the temple, it becomes a clear that Hannah knows that Elkanah will not give her the children she so desperately desires, and must, therefore, find a different solution for her problem (Dennis, 1994:123; Fuchs, 2000:58). Hannah's bitterness follows her to the temple (1:9-10) (Auld, [2011] 2012:22). She is heavy of heart and begins to pour out her heart and her sorrow before YHWH (1:9-12) (Avalos, 1995:332; Balentine, 1993:218).[110] As discussed in Chapter 3, Hannah is finally vocal about her misery and her desire for YHWH's favour (Fuchs, 2000:58; Bodner, 2009:18). As discussed previously, the sanctuary of YHWH was regarded as a sacred space or at least a place where YHWH resides, and thus where healing can occur (Zevit, 2002:74-75). Thus, Hannah goes to the temple seeking an audience with YHWH, whom she believes can restore her as he may have closed her womb (Avalos, 1995:332). She chooses to ignore Eli, not out of spite, but because she believes that YHWH is the only one that can intervene (Baden, 2011:14-15). Fertility was accepted as something that depended on YHWH's intervention, after all (Baden, 2011:14). Going to YHWH seems to indicate that Hannah is looking at her last and most desperate attempt at bearing a child (Avalos, 1995:332). There is some indication of irony here. If one presumes that what Peninnah says is true – that YHWH has closed Hannah's womb – Hannah would be approaching the very entity that has caused her childlessness (Eslinger, 1985:77). This places Hannah in a situation with someone who has the capability to help her (Avalos, 1995:332). YHWH, being a god, places him far higher than her regarding rank and status and may, if he wishes, open her womb (Steinberg, 2013:100).

[110] Fokkelman (1993) compares Hannah's narrative to that of Rachel's and suggests that if Peninnah was as fertile as Leah, then Hannah could be nearing 30 years of age by the time if the narrative, and thus knows that this is her final chance to bear children. Due to the text not revealing anything about Hannah's age, this remains purely speculative.

When Hannah makes her vow to YHWH, she begins by addressing YHWH as 'YHWH of hosts' (יְהוָה צְבָאוֹת), which is the first recorded instance of the epithet (Bodner, 2009:18). The name elevates YHWH higher than herself (Bechtel, 1997:235; Klein, 2008:8) and mirrors the vertical relationships of patrons and clients (van Eck, 1995:169). Hannah then refers to herself as YHWH's handmaiden (אֲמָתֶךָ)[111] (Auld, [2011] 2012:22) – which separates them further (Bechtel, 1997:235). Furthermore, this action both humbles Hannah and draws on her submission to YHWH (Bechtel, 1997:235; Bodner, 2009:30-31). Bechtel (1997) adds that the act of humbling oneself was often used as a means of garnering pity, and was exhibited by 'degrading body positions' (Bechtel, 1997:235) like 'hanging [one's] head or lying prostrate on the ground' (Bechtel, 1997:235). In this case, Hannah is using words to be respectful, and thus shows her piety toward YHWH (Klein, 2008:8).

Hannah's vow is simple, but it carries responsibility. If YHWH, the patron, were to give Hannah, the client, a son, she would return her child to him so that he could live a life that is consecrated and akin to the Nazirites (1:11) (Polzin, 1989:24). The consequences of this vow are difficult to comprehend from a social perspective. Cook (1999:37) points out that at first, Hannah seems to have taken on a familial responsibility by asking YHWH to grant her fertility. The suggestion is that this child will be the one who will carry Elkanah's lineage (Cook, 1999:37). However, Hannah soon realises that she would have to offer YHWH something in exchange for his service to her, and thus promises to return the child to him so that he can be of service to the wants and wishes of YHWH (1:11) (Frolov, 2004:87). This decision has some consequences. If Hannah were to give up her son, she might be treated as childless once more (Frolov, 2004:87). This means that Hannah will once again be alone at the sacrificial meals and Elkanah would not have an heir (Frolov, 2004:87). Therefore, if any positive effect were to stay, it would be limited to proof that YHWH has not closed Hannah's womb, and that she can, in fact, bear children (Steinberg, 2013:98).

While Hannah's role as the client is clear, YHWH makes no gesture until verse 19 to indicate that he is interested in becoming Hannah's patron. In comparison to the amount of direct speech that is attributed to Hannah when she gets to the temple, YHWH's role in the narrative is largely silent (Eslinger, 1985:77-78). Therefore, YHWH does not directly voice his approval or disapproval of Hannah's actions or requests, which is not an uncommon

[111] literally translated as "your handmaiden" (Frolov, 2004:87)

occurrence in Old Testament narratives (Miscall, 1986:xiii-xiv). YHWH remains silent for the entirety of the narrative and is only referred to by his direct actions, which some scholars argue is the result of manipulation – either by the narrator or YHWH (Eslinger, 1985: 74). Until YHWH establishes the relationship by fulfilling his side of the agreement, the arrangement that Hannah is hoping for is in limbo, leaving her uncertain of YHWH's decision or approval (Miscall, 1986:xiii). Hannah's uncertainty mirrors the uncertainty that clients may feel after they have petitioned possible patrons for aid (Botha, 2001:193).

While Hannah may feel uncertain after voicing her plea to YHWH, Eli still has a part to play. As discussed in the previous chapter, Eli perceives that Hannah is drunk and may bring shame to the temple (Evans, 1983:29; Frolov, 2004:88-89). This observation, albeit false, results in some confrontation once Eli has directly confronted her about her apparent state of inebriation (Evans, 1983:29; Frolov, 2004:88-89).[112] Hannah's defence is swift as she relates to Eli why she is, in fact, not drunk, but that she is in a state of great heartache and bitterness and as a result, is seeking YHWH's council (1:15) (Bodner, 2009:20). Once again, she humbles herself, calling herself 'handmaiden' (1:16) as she did with YHWH, thereby dealing with a shameful accusation with honour (Smith, [1899] 1969:10-11). Eli's actions, as a result, are interesting. As discussed in the previous chapter, Eli chooses not to apologise, but instead, blesses Hannah's vow (Frolov, 2004:88-89). Given Eli's lack of knowledge concerning the vow, the reader may not immediately understand Eli's reasons behind this choice (Eslinger, 1985:80).[113] His choice, however, may have consequences that he does not immediately realise or consider (Eslinger, 1985:80). By qualifying Hannah's vow with his blessing, Eli may be playing intermediary in the exchange between Hannah and YHWH, and as a result, approves his future successor (Eslinger, 1985:80). This is debatable, however, as Hannah did not seek out Eli or Eli's approval, but avoids a mediator and approaches YHWH directly (Fuchs, 2000:58; Polzin, 1989:28).

[112] Smith ([1899] 1969: 10) regards Eli's action as justified because it was not unusual that people became drunk on wine at festivals. Klein (2008:5) disagrees, stating that the author may be commenting on Eli's blindness. He claims that this is a repeated occurrence – first he takes Hannah for a drunk because he never saw her clearly, and then for not seeing the evil deeds of his own sons. Bodner (2008: 20) claims that Eli can see because he watches Hannah's mouth moving intently.

[113] The reasons for Eli's action here are debated amongst scholars. Frolov (2004) suggests that Eli wishes to get Hannah off of the temple grounds because she may in fact be drunk and will therefore cause a fuss. Others like Bodner (2009) state that Eli regrets his rash judgement, and that this blessing is his way of showing that he is sorry.

As stated earlier, there is some indication that Hannah may believe that YHWH will enter into this patron-client relationship and that she will get a child (Eslinger, 1985:80). This is suggested in verse 18 when 'her sad face was no longer' (1:18) (Eslinger, 1985:80). The fruits of this contract are not immediately evident as Hannah has to return to Ramah before anything happens or before she truly knows that YHWH will aid her (Auld, [2011] 2012:23). In verse 20, Hannah and Elkanah engage in sexual intercourse once they have returned home from their pilgrimage in Shiloh (Auld, [2011] 2012:23). In the same verse, the narrator says that 'YHWH remembers Hannah' (וַיִּזְכְּרֶהָ יְהוָה) (1:19) (Auld, [2011] 2012:23). One can presuppose that this means that YHWH has remembered that what Hannah asked of him at the temple and will thus give her the son she asked for (Eslinger, 1985:81-82). It is clear in verse 21 that YHWH has endorsed Hannah and he officially takes on the role of patron when Hannah gives birth to a boy (Eslinger, 1985:82-83). As a sign of her gratitude to YHWH, Hannah gives her son the name Samuel (שְׁמוּאֵל), which means 'lent of God'[114] (Eslinger, 1985:82-83), because YHWH gave her what she asked of him (כִּי מֵיְהוָה שְׁאִלְתִּיו) (1:20) (Klein, 2008:9).

