

THE WISDOM OF CHRONICLES

A Filmic and Canonical Approach to the Effects of Macro-Repetition in the Reading of 1-2 Chronicles

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**ABSTRACT**

In 1 and 2 Chronicles, commentators have long noted a pattern of retributive justice whereby kings who comply with Yahweh’s will are rewarded with long life and honourable burial, whereas those who do not are disgraced. However, another pattern significantly emerges from a group of kings whose careers display an unexpected reversal. No convincing consensus has emerged on the significance of this reversal pattern yet. By exploring and adopting the insights of narrative film theory, particularly of cognitive film semiotics, into the effects of macro-repetition, this thesis seeks to elucidate what the implications of these unexpected reversals may have been for the ancient audience’s comprehension of the Chronicler’s communicative intent. As the reversal pattern is interwoven with the retributive pattern, the narrative may emerge as a falsifying narration, provoking a deep scepticism as to the conventional view of retribution theology. Deleuzian film theory offers a crucial insight into how this falsifying narration works. Specifically, the destabilizing effects of the reversal pattern lead to the simplistic view on ‘seeking the Lord’, taking on a deeper existential implication, which can be related to the Chronicler’s wisdom of the theological tension in the life of faith and to his theo-anthropology. Moreover, this view of the Chronicler’s theology as distinct from Samuel-Kings is rendered more plausible when considered in the light of the canonical context of Chronicles in the Hebrew Bible, where the book belongs to Ketuvim. The particular need for theological and ontological reorientation of the post-exilic Jewish community who likely formed the Chronicler’s intended audience is also a supporting factor. Thus, this study advances not only the understanding of the practical and theological effects of the Chronicler’s reversal pattern in the audience’s perception of the narrative, but also the interpretation of 1-2 Chronicles regarding its divergent theology from Samuel-Kings.

**CONTENTS**

[1. Introduction 1](#_Toc495167083)

[2. Chronicles and Reversal Pattern 14](#_Toc495167084)

[2.1. Recent Trends in Chronicles Scholarship 14](#_Toc495167085)

[2.1.1. The Extent of Chronicles 14](#_Toc495167086)

[2.1.2. The Unity of Chronicles 17](#_Toc495167087)

[2.1.3. The Sources of Chronicles 21](#_Toc495167088)

[2.1.4. Overall Trends 24](#_Toc495167089)

[2.2. Chronicler’s Reversal Pattern 25](#_Toc495167090)

[2.2.1. Literary Analysis and Macro-Repetition 25](#_Toc495167091)

[2.2.2. Oral-Tradition and Macro-Repetition 29](#_Toc495167092)

[2.2.3. Convention and Innovation: The Chronicler’s Reversal Pattern 33](#_Toc495167093)

[2.2.4. The Purpose of the Reversal Pattern 37](#_Toc495167094)

[2.2.4.1. Retribution Theory and Incomprehensible Images 37](#_Toc495167095)

[2.2.4.2. The Call for Repentance or Present Status 42](#_Toc495167096)

[2.3. Justification for the Use of Narrative Film Theory 45](#_Toc495167097)

[3. Narrative Film Theory and Macro-Repetition 52](#_Toc495167098)

[3.1. The Bible and Films 52](#_Toc495167099)

[3.1.1. Biblical Approaches to Film 52](#_Toc495167100)

[3.1.2. Narrative Film Theory for Biblical Texts 56](#_Toc495167101)

[3.1.2.1. Frolov 57](#_Toc495167102)

[3.1.2.2. Christianson 59](#_Toc495167103)

[3.1.2.3. Kent 61](#_Toc495167104)

[3.2. Macro-Repetition in Narrative Film Theory 63](#_Toc495167105)

[3.2.1. Russian Film Theorists and Formalism 64](#_Toc495167106)

[3.2.2. Film Semiotics 66](#_Toc495167107)

[3.2.3. Cognitive Film Theory 69](#_Toc495167108)

[3.2.4. Cognitive Film Semiotics 72](#_Toc495167109)

[3.2.5. Macro-Repetition in Narrative Film Theory 75](#_Toc495167110)

[4. Conventional Image: Retribution 81](#_Toc495167111)

[4.1. Retribution in the Royal Annals 81](#_Toc495167112)

[4.2. Pattern for Communication 84](#_Toc495167113)

[4.2.1. Narrative: Discourse or Story? 85](#_Toc495167114)

[4.2.2. Communication Model 89](#_Toc495167115)

