Why Ask My Name Anonymity And Identity In Biblical Narrative | 640015a090a11121cd30b6c2aba43c3d

The Anonymous Renaissance
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response to and construction of unnamed biblical characters? The author is especially interested in issues related to gender and class, seeking to determine whether anonymity is more prominent among mothers, wives, daughters, and servants than among fathers, husbands, sons and kings and whether the anonymity of female characters functions differently from that of male characters.

Applying psychoanalytic and gender theory to selected Biblical narratives from Genesis to the Book of Ruth, Lefkovitz interprets the Bible's stories as foundation texts in the development of sexual identities. In Scripture is an exploration of the Biblical origins of a series of unstable ideas about the sexes, human sexuality, family roles, and Jewish sexual identities, in particular, and by extension, changing attitudes towards Jewish men and women.

This work is a study in the attribution, aesthetics and representations of Yahweh's speeches in the Hebrew Bible. It describes the literary elegance and beauty of the speeches of Yahweh in the Abrahamic narratives. Employing a synchronic reading of the Abrahamic cycle, it underscores the presence of various literary devices in the divine speeches (12:1-9, 13:1-18, 15:1-21, 17:1-27, 18:1-33, and 22: 1-19). Specifically, it engages the high concentration, literary effects and use of metaphors/metaphoric language, similes, alliterations, wordplays, euphemisms, hyperboles, repetitions, allusions and other distinctive literary features in the speeches of Yahweh which are deliberately denied, and glaringly absent in the speeches of the other main characters of the Abrahamic narratives (e.g. Abraham, Sarah, and Hagar). Similarly, it demonstrates the importance of these elevated speeches in the narrative world of Abrahamic epic. Most importantly, it also highlights the ideological significance of these decorated speeches of Yahweh to the original audience of the narrator who presumably identified with their excessive optimism and rhetoric. Consequently, this book is a pioneering work in the contemporary study of stylistics, characterizations and functions of attributed speeches in the Hebrew narratives.

The Anonymous Society is an in-depth anthropological study conducted in Portugal among the 12-Step associations Alcoholics Anonymous, Families Anonymous and Narcotics Anonymous. Here, the author explores thoroughly issues like therapy, addiction, ritual, religion, identity and anonymity, providing an insightful knowledge of these associations' importance in contemporary society.

This collection presents innovative research by scholars from across the globe in celebration of Gabriele Boccaccini's sixtieth birthday and to honor his contribution to the study of early Judaism and Christianity. In harmony with Boccaccini's determination to promote the study of Second Temple Judaism in its own right, this volume includes studies on various issues raised in early Jewish apocalyptic literature (e.g., 1 Enoch, 2 Baruch, 4 Ezra), the Dead Sea Scrolls, and other early Jewish texts, from Tobit to Ben Sira to Philo and beyond. The volume also provides several investigations on early Christianity in intimate conversation with its Jewish sources, consistent with Boccaccini's efforts to transcend confessional and disciplinary divisions by situating the origins of Christianity firmly within Second Temple Judaism. Finally, the volume includes essays that look at Jewish-Christian relations in the centuries following the Second Temple period, a harvest of Boccaccini's labor to rethink the relationship between Judaism and Christianity in light of their shared yet contested heritage.

This study argues that the gist and movement of the prophecy in the book of Amos can be attributed to Amos himself, who composed a coherent cycle of poetry. His dire predictions came after the Fall of Samaria but before the Fall of Jerusalem. Writing a century later, the author of the book preserved but updated Amos' text by fitting it into a developing literary, historical and prophetic tradition. Amos is used as a test case to show that prophecy originated in the performing arts but was later transformed into history and biography. The original prophecy is a song Amos recited at symposia or festivals. The book's interest focusses on the performer and his times.