While this is a great honour for a woman, it is normally expected that the father of the child – in this case Elkanah – should play a greater role in his son's life (Evans, 1983:29). This role is not only limited to the naming of the child, but also to rearing Samuel, which Hannah seems to have taken complete control over (Evans, 1983:29).[115] Furthermore, Elkanah seems to leave the decisions regarding Samuel's future up to Hannah as well. This is indicated in verse 23 when Elkanah says to Hannah that she should 'do the good in [her] eyes' (עֲשִׂי הַטּוֹב בְּעֵינַיִךְ) (Fokkelman, 1985:87). These verses relay how Hannah decides against travelling with her husband and chooses to remain behind first so that she can wean Samuel and meet the family in Shiloh once she has done this (1:22) (Eslinger, 1985:86-87). Elkanah does not directly question Hannah's judgement, but there may be more to say about his comment on Hannah's decision to stay in Ramah for the time being (Eslinger, 1985:86-87). In verse 23, Elkanah says that Hannah should do what she believes to be right, and that 'YHWH will

[114] This is the direct translation that Eslinger (1985) uses. Under the 'Literary techniques' in Chapter 2, there is a discussion of the root of Samuel's name. In essence, there is debate over whether or not the root of Samuel's name is and whether this is simply wordplay or if the narrative is not of Samuel, but rather of Saul (Bodner, 2009:22-23). Furthermore, there are also debates about the meaning of his name, which are also discussed in Chapter 2.

[115] This might have caused some friction amongst scholars because of the Levite genealogy that is laid out in verse 1 (Klein, 2008: 6)

surely establish his word' (אַךְ יָקֵם יְהוָה אֶת־דְּבָרוֹ) (1:23) (Eslinger, 1985:87; Frolov, 2004:91-92). It may be that Elkanah is not entirely sure about Hannah's decision to give up their son, whom they have only had for a short time (Frolov, 2004:91-92). Other scholars suggest that Elkanah was questioning Hannah's motives for delaying the dedication, thereby fuelling the debate that Hannah was trying to hold on to her son a bit longer (Frolov, 2004:91-92). Whatever the case may be, Hannah was fully in her rights to wean the child before dedicating him and was likely motivated by practical reasons (Fokkelman, 1993:54-55), but also because it was Hannah's responsibility to ensure that the child was dedicated at the temple. It was her vow that promised giving up her child to the temple, and thus only she can be held accountable for fulfilling the vow.

Once Hannah has given Samuel to the temple in verses 25-28, she has held up her side of the oath that she made with YHWH (Frolov, 2004:94). The reciprocal nature of the relationship between Hannah and YHWH is thus evidenced by this action and from her explanations of the vow to Eli (Frolov, 2004:93-94). This explanation is noteworthy, given that Hannah's retelling of the events differs slightly from the words of her oath in verse 11 (Auld, [2011] 2012:22, 24). The נתן ('to give') in verse 11 becomes the שׁאל ('to loan') in verses 26-28, indicating that Samuel was never Hannah's to begin with (Auld, [2011] 2012:24). While Hannah may have birthed him, and Elkanah may have sired him, Samuel belongs to YHWH, and must, therefore, live the life that YHWH wants for him (Fuchs, 2000:64).

Hannah's story is not strictly over by 1 Samuel 1:28. 1 Samuel 2:1-11 features the song of Hannah, a prayer-like song which Hannah sings to YHWH in gratitude for his gift, and Hannah and Elkanah's return to Ramah (Balentine, 1993:215). Furthermore, in 1 Samuel 2:19-26, it is said that Elkanah and his family still travel to Shiloh every year and come to sacrifice at the temple (Bodner, 2009:32). This also affords them the opportunity to see Samuel. In this instance, Elkanah and Hannah now also travel with their entourage of children whom Hannah has borne since Samuel (Bodner, 2009:32). Hannah's continued fertility is a sign of YHWH's continued favour of her, even after her initial vow to him is completed by Samuel's dedication (Bodner, 2009:32).

4.4.2 Summary of 'Hannah the Client'

Patronage and Clientage[116], like Purity and Pollution, are two facets of Honour and Shame. This non-familial, dyadic relationship is characterised by two important roles – the client, who desperately seeks aid or favour, and the patron, who can aid the client if they choose to do so (van Eck, 1995:169-171). In the case of the passage, Hannah is childless and thus experiences shaming, isolation, and a sense of shame (Avalos, 1995:332). Hannah's childlessness drives her to the temple to seek aid from YHWH, whom she asks to intervene (Bodner, 2009:18). While YHWH remains silent for the duration of the narrative, the narrator reveals that YHWH remembers Hannah's vow and decides to intervene and Hannah conceives and gives birth to the son for whom she asked (Bodner, 2009:18). Therefore, Hannah represents the role of the client, and YHWH represents the role of patron.

These roles are accompanied by the role of an intermediary, which is filled by Eli (Eslinger, 1985:80; Alter, 1999:5). While Eli's motives for blessing Hannah are still debatable, his blessing seems to some that Hannah takes this as insurance of impending fertility (Fuchs, 2000:58; Polzin, 1989:28). There is no consensus on whether or not Eli's validation was needed for Hannah's vow, or if Elkanah needed to be present for the vow to be regarded as valid (Fuchs, 2000:58). As far as it is dealt with in the MT, Hannah's journey to and from the sanctuary is a completely solo trip (1:9) (Auld, [2011] 2012:22). This implies that Hannah is solely responsible for the fulfilment of her vow once YHWH has given her a son (1:11) (Bodner, 2009:18). As for Eli, it is debatable if Hannah needed his approval, but the text itself is unclear in this matter (Evans, 1983:29; Avalos, 1995:333). It is clear, however, that Hannah perceives Eli's blessing as favour because, in her farewell, she tells Eli that she has 'found grace in [his] eyes' (1:18) (Bodner, 2009:21).

In this discussion, it is made clear that a person's honour and shame – or rather their sense of honour and shame – can be altered if a patron intercedes (Botha, 2001:193). Furthermore, while childlessness may have affected Hannah before she goes to the temple, she seems to be less affected by it when she has returned to her family (Auld, [2011] 2012:22-23). Given that YHWH intervenes to help Hannah by giving her a child, it may be possible that Hannah committed no offence against him as was suggested by the narrator, Peninnah and/or Elkanah (Baden, 2011:18). This implies that the consequences of Hannah's childlessness may be

[116] Or the patron-client dynamic.

manifest in the perceptions and reactions of others – like Peninnah – as well as herself (Baden, 2011:18).

The long-term effects of Hannah's patron/client dynamic are evident later in the book of Samuel when Hannah has five children of her own (Müllner, 2012:142). As discussed in Chapter 2, Peninnah no longer features in the passage after verse 7, so the text does not reveal whether or not Hannah is regarded as childless after dedicating Samuel to the temple (Eslinger, 1985:73). It may be assumed, therefore, that Peninnah can no longer hold Hannah's childlessness against her since she has proved that she is fertile and she proves this once again (Eslinger, 1985:73).

4.5 Summary of 'Honour and Shame in Hannah's Narrative'

Chapter 4, as discussed above, is an analysis of honour and shame and how it has been regulated by two of its many facets in the narrative. Purity/Pollution and the Patron/Client dynamic have illustrated in different ways how honour and shame have been regulated in the passage. Chapter 4's main purpose was to establish what consequences Hannah's childlessness may have had on a social level. While in some parts of the story these consequences have been clear, there are a few situations which lead to inconclusive results and make it difficult, therefore, to understand whether or not Hannah's honour has been affected. This is due to the lack of information regarding the causes of Hannah's childlessness and the actants' varied and limited responses to her childlessness.