[4.2.2.1. The social Space of Communication 89](#_Toc495167116)

[4.2.2.2. Documentarizing Reading Strategy 91](#_Toc495167117)

[4.2.2.3. Principle of Relevance 94](#_Toc495167118)

[4.2.2.4. Transformational Generative Grammar. 96](#_Toc495167119)

[4.3. The Chronicler’s Modification and the Retributive Pattern 99](#_Toc495167120)

[4.3.1. The Chronicler’s Modification 99](#_Toc495167121)

[4.3.1.1. The Chronicler’s Audience in the Social Space of Communication 99](#_Toc495167122)

[4.3.1.2. The Chronicler’s Documentarizing Reading Strategy 105](#_Toc495167123)

[4.3.2. The Chronicler’s Retributive Pattern 109](#_Toc495167124)

[4.3.2.1. A Retributive Pattern: Grammaticality 109](#_Toc495167125)

[4.3.2.2. Exceptions 111](#_Toc495167126)

[4.3.2.3. The Chronicler’s Intention 117](#_Toc495167127)

[5. Innovative Image: Reversed Kings 119](#_Toc495167128)

[5.1. Reversed Kings 119](#_Toc495167129)

[5.1.1. Unexpected Pattern: Reversal Images 119](#_Toc495167130)

[5.2. Gilles Deleuze’s Intolerable Image 127](#_Toc495167131)

[5.2.1. Gilles Deleuze’s image and Cinema 130](#_Toc495167132)

[5.2.2. Time and Time-image 132](#_Toc495167133)

[5.2.2.1. Bergson’s Time 132](#_Toc495167134)

[5.2.2.2. Time-image 135](#_Toc495167135)

[5.2.3. Crystalline Montage Strategy and the Power of False 139](#_Toc495167136)

[5.3. Deleuzian Reading of the Reversal Pattern 144](#_Toc495167137)

[5.3.1. Trope 144](#_Toc495167138)

[5.3.2. Indeterminability and Indiscernibility 147](#_Toc495167139)

[5.3.3. Falsifying Narration and Ontology of the World 153](#_Toc495167140)

[6. Justifiable Image: Josiah’s Death 157](#_Toc495167141)

[6.1. Puzzling Death of Josiah 157](#_Toc495167142)

[6.2. Josiah’s Death in the Retributive Pattern 160](#_Toc495167143)

[6.2.1. A Narrator’s Commentary on the Reliability of Neco’s Words 161](#_Toc495167144)

[6.2.2. Parallel Plot for Josiah’s Awareness of the Divine Authority 164](#_Toc495167145)

[6.2.2.1. Waging War against a Foreign Army (2 Chr 18:2–3; 35:20) 173](#_Toc495167146)

[6.2.2.2. Being Warned (2 Chr 18:4–24; 35:21) 175](#_Toc495167147)

[6.2.2.3. Refusing and Disguising (2 Chr 18:28–29; 35:22) 178](#_Toc495167148)

[6.2.2.4. Being Shot and Wounded (2 Chr 18:33; 35:23) 184](#_Toc495167149)

[6.2.2.5. Dying in or Taken Away by Chariot (2 Chr 18:34; 35:24) 185](#_Toc495167150)

[6.3. Josiah’s Death in the Reversal Pattern 187](#_Toc495167151)

[6.3.1. The Reason for Josiah’s Disobedience 187](#_Toc495167152)

[6.3.2. Josiah’s Death in the Reversal Pattern 189](#_Toc495167153)

[6.3.3. The Chronicler’s Intention in Josiah’s Death 192](#_Toc495167154)

[7. Wisdom Image: Seeking God in Tension 197](#_Toc495167155)

[7.1. Seeking God and the Unresolved Tension 197](#_Toc495167156)

[7.1.1. The Chronicler’s Seeking God 197](#_Toc495167157)

[7.1.1.1. דרש 199](#_Toc495167158)

[7.1.1.2. מִדְרַשׁ 202](#_Toc495167159)

[7.1.1.3. לב/לבב: Heart to Seek the Lord 205](#_Toc495167160)

[7.1.2. Seeking God in the Unresolved Tension 207](#_Toc495167161)

[7.1.2.1. The Retributive Implication of Seeking God/the Lord 207](#_Toc495167162)

[7.1.2.2. The Counter-Implication of Seeking God/the Lord 209](#_Toc495167163)

[7.2. Theological Tension and Wisdom 212](#_Toc495167164)

[7.2.1. The Theological Tension in the Hebrew Bible 212](#_Toc495167165)