The book of Genesis introduces three similar wife/sister narratives, commonly thought to be originating from different sources because of their repetitive entries. This research explores the wife/sister narratives in Genesis (Gen 12:10-13:1, 20:1-18, and 26:1-11), and it aims to provide an understanding of the three stories as a whole by uncovering its context by textlinguistic and literary type-scene analysis. Textlinguistic analysis helps us to see how each wife/sister narrative functions in its context, while type-scene analysis emphasizes how the three narratives develop and contribute to the patriarchal narratives through their similarities and variations. Although the traditional type-scene analysis studies recurrent fixed motives in texts, this study focuses much more on literary aspects such as characterization, theme, and plot. Through this study, the three wife/sister stories will elaborate that the patriarchal narratives are not results of different authors, but the well-developed products of a single author. The three wife/sister stories work together to highlight God's faithfulness to his promises (Gen 12:1-3).

"The book trade, she argues, created many intriguing and paradoxical uses for anonymity, even as the authorial name became more marketable. Among ecclesiastical debates, for instance, anonymity worked to conceal identity, but it could also be used to identify the moral character of the author being concealed. In court and coterie circles, meanwhile, authors turned name suppression into a tool for the preservation of social boundaries. Finally, in both print and manuscript, anonymity promised to liberate an authentic female voice, and yet it made it impossible to authenticate the gender of an author. In sum, the writers and book producers who helped to create England's literary culture viewed anonymity as a
meaningful and useful practice."--BOOK JACKET.

This volume is the supplement to the three volumes C. Houtman wrote on Exodus. It contains the indexes to his commentary which are designed to provide easier access to the wide range of subjects touched on than would be possible solely through consulting tables of contents. They are intended as starting points to put the user on the track of further information found in the many references in the text itself. The index of Hebrew words and phrases contains an overview of almost all the terms used in Exodus. Omitted are prepositions and some pronouns and particles. Personal and geographical names are included in the index of subjects. He also took the opportunity to make many bibliographical additions, especially of recent literature.

Athalya Brenner presents fictionalized "autobiographies" of a dozen women and women groups in the Hebrew Bible, and also lets them share a conversation session. This allows her to include how these women have been interpreted - not only in the Bible itself, but also in Jewish and Christian traditions and by modern commentators. The result is a thoroughly engaging and insightful look at women, from a leading biblical interpreter who has a very creative edge to all her work.

The stories of such women as Rahab, Deborah, Jael, Jephthah's daughter, and the Levite's concubine raised thorny questions for nineteenth-century female biblical interpreters. Could a Victorian woman use her intelligence to negotiate like Rahab? Was the seemingly well-educated Deborah an appropriate role model? Or did Jephthah's daughter more correctly model a pious woman's life as she submitted to her father's vow? This unique volume gathers select writings by thirty-five nineteenth-century women on the stories of several women in Joshua and Judges. Recovering and analyzing neglected works from Elizabeth Cady Stanton, Harriet Beecher Stowe, and many others, Women of War, Women of Woe illuminates the biblical text, recovers a neglected chapter of reception history, and helps us understand and apply Scripture in our present context.

The most extensive royal accounts in the Hebrew Bible are those of kings David (the "Succession Narrative," usually identified as 2 Sam 9-20 and 1 Kgs 1-2) and Solomon (the "Solomon Story," 1 Kgs 3-11). Yet, even though Solomon immediately follows David in the Deuteronomistic History, little has been done to correlate these accounts. But what if these passages were meant to be read together? Utilizing the "Double Redaction" theory, Herbst proposes that an exilic "Deuteronomist" inserted the Succession Narrative into the Deuteronomistic History, then revised the Solomon Story in light of this addition. His key contribution was 1 Kings 1-2, a passage designed to connect the two larger sections, highlighting the similarities and differences of the two kings. Interpreting the composition history of 2 Samuel and 1 Kings in this way gives new insight into the Deuteronomist's views regarding kings and kingship. This approach also solves many of the problems of the Solomon story, in which the narrator appears to simultaneously praise and criticize Solomon. And along the way, Herbst offers new insights into individual passages, further enhancing our understanding of the message of the Deuteronomistic History.