When one considers the social context of the text, childlessness was not exactly regarded and treated as an honourable state (Avalos, 1995:331). While Baden (2011:18) maintains that a woman may or may not have caused her barrenness, he also acknowledges that the perception that a community, family or the woman herself may have had, coloured the woman's experience of childlessness differently. This means that Hannah's experience of childlessness is influenced largely by the reactions of her family as well as her own views on her childlessness (Eslinger, 1985:77). While the narrator does not reveal why YHWH 'closed her womb' (1:5-6) (Auld, [2011] 2012:21), this perception influences Peninnah and Elkanah's relationship with Hannah. Peninnah uses the phrase as a means of hurting Hannah (1:5, 7) – or rather, of shaming her (Bodner, 2009:14-16; Bechtel, 1997:235). While Hannah's single portion may be nothing special, the narrator does say that Elkanah loves Hannah (1:5), and while her childlessness may not have influenced this love, Elkanah treats

Hannah's inability to produce children as a reason for why she should love him more (1:8) (Frolov, 2004:84-87). Elkanah's actions in verse 8, therefore, have some indication that he is not as concerned with Hannah's honour and the effects of her childlessness on her sense of shame as he is with her feelings towards him (Frolov, 2004:84-85). Due to Hannah's lack of speech at this point of the narrative (Dennis, 1994:122-123), it may be inferred that she is insulted by Elkanah's insinuations and hurt by the fact that she is the only one that is facing repercussions for her inability to bear children (Klein, 1994:75, 87).

One of the most important consequences of Hannah's childlessness is her motivation to go to the temple so that she can reverse her childlessness (Fokkelman, 1993:32, 55). This action sets the ball in motion for the change she experiences as a client (Fokkelman, 1993:32). As discussed previously, Hannah's motivation was likely fuelled by several things, including her sense of shame surrounding her childlessness (Klein, 1994:85). Her time at the temple can be regarded as therapeutic as she experiences a sense of healing – particularly when she 'pours out her soul before YHWH' (1:10-11) (Bodner, 2009:18-19). With her silence gone, she can ask YHWH for a child – in particular 'seed of man' (1:11) (Carasik, 2010:433) – which implies that she is seeking divine intervention (Avalos, 1995:332). This act is the beginning of the patron-client dynamic and the process which results in Hannah's transformation.

The temple plays an interesting part in the narrative, because YHWH is the only character at the temple who knows that Hannah is childless (Avalos, 1995:333). Ironically, YHWH is the only one that can alter Hannah's ability to conceive, since it is by his doing that Hannah's womb has been closed (Eslinger, 1985:77). In this case, YHWH does not engage with Hannah at all – verbally or otherwise (Polzin, 1989:18-19). The only contact she has with another actant is Eli and their conversation has nothing to do with her childlessness, but with what he assumes is drunken and impure behaviour (Frolov, 2004:88). Hannah's defence of her actions may make Eli aware of the fact that he misjudged her, but Hannah does not tell Eli that she is at the temple because of her childlessness (Avalos, 1995:333). Therefore, Eli reacts based on his feelings of remorse or on his vexation (1:17/18) (Frolov, 2004:88-90). Hannah receives and regards Eli's blessing as an act of grace (1:18), and she leaves the temple with some sort of confirmation that YHWH will become her patron and grant her the child she so desperately seeks (Frolov, 2004:90).

After Hannah's time at the temple, YHWH becomes Hannah's patron and she conceives and gives birth to a boy whom she names Samuel (1:20) (Frolov, 2004:91). The rest of the

passage deals more with Hannah's changes in personality and the effects that this change has on her family life (Fokkelman, 1993:55). Hannah's sense of shame seems to have tempered, so her actions are no longer motivated – solely or in part – by her childlessness. While she may not know what YHWH holds for her in the future, she upholds her end of her vow and it is assumed that she receives the status and honour that comes with motherhood (1:24-28) (Steinberg, 2013:98). Furthermore, her patron/client relationship with YHWH endures beyond the passage as evidenced by the other children she bears in 1 Samuel 2:19-21 (Bodner, 2009:32).

In conclusion, the social consequences that Hannah experiences due to her childlessness are predominantly illustrated in her relationships with her family members and her own assumptions and associations with her childlessness. The reactions of her family are based on the belief that YHWH has closed Hannah's womb and they may regard Hannah's childlessness as a form of divine retribution (Polzin, 1989:20). This seems to indicate that the only factor that probes questions of Hannah's purity is her childlessness. Her actions clearly indicate that she is in tune with her own sense of honour and shame, and this motivates her to seek change (van Eck, 1995:166). This change is sought at the temple, which becomes a centre of healing for her and provides her with the space to seek a patron-client relationship with YHWH (Alter, 1999:5).

CHAPTER 5: SUMMARY AND CONCLUSION

1 Samuel 1 is a narrative in which a woman with a 'closed womb' seeks and receives divine intervention and comes to bear a child. Hannah's story is a fairly simple one. In the span of twenty-eight verses Hannah endures the life of a childless wife and co-wife, she finally seeks divine intervention, she exits the barren narrative to which she was bound, and then she gives up her only child to be YHWH's servant. This story, therefore, has ties to the Annunciation type-scene and the barren motif (Kaiser, 1995:77-78). Both of these themes deal with a woman who cannot bear a child, endures the social repercussions of this childlessness, and then bears a child via the aid and intervention of YHWH (Kaiser, 1995:77-78). This child – a son – goes on to become a vital part in the world and history of the Israelites. Hannah's narrative is not alien to this theme as she too bears a child because of YHWH's intervention. This intervention, however, comes after years of enduring emotional abuse at the hands of her co-wife.

My own analysis was directed at an exploration of the social perceptions and consequences that Hannah faced as a result of her childlessness. This was undertaken by first analysing what the actual text said, then analysing how Hannah is presented as a childless woman and how these consequences are illustrated in the passage. I went on to discuss how her childlessness affected her experiences and perceptions of the spaces in the narrative and how these spaces, in turn, affected her experience of childlessness. This formed the basis for the analysis of the social values honour and shame, by focusing on how Hannah interacted with the facets of purity and pollution and the patron/client dynamic in the different locations of the narrative.

To reiterate what was said earlier, Hannah's childlessness permeates her narrative. Before Hannah goes to the temple, she faces humiliation for a number of years for her lack of children, which is blamed on an act of YHWH (Klein, 2008:7). This humiliation is undertaken by Peninnah, the woman who Elkanah had to marry because Hannah could not bear the children they wanted and were expected to have (Klein, 2008:7). This is paired with Elkanah's lack of understanding, considering that he seems to be more concerned with Hannah's love for him than her future security or her current lack of honour (Bodner, 2009:16). These reactions to Hannah's childlessness isolate her from her family as she does not always take part in the festivities at Shiloh which fuels her sense of shame. The

combination of these factors and, in particular, her sense of shame, drive her to the temple to seek YHWHs intervention.

At the temple, Hannah entreats YHWH, asking him to bless her with a child (Klein, 2008:7-8). Hannah does not regard this request as a simple favour and so comes up with something that she can do for YHWH so that he would consider her vow (Frolov, 2004:87-88). In this case, she offers up her unborn child to YHWH so that he would serve YHWH for his entire life (Auld, [2011] 2012:22). This exchange is but a proposal that Hannah makes in order to establish a patron/client dynamic with YHWH. This dynamic is likely her last attempt at bearing a child, and given that her barrenness has been blamed on YHWH, he would be the one to change it. Hannah's attempt at establishing a patron/client relationship with YHWH indicates that she wants to restore her honour by means of appealing to the facets that can regulate her honour. In this case, bearing a child would remove the very thing that she perceives has made her shameful.