[7.2.1.1. Ecclesiastes 212](#_Toc495167166)

[7.2.1.2. Job 216](#_Toc495167167)

[7.2.1.3. Proverbs 220](#_Toc495167168)

[7.2.1.4. Psalms 222](#_Toc495167169)

[7.2.1.5. The Theological Tension in the Hebrew Bible 224](#_Toc495167170)

[7.2.1.6. Fearing God in the theological tension 226](#_Toc495167171)

[7.2.2. Wisdom Perspective on Chronicles 230](#_Toc495167172)

[7.2.2.1. Theological Tension and Wisdom 230](#_Toc495167173)

[7.2.2.2. The Wisdom of Chronicles 234](#_Toc495167174)

[7.3. The Chronicler’s Theo-anthropology 236](#_Toc495167175)

[7.3.1. Beyond the Tension 236](#_Toc495167176)

[7.3.1.1. Human Beings to Seek God/the Lord 236](#_Toc495167177)

[7.3.1.2. Seeking God: Doing and Waiting 240](#_Toc495167178)

[7.3.2. The Chronicler’s Theological Anthropology 243](#_Toc495167179)

[7.3.2.1. David’s Thanksgiving and Preparation for Temple Building (1 Chr 10–29) 243](#_Toc495167180)

[7.3.2.2. Solomon, Wisdom and Temple Building (2 Chr 1–9) 247](#_Toc495167181)

[7.3.2.3. Kings and People (2 Chronicles 10–36) 254](#_Toc495167182)

[8. Canonical Image: Distinct Chronicles 258](#_Toc495167183)

[8.1. The Chronicler’s Distinct Theological Intent 258](#_Toc495167184)

[8.2. A Canonical Approach to Chronicles 263](#_Toc495167185)

[8.2.1. The Theological Proposals of Chronicles for the Audience 263](#_Toc495167186)

[8.2.2. The Theological Need of the Audience 268](#_Toc495167187)

[9. Conclusion 278](#_Toc495167188)

[Bibliography 301](#_Toc495167189)

1. Introduction

Over the past few decades much attention has been paid to tracing sources or themes in the interpretation of 1-2 Chronicles.[[1]](#footnote-1) This increased attention has been affected by historical, diachronic and redactional perspectives on the narrative,[[2]](#footnote-2) and such trends in research have often caused a segmented reading of Chronicles. However, Chronicles has long been acknowledged and treasured by the Jewish and Christian readers in its final form. What has been appreciated by the readers was not the many different traditions, sources or perspectives that had preceded the final edition, but the final form itself, which was composed and negotiated into a greater whole. There is therefore a need for approaches that investigate the principles on which the final form of the book has been structured and that seek to account for its distinctive features.

A comprehensive reading of Chronicles requires attention to literary and rhetorical devices by which the narrative is unified as a coherent whole. The repetition of keywords or patterns at a macro level is particularly notable among those rhetorical devices. I hope to show that those various types of macro-repetition are the means by which the final form of Chronicles functions as a coherent whole to convey specific theological messages. A more detailed examination is required on the forms and effects of macro-repetition in Chronicles for its interpretation.

Regarding macro-repetition in Chronicles, a significant and clear example is the unexpected reversal of verdicts over the success or failure of a reign. This emerges as a striking pattern in the depiction of the royal annals. Some of the kings fail after an initial period of success and reward, while others are restored to favour after their failure and punishment.[[3]](#footnote-3) This pattern is non-synoptic, unique to Chronicles when compared with the depiction of the royal annals in Samuel-Kings. It may come as a surprise to the reader who is familiar with the text of Samuel-Kings or the wider philosophy of retributive justice characteristic of the Deuteronomistic tradition. This raises the question of whether what can be labelled the ‘reversal pattern’ is intended as a rhetorical strategy in the construction of the narrative with a particular communicative effect.

Many scholars have attempted to explain this pattern with a comprehensive reading of Chronicles.[[4]](#footnote-4) One common way of explaining this phenomenon has been the principle of individual and immediate retribution.[[5]](#footnote-5) Note that this principle incorporates reward for righteous deeds as well as punishment for sinful activity. This contrasts with “the notion of delayed retribution with the accumulation of corporate guilt” in the Deuteronomistic tradition.[[6]](#footnote-6) In fact, this principle seems to work in Chronicles: a king is immediately punished or restored after his failure or repentance, regardless of his previous actions. There are numerous instances that may stand for the principle. One example would be Asa, who had been faithful in his reign and rewarded with victory and rest (2 Chr 14–15). However, once he relied on the king of Aram and not on God during the threat of Baasha king of Israel, Asa was rebuked with a curse and immediately punished with a severe and fatal disease (2 Chr 16).