This book examines the substantial role played by invented anonymous figures in the transformation of traditional mythological heroes into the unique dramatic characters of Greek Tragedy.

Exploring the interface between the Bible and film offers exciting opportunities for both biblical scholars and moviegoers alike. The eleven contributors to this provocative and wide-ranging collection deal critically and creatively both with films about the Bible and biblical characters, including the recent controversial The Passion of the Christ, and with a wide range of contemporary films in which biblical themes play a significant, and sometimes surprising, role. Originally published as issue 1-2 of Volume 14 (2006) of Brill's journal Biblical Interpretation.

1 and 2 Kings unfolds an epic narrative that concludes the long story of Israel's experience with institutional monarchy, a sequence of events that begins with the accession of Solomon and the establishment of the Jerusalem temple, moves through the partition into north and south, and leads inexorably toward the nation's destruction and the passage to exile in Babylon. Keith Bodner's The Theology of the Book of Kings provides a reading of the narrative attentive to its literary sophistication and theological subtleties, as the cast of characters - from the royal courts to the rural fields - are variously challenged to resist the tempting pathway of political and spiritual accommodations and instead maintain allegiance to their covenant with God. In dialogue with a range of contemporary interpreters, this study is a preliminary exploration of some theological questions that arise from the Kings narrative, while inviting contemporary communities of faith into deeper engagement with this enduring account of divine reliability amidst human scheming and rapaciousness.

By redefining narrative temporality in light of modern physics, this book advances a unique and innovative approach to the deep-seated temporalities within the Gospel of John—and challenges the implicit assumptions of textual brokenness that run throughout Johannine scholarship.
In recent decades New Testament scholarship has developed an increasing interest in how the Gospel of John interacts with literary conventions of genre and form in the ancient Jewish and Greco-Roman context. The present volume brings together leading scholars in the field in order to discuss the status quaestionis and to identify new exegetical frontiers. In the Fourth Gospel, genres and forms serve as vehicles of ideological and theological meaning. The contributions to this volume aim at demonstrating how awareness of ancient and modern genre theories and practices advances our understanding of the Fourth Gospel, both in terms of the text as a whole (gospel, ancient biography, drama, romance, etc.) and in terms of the various literary tiles that contribute to the Gospel’s genre mosaic.

This collection of essays provides original studies of various New Testament texts read through the eyes of rhetorical criticism as well as a tribute to the continuing influence of Wilhelm Wuellner and his work.

A compelling comparison of the gospels and Greco-Roman mythology which shows that the gospels were not perceived as myths, but as historical records Did the early Christians believe their myths? Like most ancient—and modern—people, early Christians made efforts to present their myths in the most believable ways. In this eye-opening work, M. David Litwa explores how and why what later became the four canonical gospels take on a historical cast that remains vitally important for many Christians today. Offering an in-depth comparison with other Greco-Roman stories that have been shaped to seem like history, Litwa shows how the evangelists responded to the pressures of Greco-Roman literary culture by using well-known historiographical tropes such as the mention of famous rulers and kings, geographical notices, the introduction of eyewitneses, vivid presentation, alternative reports, and so on. In this way, the evangelists deliberately shaped myths about Jesus into historical discourse to maximize their believability for ancient audiences.

Good Girls, Bad Girls of the New Testament takes readers on a powerful journey through the vast landscape of Roman-occupied Judea during the first century and the genesis of Christianity. This landscape serves as the backdrop for twelve amazing stories of women whose paths intersect, either by providence or design, with the paths of Jesus or Paul. Some of these women are familiar, such as Mary, the mother of Jesus, while others, like the wife of the infamous Pontius Pilate, are lesser known. Whether she is popular or obscure, good or bad, each woman’s story is an important part of the overall Christian narrative. Good Girls, Bad Girls of the New Testament invites readers to take a more nuanced look at twelve stories that feature women, to explore their lives more deeply in historical context, and to understand the real story that includes both men and women. The book goes beyond simply telling the story of a particular biblical woman to challenge readers to explore the enduring lessons the ancient writers sought to impart. These timeless lessons are as important for us today as they were thousands of years ago.