After Hannah has made her proposal to YHWH, her interaction with Eli results in a blessing of this vow. While he does not immediately understand the repercussions of this blessing, Eli validates Hannah's vow and thus acts as an intermediary between Hannah and YHWH. Eli's blessing therefore works as both an authorisation of her vow, as well as a confirmation that YHWH has heard Hannah's vow and therefore may take it into consideration. This is illustrated in Hannah's words, 'Your handmaid has found grace in your eyes', as well as her emotional change as described by the narrator in verse 18 (Auld, [2011] 2012:22). The temple has, therefore, become the nexus or locus of change for Hannah's childlessness and also for her restoration of honour (Avalos, 1995:332). It allows her to negotiate or to seek an avenue which will not only provide a solution for her childlessness, but will also put her in favour with YHWH, and therefore she will achieve the honour and status that she desires. The fruits of Hannah's vow at the temple materialise from verse 20, where YHWH remembers Hannah's vow and allows her to conceive and give birth to the son whom she asked for (Auld, [2011] 2012:23). This means that YHWH officially accepts Hannah's vow and brings up his end of the agreement. This not only establishes the patron/client relationship, but also forces Hannah to ensure that she gives up Samuel as she promised YHWH in her vow. She ends the official agreement in verses 25 to 28 when she dedicates Samuel at the same temple she made her vow in (Alter, 1999:7-8). This action, however, does not only close the agreement she made with YHWH, but, in actual fact, becomes the basis of

future honours. These honours come in the form of an abundance of children that Hannah gives birth to later in 1 Samuel (Bodner, 2009:32).

In conclusion, the social perceptions and the consequences that Hannah experiences as a result of her childlessness are not entirely the point of Hannah's narrative. Hannah's narrative is, instead, directed at restoring her honour and therefore, about changing and altering the perceptions that she and others have of her childlessness. This change is possible through her utilisation of the patron/client relationship which is established and fulfilled at the temple in Shiloh.

This dissertation has only touched on aspects of 1 Samuel 1, which leaves a number of avenues of research which can and should be followed. As mentioned in the analysis of motifs in the literary analysis, the themes of the barren wife need further exploration as they are contested amongst scholars due to their applicability to the barren narratives of the Hebrew Bible. While these narratives have been compared before, it may be fruitful to compare how these narratives differ in terms of their representations of social values as well as narrative space.

Due to the dynamic and multi-disciplined nature of the social sciences, there are methods of approaching aspects of the narrative such as space. This space not only includes critical spatiality, but liminal and ritual space as explored by spatial theorists such as Henri Lefebvre (1991), Edward Soja (1996), and Yi Fu Tuan ([1977] 2001) as well as anthropologists such as Victor Turner ([1967] 1979; 1982) and Arnold van Gennep ([1909] 1960). Due to length constraints, I could not focus on the role of the temple as a liminal space and the performance of social drama within the narrative, and this would have enriched my own analysis of the text further.

It may also be prudent and beneficial to explore how Hannah's narrative may corroborate with other stories of barren women or men of the ancient Near Eastern context. This may provide a means of understanding how different cultures within the ancient Near East approached barrenness, and how they perceived and reacted to individuals who were childless. This may shed a different light on Hannah's narrative and what these differences imply on a social level.

ADDENDUM A

Table 3: Syntactical Analysis								
Dem	Acc	Vs	L	Type	Text	No	Cl	Type
Atn 1	Tip	1a	1	Bi	וַיְהִי֩ אִ֨ישׁ אֶחָ֜ד מִן־הָרָמָתַ֗יִם צוֹפִים֙ מֵהַ֣ר אֶפְרָ֔יִם	1	I	State
Sill 0	Tip	b			וּשְׁמֹ֖ו אֶ֣לְקָנָ֑ה בֶּן־יְרֹחָ֞ם בֶּן־אֱלִיה֤וּא בֶּן־תֹּ֙חוּ֙ בֶּן־צ֣וּף אֶפְרָתִ֔י:	2	I	State
Zaq 2	Pas	2a	2	Tri	וְלֹ֥ו שְׁתֵּ֖י נָשִׁ֑ים	3	I	State
Zaq 2	Pas	b			שֵׁ֤ם אַחַת֙ חַנָּ֔ה	4	I	State
Atn 1	Tip	c			וְשֵׁ֥ם הַשֵּׁנִ֖ית פְּנִנָּ֑ה	5	I	State
Zaq 2	Pas	2d	3	Bi	וַיְהִ֥י לִפְנִנָּ֖ה יְלָדִ֑ים	6	I	State
Sill 0	Tip	e			וּלְחַנָּ֕ה אֵ֥ין יְלָדִ֖ים:	6a	I	Compa
Zaq 2	Pas	3a	4	Bi	וְעָלָ֣ה הָאִ֗ישׁ הַה֛וּא מֵעִירֹ֥ו מִיָּמִ֖ים ׀ יָמִ֑ימָה	7	I	State
Atn 1	Tip	b			לְהָשְׁתַּחֲוֹ֥ת	7a	ID	Fin
					וְלִזְבֹּ֖חַ לַיהוָ֥ה צְבָאֹ֑ות בְּשִׁלֹ֔ה	7b	ID	Fin
Reb 3	Ger	3c	5	Tri	וְשָׁ֣ם שְׁנֵי֩ בְנֵי־עֵלִ֨י	8	I	State
Zaq 2	Pas	d			חָפְנִ֜י וּפִנְחָ֗ס	8a	ID	Rel
Sill 0	Tip	e			כֹּהֲנִ֛ים לַיהוָ֖ה:	8ai	IDD	Rel
Atn 1	Tip	4a	6	Mono	וַיְהִ֣י הַיֹּ֔ום	9	I	State
					וַיִּזְבַּ֣ח אֶלְקָנָ֔ה	10	I	State
Reb 2	Ger	4b	7	Bi	וְנָתַ֣ן לִפְנִנָּ֣ה אִשְׁתֹּ֔ו	10a	ID	Fin
Sill 0	Tip	c			וּלְכָל־בָּנֶ֥יהָ וּבְנֹותֶ֖יהָ מָנֹ֑ות:	10ai	ID	Fin
Atn 1	Tip	5a	8	Mono	וּלְחַנָּ֕ה יִתֵּ֥ן מָנָ֖ה אַחַ֣ת אַפַּ֑יִם	10b	ID	Compar
Zaq 2	Pas	5b	9	Bi	כִּ֣י אֶת־חַנָּ֣ה אָהֵ֔ב	10bi	IDD	Caus
Sill 0	Tip	c			וַיהוָ֖ה סָגַ֥ר רַחְמָֽהּ:	10bii	IDD	Caus
Zaq 2	Pas	6a	10	Tri	וְכִעַסַּתָ֣הּ צָרָתָ֔הּ גַּם־כַּ֖עַס	11	I	State
Atn 1	Tip	b			בַּעֲבֻ֣ור הַרְּעִמָ֑הּ	11a	ID	Fin
Sill 0	Tip	c			כִּֽי־סָגַ֥ר יְהוָ֖ה בְּעַ֥ד רַחְמָֽהּ:	11b	ID	Caus
Reb 3	Ger	7a	11	Quad	וְכֵ֣ן יַעֲשֶׂ֔ה שָׁנָ֖ה בְּשָׁנָ֑ה	12	I	State
Zaq 2	Pas	b			מִדֵּ֥י עֲלֹתָ֖הּ בְּבֵ֣ית יְהוָ֑ה	13	I	State
Atn 1	Tip	c			כֵּ֥ן תַּכְעִסֶ֖נָּה	13a	ID	Caus
Sill 0	Tip	d			וַתִּבְכֶּ֔ה	14	I	State
					וְלֹ֥א תֹאכַֽל:	15	I	State
Reb 3	Ger	8a	12	Tri	וַיֹּ֨אמֶר לָ֜הּ אֶלְקָנָ֣ה אִישָׁ֗הּ	16	I	State
Zaq 2	Pas	b			חַנָּ֛ה לָמָ֥ה תִבְכִּ֖י	16.1	IC	Interrog
					וְלָמָ֣ה לֹ֣א תֹאכְלִ֑י	16.2	IC	Interrog
Atn 1	Tip	c			וְלָמָ֥ה יֵרַ֛ע לִבֵּ֖ךְ	16.3	IC	Interrog
Zaq 2	Pas	8d	13	Bi	הֲלֹ֥וא אָנֹכִ֛י טֹ֥וב לָ֖ךְ	16.4	IC	Interrog
Sill 0	Tip	e			מֵעֲשָׂרָ֥ה בָנִֽים:	16.4a	ICD	Compa
Atn 1	Tip	9a	14	Mono	וַתָּ֣קָם חַנָּ֔ה	17	I	State
					אַחֲרֵ֖י אָכְלָ֣ה בְשִׁלֹ֑ה	17a	ID	Temp
					וְאַחֲרֵ֖י שָׁתָֽה	17b	ID	Temp
Zaq 2	Pas	9b	15	Bi	וְעֵלִ֣י הַכֹּהֵ֔ן יֹשֵׁ֖ב עַל־הַכִּסֵּ֑א	18	I	State