Upon closer inspection, however, this explanation is not straightforward in the reading of Chronicles. The final author or editor of Chronicles [the Chronicler,[[7]](#footnote-7) hereafter] also includes substantial material that subverts such a principle. Ehud Ben Zvi points out that the narrative “contains a very substantial number of instances that unequivocally show a lack of this coherence” in the doctrine of retribution.[[8]](#footnote-8) John Kleinig is sceptical in explaining the images in Chronicles by the principle of retribution. He claims, “the common terminology for retribution in classical Hebrew is entirely absent from Chronicles.”[[9]](#footnote-9) That is, the hypothesis of immediate and individual retribution cannot be consistently applied, and rather becomes an unintentional obstacle to an appropriate reading of Chronicles.

The inference that the effect of the reversal pattern was understood as the emphasis of an individual and immediate retribution principle might have come from a wrong assumption. We should consider how the book of Chronicles was received by the Chronicler’s audience in the ancient environment of transmission. It was highly unlikely that literacy was widely spread and biblical scrolls were personally possessed by the ordinary people. This means that the Chronicler’s intended audience had to listen to the story of Chronicles straight through as a whole in an environment of public reading, as happened to the modern spectators in the cinema. If the audience understood the narrative as a whole, the comprehension of the narrative could go beyond the plot itself on the surface. It was more related to the impressions provoked by the story as a whole. Although they are not directly mentioned on the surface of the plot, specific attitudes could be conveyed or provoked in the comprehensive reading of the narrative. Thus, a study of the effects of the Chronicler’s reversal pattern will include the progressive and underlying thoughts possibly provoked by the pattern, as well as the immediate effects on the surface.

In fact, other attempts to understand the effects of the reversal pattern reflect such effects. Attention has been paid to either aspect of the pattern; that is, a punished king’s restoration or a successful king’s failure. These attempts have proposed insightful interpretations such as the call for repentance or the focus on the present status. However, it should be remembered that the reversal images of the royal annals are perceived as the combination of both aspects. What primarily may have intrigued the audience is that a king’s image is often subverted in Chronicles in contrasting to the Deuteronomistic tradition. These attempts can be related to the progressive and underlying thoughts caused when the reversal images are received as a whole.

Moreover, some researchers have narrowed the scope of discussion by focusing on specific instances. For instance, the reversal images of Asa and Jehoshaphat (2 Chr 14–20) have been read to demonstrate the contrast between victory through reliance on the Lord and defeat through reliance on aliens.[[10]](#footnote-10) However, the reversal images primarily need to be taken as a pattern in which the particular instances should be appreciated. Otherwise, the reversal images come to be no more than supplemental information about the royal annals, having very limited generic implications.

Regarding the above example, Japhet points to the fact that invasion and defeat in battle can be understood not only as occasions of divine trial to test a king’s or his people’s faithfulness, but also as an act of divine retribution.[[11]](#footnote-11) The particular interpretation of this in any instance depends on a careful examination of the immediate context as well as on patterns of correspondence and contrast between different incidents.

The difficulty experienced in the comprehension of the reversal pattern above suggests a critical implication for Chronicles scholarship. The study of Chronicles needs hitherto unexplored methodological approaches, offering useful insights into the effects of macro-repetition, by which we may appreciate the implication of the reversal pattern more properly. To that end, this thesis will draw on specific discussions of narrative film theory as to the effects of macro-repetition in narrative comprehension. Narrative film theory, as a specific form of film theory, essentially concerns how various modifications affect the spectator who is watching a film straight through as a whole in the movie theatre. Particularly, narrative film theorists find a filmic sense from the syntagmatic connotation of a plot [montage], which can be linked to the effects of macro-repetition.

To be specific, cognitive film semiotics, the most developed form of narrative film theory, pays attention to the progressive and underlying effects conveyed by the effects of macro-repetition in the spectator’s perception of a film. Particularly, Deleuze’s cognitive semiotic view along with Odin’s communicative model present excellent theoretical insights into describing those effects of macro-repetition. Thus, narrative film theory may offer hitherto unexplored and useful, though not necessarily crucial and essential, insights into the implications of the reversal pattern in Chronicles. The early chapters of the present thesis (chapters 3-5) aim to describe theoretically the effects of the Chronicler’s reversal pattern in the audience’s perception of the narrative, adopting the insights of narrative film theory, while the later chapters (chapters 6-8) are focused on describing the practical and theological effects of the reversal pattern in a coherent reading of Chronicles. For the justification of this adoption and the particular view of narrative film theory on macro-repetition, detailed discussion shall be presented in Chapter 3.