Eli Washington Caruthers's unpublished manuscript, American Slavery and the Immediate Duty of Southern Slaveholders, is the arresting and authentic alternative to the nineteenth-century hermeneutics that supported slavery. On the basis of Exodus 10.3—"Let my people go that they may serve me"—Caruthers argued that God was acting in history against all slavery. Unlike arguments guided largely by the New Testament, Caruthers believed that the Exodus text was a privileged passage to which all thinking on slavery must conform. As the most extensive development of the Exodus text within the field of antislavery literature, Caruthers's manuscript is an invaluable primary source. It is especially relevant to historians' current appraisal of the biblical sanction for slavery in nineteenth-century America because it does not correspond to characterizations of antislavery literature as biblically weak. To the contrary, an analysis of Caruthers's manuscript reveals a thoroughly reasoned biblical argument unlike any other produced during the nineteenth century against the hermeneutics supporting slavery.

In Interruptions and Transitions Barbara Baert discusses the in-between space where humans and their artistic expression meet by linking the sensory experiences in medieval and early modern visual culture, the hermeneutics of imagery, and the interdisciplinarity of contemporary Art Sciences.

"This splendid reference describes every woman in Jewish and Christian scripture . . . monumental" (Library Journal). In recent decades, many biblical scholars have studied the holy text with a new focus on gender. Women in Scripture is a groundbreaking work that provides Jews, Christians, or anyone fascinated by a body of literature that has exerted a singular influence on Western civilization a thorough look at every woman and group of women mentioned in the Bible, whether named or unnamed, well known or heretofore not known at all. They are remarkably varied—from prophets to prostitutes, military heroines to musicians, deacons to dancers, widows to wet nurses, rulers to slaves. There are familiar faces, such as Eve, Judith, and Mary, seen anew with the full benefit of the most up-to-date results of biblical scholarship. But the most innovative aspect of this book is the section devoted to the many females who in the scriptures do not even have names. Combining rigorous research with engaging prose, these articles on women in the Hebrew Bible, the Apocryphal/Deuterocanonical Books, and the New Testament will inform, delight, and challenge readers interested in the Bible, scholars and laypeople alike. Together, these collected histories create a volume that takes the study of women in the Bible to a new level.
An interdisciplinary study of a familiar patriarchal narrative. Encounters in the Dark: Identity Formation in the Jacob Story traces the many moments of darkness in the life of Jacob. From the darkness of his mother's womb, to the darkness Jacob uses to deceive his father and his brother, to the night he sleeps on the ground with just a stone for a pillow at Bethel, and to the triumphant scene of wrestling God by the Jabok River, the biblical story frequently situates Jacob in the darkness. Through an exploration of key moments in Jacob's story, Noel Forlini Burt follows Jacob's journey from home to exile and back home again. His story symbolizes the larger story of Israel's own wrestling with God in the darkness of exile and return. Features An exploration of the poetics and rhetoric of the Jacob story An examination of characterization in its ancient and modern contexts An analysis of individual and collective identity

How do names attach themselves to particular objects and people and does this connection mean anything? This is a question which goes as far back as Plato and can still be seen in contemporary society with books of Names to Give Your Baby or Reader's Digest columns of apt names and professions. For the Renaissance the vexed question of naming was a subset of the larger but equally vexed subject of language: is language arbitrary and conventional (it is simply an agreed label for a pre-existing entity) or is it motivated (it creates the entity which it names)? Shakespeare's Names is a book for language-lovers. Laurie Maguire's witty and learned study examines names, their origins, cultural attitudes to them, and naming practices across centuries and continents, exploring what it means for Shakespeare's characters to bear the names they do. She approaches her subject through close analysis of the associations and use of names in a range of Shakespeare plays, and in a range of performances. The focus is Shakespeare, and in particular six key plays: Romeo and Juliet, Comedy of Errors, The Taming of the Shrew, A Midsummer Night's Dream, All's Well that Ends Well, and Troilus and Cressida. But the book also shows what Shakespeare inherited and where the topic developed after him. Thus the discussion includes myth, the Bible, Greek literature, psychological analysis, literary theory, social anthropology, etymology, baptismal trends, puns, different cultures' and periods' social practice as regards the bestowing and interpreting of names, and English literature in the sixteenth, seventeenth, eighteenth, nineteenth, and twentieth centuries; the reader will also find material from contemporary journalism, film, and cartoons.