Sill 0	Tip	c			עַל־מְזוּזַת הֵיכַל יְהוָה:	18a	ID	Object
Atn 1	Tip	10a	16	Bi	וְהַיא מָרַת נָפֶשׁ	19	I	State
Sill 0	Tip	b			וַתִּתְפַּלֵּל עַל־יְהוָה	20	I	State
					וּבָכֹה תִּבְכֶּה:	21	I	State
Reb 3	Ger	11a	17	Quad	וַתִּדֹּר נֶדֶר	22	I	State
					וַתֹּאמַר	23	I	State
Reb 3	Leg	B			יְהוָה צְבָאוֹת אִם־רָאֹה תִרְאֶה בָּעֳנִי אֲמָתֶךָ	23.1	IC	Condit
Zaq 2	Pas	C			וּזְכַרְתַּנִי וְלֹא־תִשְׁכַּח אֶת־אֲמָתֶךָ	23.2	IC	Condit
					וְלֹא־תִשְׁכַּח אֶת־אֲמָתֶךָ	23.3	IC	Condit
Atn 1	Tip	D			וְנָתַתָּה לַאֲמָתְךָ זֶרַע אֲנָשִׁים	23.4	IC	Condit
Zaq 2	Pas	11e	18	Bi	וּנְתַתִּיו לַיהוָה כָּל־יְמֵי חַיָּיו	23.5	IC	Condit
Sill 0	Tip	f			וּמוֹרָה לֹא־יַעֲלֶה עַל־רֹאשׁוֹ:	23.6	IC	Condit
Zaq 2	Pas	12a	19	Tri	וְהָיָה	24	I	State
					כִּי הִרְבְּתָה	24a	ID	Rel
Atn 1	Tip	b			לְהִתְפַּלֵּל לִפְנֵי יְהוָה	24ai	IDD	Fin
Sill 0	Tip	c			וְעֵלִי שֹׁמֵר אֶת־פִּיהָ:	24b	ID	Rel
Zaq 2	Yet	13a	20	Quad	וְחַנָּה הִיא מְדַבֶּרֶת עַל־לִבָּהּ	25	I	State
Zaq 2	Pas	b			רַק שְׂפָתֶיהָ נָעוֹת	25a	ID	Rel
Atn 1	Tip	c			וְקוֹלָהּ לֹא יִשָּׁמֵעַ	25b	ID	Caus
Sill 0	Tip	d			וַיַּחְשְׁבֶהָ עֵלִי	25c	ID	Caus
					לְשִׁכֹּרָה:	25ci	IDD	Fin
Zaq 2	Pas	14a	21	Tri	וַיֹּאמֶר אֵלֶיהָ עֵלִי	26	I	State
Atn 1	Tip	b			עַד־מָתַי תִּשְׁתַּכֶּרִין	26.1	IC	Interr
Sill 0	Tip	c			הָסִירִי אֶת־יֵינֵךְ מֵעָלָיִךְ:	26.2	IC	Comm
Zaq 2	Pas	15a	22	Quad	וַתַּעַן חַנָּה	27	I	State
					וַתֹּאמֶר לֹא אֲדֹנִי	27.1	IC	State
Zaq 2	Pas	b			אִשָּׁה קְשַׁת־רוּחַ אָנֹכִי	27.2	IC	State
Atn 1	Tip	c			וְיַיִן וְשֵׁכָר לֹא שָׁתִיתִי	27.3	IC	Neg State
Sill 0	Tip	d			וָאֶשְׁפֹּךְ אֶת־נַפְשִׁי לִפְנֵי יְהוָה:	27.4	IC	State
Zaq 2	Pas	16a	23	Tri	אַל־תִּתֵּן אֶת־אֲמָתְךָ	27.5	IC	Neg Comm
Atn 1	Tip	b			לִפְנֵי בַּת־בְּלִיָּעַל	27.5a	ICD	Obj
Sill 0	Tip	c			כִּי־מֵרֹב שִׂיחִי וְכַעְסִי דִּבַּרְתִּי עַד־הֵנָּה:	27.5b	ICD	Caus
Atn 1	Tip	17a	24	Mono	וַיַּעַן עֵלִי	28	I	State
					וַיֹּאמֶר	29	I	State
					לְכִי לְשָׁלוֹם	29.1	IC	Comm
Reb 2	Pas	17b	25	Bi	וֵאלֹהֵי יִשְׂרָאֵל יִתֶּן אֶת־שֵׁלָתֵךְ	29.2	IC	Emphat
Sill 0	Tip	c			אֲשֶׁר שָׁאַלְתְּ מֵעִמּוֹ:	29.2a	ICD	Rel
Atn 1	Tip	18a	26	Mono	וַתֹּאמֶר	30	I	State
					תִּמְצָא שִׁפְחָתְךָ חֵן בְּעֵינֶיךָ	30.1	IC	State
Zaq 2	Pas	18b	27	Bi	וַתֵּלֶךְ הָאִשָּׁה לְדַרְכָּהּ	31	I	State
					וַתֹּאכַל	32	I	State
Sill 0	Tip	c			וּפָנֶיהָ לֹא־הָיוּ־לָהּ עוֹד:	33	I	State