There is another point to consider in the interpretation of Chronicles. As seen in an attempt to resolve the implication of the reversal pattern above, a retributive view has been assumed to represent the theology of Chronicles without serious consideration of alternatives. The assumption is that the Chronicler’s theological viewpoint accords with the view of Deuteronomistic tradition and that in both cases the account of Israelite history was written based on the retributive principle of Law observance.[[12]](#footnote-12) Although the Chronicler’s History (1-2 Chronicles, Ezra and Nehemiah) can be characteristically distinguished from the Deuteronomistic History, [[13]](#footnote-13) the two accounts do not diverge from each other in their theology, but represent the same tradition in different forms.[[14]](#footnote-14)

This view may have been affected by the position of Chronicles in the modern Christian bibles, in which the book appears subsequent to 1-2 Samuel and 1-2 Kings in the Old Testament. Accordingly, it is often regarded as one of the long series of historical books, from Genesis to Esther. Such a position follows the canonical order of the ancient Greek translation, the Septuagint, and it may have had a critical impact on the interpretation of Chronicles. Given that it comes after the Former prophets (Joshua, Judges, 1-2 Samuel, 1-2 Kings) and a large portion of its sources are synoptic with Samuel-Kings, Chronicles tends to be read as having a similar viewpoint to these books.

Furthermore, the title of Chronicles in the Septuagint, “*Paraleipomena* (things omitted [or left behind]),” may have supported such a viewpoint. It gives an impression that the book is essentially supplemental to the earlier historical accounts in Samuel-Kings. In other words, the role of Chronicles might be assumed to fill in the missing information in its preceding historical books from Genesis to Kings. Thus, Chronicles would be understood to share a non-divergent theology with the Deuteronomistic tradition, serving it by including some materials left out. It has even been questioned whether Chronicles is authoritative enough to justify its inclusion in the canon.[[15]](#footnote-15)

It is very important to note that, in the Hebrew canon, Chronicles has a rather different profile. Firstly, in most ancient Hebrew manuscripts, the book is placed at the end of the Hebrew Bible-as the final book of Ketuvim [“Writings”], and the close of the Tanakh [the entire Hebrew Bible]-.[[16]](#footnote-16) Although some manuscripts place Chronicles at the beginning of Ketuvim, followed by the grouping Psalms/Proverbs/Job (in various orders),[[17]](#footnote-17) the canonical position of Chronicles within the Ketuvim is clear. The canonical position of Chronicles could lead one to speculate that it may have a somewhat distinct theological viewpoint from other historical writings in the Former Prophets of Nevi’im.

It is commonly acknowledged that the Ketuvim books were shaped after the Exile[[18]](#footnote-18) and canonized before the second century BCE.[[19]](#footnote-19) However, this does not mean that Ketuvim was merely a collection of later authors. There were competing scriptures and competing systems of classification in the Babylonian and Persian period until the three-part division of books was eventually settled on as the final form of the Hebrew canon. In other words, the final three divisions of the Hebrew canon are not the mere product of historical accidents, but ‘works of art’.[[20]](#footnote-20) Certain theological intents might be argued in the arrangements of the Hebrew canon, though no consensus has been made on the theology of Ketuvim. Thus, the canonical position of Chronicles could imply that the book possibly is theologically distinct from the view of Samuel-Kings as part of the Nevi’im.

Secondly, the theologically distinct viewpoint of Chronicles from the Deuteronomistic historiographies seems to be supported by its Hebrew title, *Dibrê hayyāmîm* (The Events [*or* Words] of the Days). This has a neutral implication that is appropriate to a stand-alone historical writing rather than a supplementary collection. The beginning of the book (“The descendants of Adam,” 1 Chr 1:1) and the first line of the final scene (“In the first year of King Cyrus of Persia,” 2 Chr 36:22) indicate that the book is “nothing short of a history of the world from the creation of humanity to the restoration of the Jews from Babylonian exile.”[[21]](#footnote-21) This separation of the work from the sweep of the Deuteronomistic History means that Chronicles can be more plausibly regarded as a distinct work of historiography than as a supplementary work to Samuel-Kings.