This book is a comprehensive guide to the contents, historical setting, and social context of the Bible.

Focused on 'The Holocaust in an Age of Genocide', Remembering for the Future brings together the work of nearly 200 scholars from more than 30 countries and features cutting-edge scholarship across a range of disciplines, amounting to the most extensive and powerful reassessment of the Holocaust ever undertaken. In addition to its international scope, the project emphasizes that varied disciplinary perspectives are needed to analyze and to check the genocidal forces that have made the Twentieth century so deadly. Historians and ethicists, psychologists and literary scholars, political scientists and theologians, sociologists and philosophers - all of these, and more, bring their expertise to bear on the Holocaust and genocide. Their contributions show the new discoveries that are being made and the distinctive approaches that are being developed in the study of genocide, focusing both on archival and oral evidence, and on the religious and cultural representation of the Holocaust.

This volume is intended to introduce university and seminary students and scholars to the neglected field of ritual studies, particularly within the larger context of biblical and theological studies. At the same time, the author hopes to further the discussion by interacting with numerous scholars in the field, providing an extensive bibliography of relevant works. Klingbeil defines the basic terms used in ritual studies and explains the concepts involved in interpreting biblical ritual. He offers a broad history of the study of biblical ritual, beginning with the critiques of ritual found in the Old Testament prophetic books and surveying attitudes toward ritual down to modern times. Drawing on the fields of anthropology and sociology, as well as his decade of work in the field, Klingbeil presents a comprehensive reading strategy for biblical ritual texts. In addition, he explores connections between ritual studies and theological research. This ground-breaking study promises to generate discussion about biblical ritual and provides an excellent introduction to this growing field of study for students and scholars.

According to the demands of the Decalogue, manhood entails the avoidance of stealing, killing, and coveting, not to mention apostasy and violation of the Sabbath and other men's property. What, then, would be the essence of womanhood, if different? By selecting female characters' narratives as interpretative clues for the "law," this book presents a legal, behavioral, and representational reading of the Decalogue. Beginning with an analysis of the legal contents of each Commandment through allied legal texts which relate to women and to the feminine, each chapter continues with an investigation of the ways in which the activities of the female and male protagonists of select narratives elucidate the range of Commandments.

This work by Stephen Chapman offers a robustly theological and explicitly Christian reading of 1 Samuel. Chapman's commentary reveals the theological drama at the heart of that biblical book as it probes the tension between civil religion and vital religious faith through the characters of Saul and David.

The satirist Juvenal remains one of antiquity's greatest question marks. His Satires entered the mainstream of the classical tradition with nothing more than an uncertain name and a
dubious biography to recommend them. Tom Geue argues that the missing author figure is no mere casualty of time's passage, but a startling, concerted effect of the Satires themselves. Scribbling dangerous social critique under a historical maximum of paranoia, Juvenal harnessed this dark energy by wiping all traces of himself - signature, body, biographical snippets, social connections - from his reticent texts. This last major ambassador of a once self-betraying genre took a radical leap into the anonymous. Juvenal and the Poetics of Anonymity tracks this mystifying self-concealment over the whole Juvenalian corpus. Through probing close readings, it shows how important the missing author was to this satire, and how that absence echoes and amplifies the neurotic politics of writing under surveillance.

Feminist study of Pentateuchal narrative -- The matriarchs outside the priestly corpus -- Other women outside the priestly corpus -- Women in P's genesis -- Women in P's Exodus--Numbers.

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