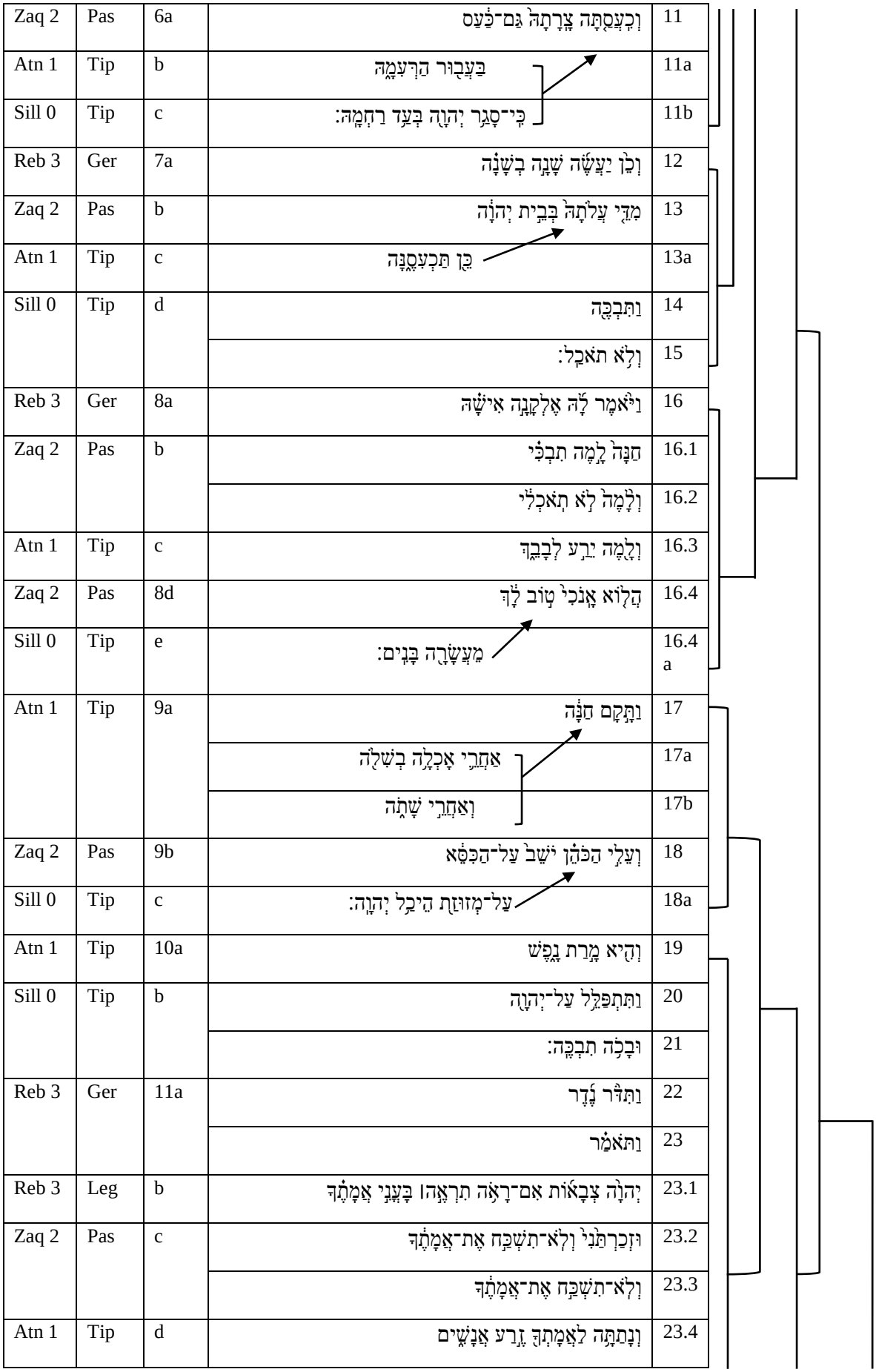
Zaq 2	Pas	19a	28	Bi	וַיִּשְׁכְּמוּ בַבֹּקֶר	34	I	State
					וַיִּשְׁתַּחֲווּ לִפְנֵי יְהוָה	35	I	State
Atn 1	Tip	b			וַיָּשֻׁבוּ	36	I	State
					וַיָּבֹאוּ אֶל־בֵּיתָם הָרָמָתָה	37	I	State
Zaq 2	Pas	19c	29	Bi	וַיֵּדַע אֶלְקָנָה אֶת־חַנָּה אִשְׁתּוֹ	38	I	State
Sill 0	Tip	d			וַיִּזְכְּרֶהָ יְהוָה:	39	I	State
Zaq 2	Pas	20a	30	Bi	וַיְהִי לִתְקֻפוֹת הַיָּמִים	40	I	State
Atn 1	Tip	b			וַתַּהַר חַנָּה	41	I	State
					וַתֵּלֶד בֵּן	42	I	State
Zaq 2	Pas	20c	31	Bi	וַתִּקְרָא אֶת־שְׁמוֹ שְׁמוּאֵל	43	I	State
Sill 0	Tip	d			כִּי מֵיְהוָה שְׁאִלְתִּיו:	43a	ID	Caus
Atn 1	Tip	21a	32	Bi	וַיַּעַל הָאִישׁ אֶלְקָנָה וְכָל־בֵּיתוֹ	44	I	State
Sill 0	Tip	b			לִזְבֹּחַ לַיהוָה אֶת־זֶבַח הַיָּמִים וְאֶת־נִדְרוֹ:	44a	ID	Fin
Atn 1	Tip	22a	33	Mono	וְחַנָּה לֹא עָלָתָה	45	I	Neg State
Zaq 2	Past	22b	34	Bi	כִּי־אָמְרָה לְאִישָׁהּ	45a	ID	Caus
					עַד יִגָּמֵל הַנַּעַר	45.1	IC	Temp State
					וְהֶבְאֹתִיו	45.2	IC	State
					וְנִרְאָה אֶת־פְּנֵי יְהוָה	45.2a	ICD	Caus
Sill 0	Tip	c			וְיָשַׁב שָׁם עַד־עוֹלָם:	45.3	IC	State
Reb 3	Ger	23a	35	Quad	וַיֹּאמֶר לָהּ אֶלְקָנָה אִישָׁהּ	46	I	State
					עֲשִׂי הַטּוֹב בְּעֵינַיִךְ	46.1	IC	Comm
Zaq 2	Past	b			שְׁבִי	46.2	IC	Comm
					עַד־גָּמְלֵךְ אֹתוֹ	46.2a	ICD	Temp
Atn 1	Tip	c			אַךְ יָקֵם יְהוָה אֶת־דְּבָרוֹ	46.3	IC	State
Sill 0	Tip	d			וַתֵּשֶׁב הָאִשָּׁה	47	I	State
					וַתֵּינֶק אֶת־בְּנָהּ	48	IC	State
					עַד־גָּמְלָהּ אֹתוֹ:	48.1	IC	Temp
Reb 3	Ger	24a	36	Quad	וַתַּעֲלֵהוּ עִמָּהּ	49	I	State
					כַּאֲשֶׁר גְּמָלַתּוּ	49a	ID	Temp
Zaq 2	Past	b			בְּפָרִים שְׁלֹשָׁה וְאֵיפָה אַחַת קֶמַח וְנֵבֶל יָיִן	49b	ID	
Atn 1	Tip	c			וַתְּבִאֵהוּ בֵּית־יְהוָה שִׁלֹ	50	I	State
Sill 0	Tip	d			וְהַנַּעַר נָעַר:	50.1	ID	Concess
Atn 1	Tip	25a	37	Bi	וַיִּשְׁחֲטוּ אֶת־הַפָּר	51	I	State
Sill 0	Tip	b			וַיָּבִיאוּ אֶת־הַנַּעַר אֶל־עֵלִי:	52	I	State
Atn 1	Tip	26a	38	Mono	וַתֹּאמֶר	53	I	State
					בִּי אֲדֹנִי חֵי נַפְשְׁךָ אֲדֹנִי	53.1	IC	State
Zaq 2	Past	26b	39	Bi	אֲנִי הָאִשָּׁה הַנִּצֶּבֶת עִמְּכָה בָּזֶה	53.2	IC	State
Sill 0	Tip	c			לְהִתְפַּלֵּל אֶל־יְהוָה:	53.2a	ICD	Fin
Atn 1	Tip	27a	40	Mono	אֶל־הַנַּעַר הַזֶּה	53.3	IC	State
Zaq 2	Past	27b	41	Bi	הִתְפַּלֵּלְתִּי וַיִּתֵּן יְהוָה לִי אֶת־שְׁאֵלָתִי	53.4	IC	State
Sill 0	Tip	c			אֲשֶׁר שָׁאַלְתִּי מֵעִמּוֹ:	53.4a	ICD	Rel
Zaq 2	Past	28a	42	Quad	וְגַם אָנֹכִי הִשְׁאִלְתִּהוּ לַיהוָה	53.5	IC	State

Zaq 2	Past	b			כָּל־הַיָּמִים אֲשֶׁר הָיָה	53.6a	ICD	Temp
Atn 1	Tip	c			הוּא שָׁאוּל לַיהוָה	53.6	IC	State
Sill 0	Tip	d			וַיִּשְׁתַּחוּ שָׁם לַיהוָה: פ	54	I	State

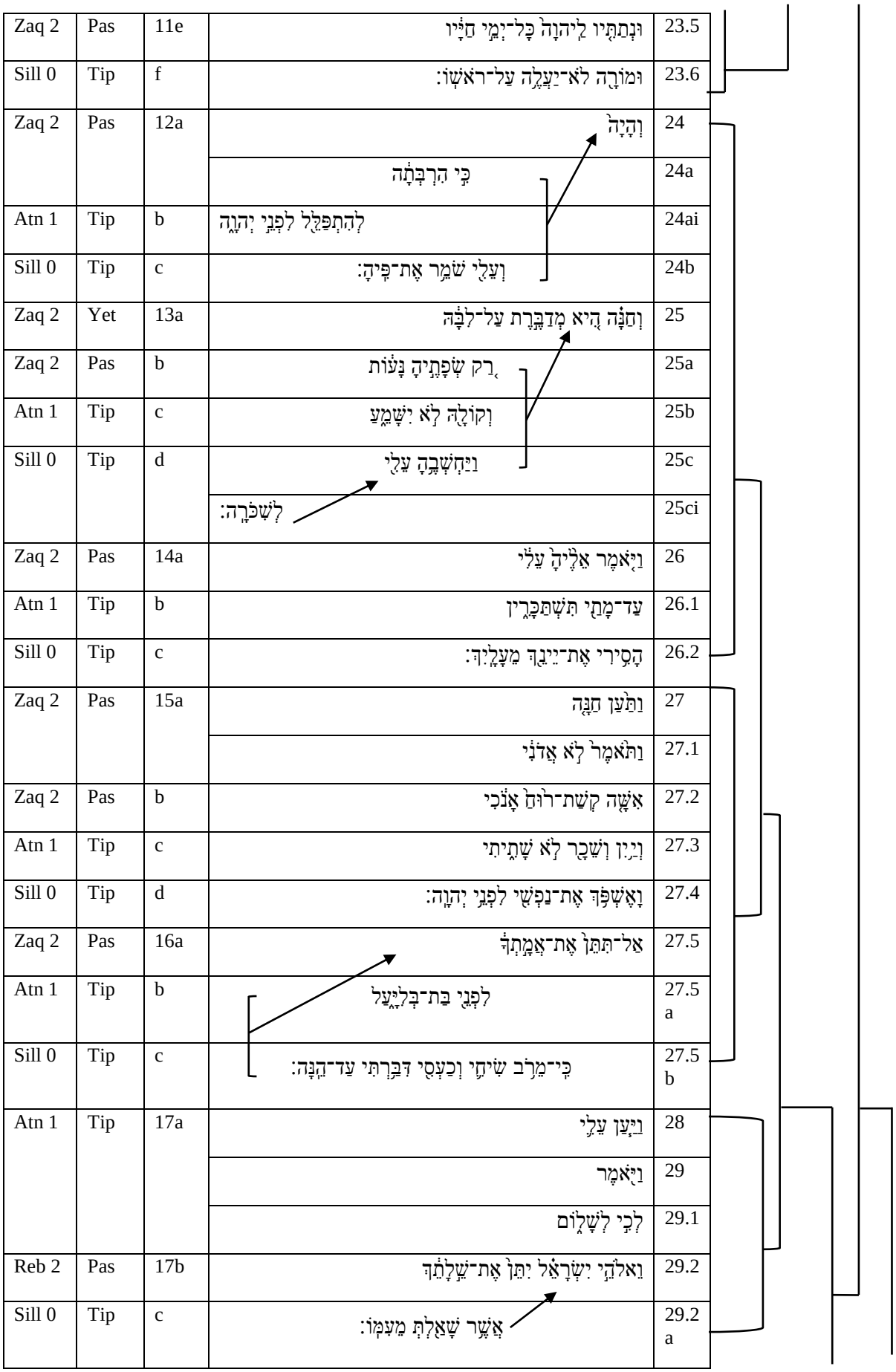
ADDENDUM B

Table 4: Structural analysis

Dem	Acc	Vs	Text	No
Atn 1	Tip	1a	וַיְהִי֙ אִ֣ישׁ אֶחָ֔ד מִן־הָרָמָתַ֖יִם צוֹפִ֑ים מֵהַ֣ר אֶפְרָ֔יִם	1
Sill 0	Tip	b	וּשְׁמֹ֥ו אֶלְקָנָ֛ה בֶּן־יְרֹחָ֥ם בֶּן־אֱלִיה֖וּא בֶּן־תֹּ֣חוּ בֶן־צ֑וּף אֶפְרָתִֽי׃	2
Zaq 2	Pas	2a	וְלֹ֥ו שְׁתֵּ֖י נָשִׁ֑ים	3
Zaq 2	Pas	b	שֵׁ֤ם אַחַת֙ חַנָּ֔ה	4
Atn 1	Tip	c	וְשֵׁ֥ם הַשֵּׁנִ֖ית פְּנִנָּ֑ה	5
Zaq 2	Pas	2d	וַיְהִ֥י לִפְנִנָּ֖ה יְלָדִ֑ים	6
Sill 0	Tip	e	וּלְחַנָּ֥ה אֵ֖ין יְלָדִֽים׃	6a
Zaq 2	Pas	3a	וְעָלָ֣ה הָאִ֗ישׁ הַה֤וּא מֵעִירֹו֙ מִיָּמִ֣ים ׀ יָמִ֔ימָה	7
Atn 1	Tip	b	לְהִשְׁתַּחֲוֹ֥ת	7a
			וְלִזְבֹּ֖חַ לַיהוָ֣ה צְבָאֹ֑ות בְּשִׁלֹ֔ה	7b
Reb 3	Ger	3c	וְשָׁ֣ם שְׁנֵי֩ בְנֵי־עֵלִ֨י	8
Zaq 2	Pas	d	חָפְנִ֜י וּפִנְחָ֗ס	8a
Sill 0	Tip	e	כֹּהֲנִ֛ים לַיהוָ֖ה׃	8ai
Atn 1	Tip	4a	וַיְהִ֣י הַיֹּ֔ום	9
			וַיִּזְבַּ֣ח אֶלְקָנָ֔ה	10
Reb 2	Ger	4b	וְנָתַ֣ן לִפְנִנָּ֣ה אִשְׁתֹּ֔ו	10a
Sill 0	Tip	c	וּלְכָל־בָּנֶ֥יהָ וּבְנֹותֶ֖יהָ מָנֹֽות׃	10ai
Atn 1	Tip	5a	וּלְחַנָּ֛ה יִתֵּ֥ן מָנָ֖ה אַחַ֣ת אַפַּ֑יִם	10b
Zaq 2	Pas	5b	כִּ֣י אֶת־חַנָּ֔ה אָהֵ֖ב	10b i
Sill 0	Tip	c	וַיהוָ֥ה סָגַ֖ר רַחְמָֽהּ׃	10b ii



Zaq 2	Pas	6a	וְכָעֲסָתָה צָרָתָהּ גַּם־כַּעַס	11
Atn 1	Tip	b	בַּעֲבוּר הַרְעִמָה	11a
Sill 0	Tip	c	כִּי־סָגַר יְהוָה בְּעַד רַחְמָהּ׃	11b
Reb 3	Ger	7a	וְכֵן יַעֲשֶׂה שָׁנָה בְשָׁנָה	12
Zaq 2	Pas	b	מִדֵּי עֲלֹתָהּ בְּבֵית יְהוָה	13
Atn 1	Tip	c	כֵּן תַּכְעִסֶנָּה	13a
Sill 0	Tip	d	וַתִּבְכֶּה	14
			וְלֹא תֹאכַל׃	15
Reb 3	Ger	8a	וַיֹּאמֶר לָהּ אֶלְקָנָה אִישָׁהּ	16
Zaq 2	Pas	b	חַנָּהּ לָמָּה תִבְכִּי	16.1
			וְלָמָּה לֹא תֹאכְלִי	16.2
Atn 1	Tip	c	וְלָמָּה יֵרַע לִבֶּךְ	16.3
Zaq 2	Pas	8d	הֲלוֹא אָנֹכִי טוֹב לָךְ	16.4
Sill 0	Tip	e	מֵעֲשָׂרָה בָנִים׃	16.4a
Atn 1	Tip	9a	וַתָּקָם חַנָּה	17
			אַחֲרֵי אָכְלָה בְשִׁלֹה	17a
			וְאַחֲרֵי שָׁתָה	17b
Zaq 2	Pas	9b	וְעֵלִי הַכֹּהֵן יֹשֵׁב עַל־הַכִּסֵּא	18
Sill 0	Tip	c	עַל־מְזוּזַת הֵיכַל יְהוָה׃	18a
Atn 1	Tip	10a	וְהִיא מָרַת נָפֶשׁ	19
Sill 0	Tip	b	וַתִּתְפַּלֵּל עַל־יְהוָה	20
			וּבָכֹה תִבְכֶּה׃	21
Reb 3	Ger	11a	וַתִּדֹּר נֶדֶר	22
			וַתֹּאמַר	23
Reb 3	Leg	b	יְהוָה צְבָאוֹת אִם־רָאֹה תִרְאֶה׀ בָּעֳנִי אֲמָתֶךָ	23.1
Zaq 2	Pas	c	וּזְכַרְתַּנִי וְלֹא־תִשְׁכַּח אֶת־אֲמָתֶךָ	23.2
			וְלֹא־תִשְׁכַּח אֶת־אֲמָתֶךָ	23.3
Atn 1	Tip	d	וְנָתַתָּה לַאֲמָתְךָ זֶרַע אֲנָשִׁים	23.4


Zaq 2 Pas 11e וּנְתַתִּיו לַיהוָה כָּל־יְמֵי חַיָּיו 23.5
Sill 0 Tip f וּמוֹרָה לֹא־יַעֲלֶה עַל־רֹאשׁוֹ׃ 23.6
Zaq 2 Pas 12a וְהָיָה 24
כִּי הִרְבְּתָה 24a
Atn 1 Tip b לְהִתְפַּלֵּל לִפְנֵי יְהוָה 24ai
Sill 0 Tip c וְעַלַי שֹׁמֵר אֶת־פִּיהָ׃ 24b
Zaq 2 Yet 13a וְחַנָּה הִיא מְדַבֶּרֶת עַל־לִבָּהּ 25
Zaq 2 Pas b רַק שְׂפָתֶיהָ נָּעוֹת 25a
Atn 1 Tip c וְקוֹלָהּ לֹא יִשָּׁמֵעַ 25b
Sill 0 Tip d וַיַּחְשְׁבֶהָ עֵלִי 25c
לְשִׁכֹּרָה׃ 25ci
Zaq 2 Pas 14a וַיֹּאמֶר אֵלֶיהָ עֵלִי 26
Atn 1 Tip b עַד־מָתַי תִּשְׁתַּכָּרִין 26.1
Sill 0 Tip c הָסִירִי אֶת־יֵינֵךְ מֵעָלָיִךְ׃ 26.2
Zaq 2 Pas 15a וַתַּעַן חַנָּה 27
וַתֹּאמֶר לֹא אֲדֹנִי 27.1
Zaq 2 Pas b אִשָּׁה קְשַׁת־רוּחַ אָנֹכִי 27.2
Atn 1 Tip c וְיַיִן וְשֵׁכָר לֹא שָׁתִיתִי 27.3
Sill 0 Tip d וָאֶשְׁפֹּךְ אֶת־נַפְשִׁי לִפְנֵי יְהוָה׃ 27.4
Zaq 2 Pas 16a אַל־תִּתֵּן אֶת־אֲמָתְךָ 27.5
Atn 1 Tip b לִפְנֵי בַּת־בְּלִיָּעַל 27.5a
Sill 0 Tip c כִּי־מֵרֹב שִׂיחִי וְכַעְסִי דִּבַּרְתִּי עַד־הֵנָּה׃ 27.5b
Atn 1 Tip 17a וַיַּעַן עֵלִי 28
וַיֹּאמֶר 29
לְכִי לְשָׁלוֹם 29.1
Reb 2 Pas 17b וֵאלֹהֵי יִשְׂרָאֵל יִתֵּן אֶת־שֵׁלָתֵךְ 29.2
Sill 0 Tip c אֲשֶׁר שָׁאַלְתְּ מֵעִמּוֹ׃ 29.2a

Atn 1	Tip	18a	וַתֹּאמֶר	30
			תִּמְצָא שִׂפְחָתְךָ חֵן בְּעֵינֶיךָ	30.1
Zaq 2	Pas	18b	וַתֵּלֶךְ הָאִשָּׁה לְדַרְכָּהּ	31
			וַתֹּאכַל	32
Sill 0	Tip	c	וּפָנֶיהָ לֹא־הָיוּ־לָהּ עוֹד:	33
Zaq 2	Pas	19a	וַיַּשְׁכִּמוּ בַבֹּקֶר	34
			וַיִּשְׁתַּחֲווּ לִפְנֵי יְהוָֹה	35
Atn 1	Tip	b	וַיָּשֻׁבוּ	36
			וַיָּבֹאוּ אֶל־בֵּיתָם הָרָמָתָה	37
Zaq 2	Pas	19c	וַיֵּדַע אֶלְקָנָהּ אֶת־חַנָּה אִשְׁתּוֹ	38
Sill 0	Tip	d	וַיִּזְכְּרֶהָ יְהוָֹה:	39
Zaq 2	Pas	20a	וַיְהִי לִתְקֻפוֹת הַיָּמִים	40
Atn 1	Tip	b	וַתַּהַר חַנָּה	41
			וַתֵּלֶד בֵּן	42
Zaq 2	Pas	20c	וַתִּקְרָא אֶת־שְׁמוֹ שְׁמוּאֵל	43
Sill 0	Tip	d	כִּי מֵיְהוָֹה שְׁאִלְתִּיו:	43a
Atn 1	Tip	21a	וַיַּעַל הָאִישׁ אֶלְקָנָה וְכָל־בֵּיתוֹ	44
Sill 0	Tip	b	לִזְבֹּחַ לַיהוָֹה אֶת־זֶבַח הַיָּמִים וְאֶת־נִדְרוֹ:	44a
Atn 1	Tip	22a	וְחַנָּה לֹא עָלָתָה	45
Zaq 2	Past	22b	כִּי־אָמְרָה לְאִישָׁהּ	45a
			עַד יִגָּמֵל הַנַּעַר	45.1
			וַהֲבִאֹתִיו	45.2
			וְנִרְאָה אֶת־פְּנֵי יְהוָֹה	45.2a
Sill 0	Tip	c	וְיָשַׁב שָׁם עַד־עוֹלָם:	45.3
Reb 3	Ger	23a	וַיֹּאמֶר לָהּ אֶלְקָנָה אִישָׁהּ	46
			עֲשִׂי הַטּוֹב בְּעֵינַיִךְ	46.1
Zaq 2	Past	b	שְׁבִי	46.2
			עַד־גָּמְלֵךְ אֹתוֹ	46.2a

Atn 1	Tip	c	אַף יָקֹם יְהוָה אֶת־דְּבָרוֹ	46.3
Sill 0	Tip	d	וַתֵּשֶׁב הָאִשָּׁה	47
			וַתִּינָק אֶת־בְּנָהּ	48
			עַד־גָּמְלָה אֹתוֹ׃	48.1
Reb 3	Ger	24a	וַתַּעֲלֵהוּ עִמָּהּ	49
			כַּאֲשֶׁר גְּמָלַתּוּ	49a
Zaq 2	Past	b	בִּפָרֵים שְׁלֹשָׁה וְאֵיפָה אַחַת קֶמַח וְנֵבֶל יָיִן	49b
Atn 1	Tip	c	וַתְּבֹאֵהוּ בֵּית־יְהוָה שִׁלֹה	50
Sill 0	Tip	d	וְהַנַּעַר נָעַר׃	50.1
Atn 1	Tip	25a	וַיִּשְׁחֲטוּ אֶת־הַפָּר	51
Sill 0	Tip	b	וַיָּבִיאוּ אֶת־הַנַּעַר אֶל־עֵלִי׃	52
Atn 1	Tip	26a	וַתֹּאמֶר	53
			בִּי אֲדֹנִי חֵי נַפְשְׁךָ אֲדֹנִי	53.1
Zaq 2	Past	26b	אֲנִי הָאִשָּׁה הַנִּצֶּבֶת עִמְּכָה בָּזֶה	53.2
Sill 0	Tip	c	לְהִתְפַּלֵּל אֶל־יְהוָה׃	53.2a
Atn 1	Tip	27a	אֶל־הַנַּעַר הַזֶּה	53.3
Zaq 2	Past	27b	הִתְפַּלֵּלְתִּי וַיִּתֵּן יְהוָה לִי אֶת־שְׁאֵלָתִי	53.4
Sill 0	Tip	c	אֲשֶׁר שָׁאַלְתִּי מֵעִמּוֹ׃	53.4a
Zaq 2	Past	28a	וְגַם אָנֹכִי הִשְׁאִלְתִּהוּ לַיהוָה	53.5
Zaq 2	Past	b	כָּל־הַיָּמִים אֲשֶׁר הָיָה	53.6a
Atn 1	Tip	C	הוּא שָׁאוּל לַיהוָה	53.6
Sill 0	Tip	D	וַיִּשְׁתַּחוּ שָׁם לַיהוָה׃ פ	54

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