In writing the book, then, we may assume the Chronicler had his own intentions. Martin Selman observes, “Chronicles stands apart in its attempt to interpret the Old Testament from beginning to end”.[[22]](#footnote-22) History is more than facts and their interpretation. The book is “a coherent and compelling theology of history.”[[23]](#footnote-23) Indeed, the Chronicler did not only include material omitted from other biblical sources, but also excluded much material counted essential to the history of Israel by other biblical writers.[[24]](#footnote-24) This means that the Chronicler retold Israelite history from a distinctive perspective with its own agenda, themes and emphases, in order to respond to the questions he counted important in the milieu of his own generation.

Peter Ackroyd observes that the Chronicler’s “style is very strongly homiletic”, and a strong catechetical intent is suggested by its many repetitions in the book.[[25]](#footnote-25) In this sense, he even describes the author of Chronicles as “the first theologian of the canon”.[[26]](#footnote-26) Indeed, the high priest read Chronicles during the solemn evening vigil preceding Yom Kippur (the Day of Atonement), along with the books of Ezra, Job, Zechariah, and sometimes Daniel.[[27]](#footnote-27) This indicates that Chronicles was perceived by the community of faith as a spiritual and inspired commentary on the history of Israel. A distinctive homiletical and theological intent therefore needs to be considered in an interpretation of this book.

Thus, the present thesis is motivated by three research questions: (1) what are the effects of macro-repetition, particularly the reversal pattern, in a comprehensive reading of Chronicles, in relation to the Chronicler’s distinct intent? (2) what kinds of methodological/theoretical insights does narrative film theory offer into our understanding about the effects of reversal pattern? (3) how does this reading resonate with the canonical profile of Chronicles in the Hebrew Bible? This research will investigate the effects of the reversal pattern in a comprehensive and theological reading of Chronicles as a whole, exploring and adopting the insights of narrative film theory: a filmic and canonical approach to the effects of macro-repetition in the reading of 1-2 Chronicles.

The present thesis can be separated into two large sections based on their focuses. The first four chapters (2-5) are focused on describing the theoretical grounds for analyzing the effects of the reversal pattern on the audience’s perception of Chronicles with the help of narrative film theory. Chapter Two, ‘Chronicles and Macro-repetition’, surveys the overall trends in Chronicles scholarship over the past few decades, so as to demonstrate the need for this research in the field of Chronicles scholarship, and more specifically the need for a new methodological approach to the book. Chapter Three, ‘Narrative Film Theory and Macro-repetition’, will explore narrative film theory to see its potential as a methodological lens for this research. The focus of this examination will be on a narrative film theory’s view on the effects of macro-repetition. This will include a brief survey of the history of narrative film theory, from Russian film theorists to Cognitive film semiotics, and eventually show how adopting this form of theory can be justified and enacted in our discussion of the Chronicler’s reversal pattern.

A full-fledged investigation on the effects of macro-repetitions in Chronicles will start from Chapter Four, ‘Conventional Image: Retribution’, which will assess the pattern of retribution in Chronicles, before moving onto the reversal pattern. The aim of this chapter will be not only to understand the implication of the retributive pattern itself, but also to present a theoretical description of how such a pattern could affect the perception of the audience inferring the communicative intent of the author. Since the discussion about the effects of macro-repetition premises a communication model between the Chronicler and his intended audience, it is important to formulate a proper theoretical framework. For this purpose, the observations of cognitive film semioticians will be broadly introduced.

In Chapter Five, ‘Innovative Image: Reversed King’, the reversal pattern will be examined. As previously mentioned, Chronicles often presents reversal images of kings between their initial successes or failures and deaths, and they emerge together as a significant pattern in the depiction of the royal annals. The focus of examination will therefore be on establishing a theoretical ground for describing the effects of the reversal pattern interwoven with the retributive pattern in the audience’s perception of the narrative. Gilles Deleuze’s film theory will be specifically explored so as to describe how the reversal pattern could have generated a certain impression in the audience’s perception. Using a Deleuzian cognitive semiotic view, we will see hitherto unexplored but significant implications of the reversal pattern that are likely to change our perspective on Chronicles in a totally different way.

The subsequent three chapters (6-8) will concentrate on the practical and theological effects of the reversal pattern which may have happened to the Chronicler’s intended audience in the understanding of the narrative. Chapter Six, ‘Justifiable Image: Josiah’s Death’, will investigate how this recognition of the Chronicler’s macro-level patterns may have practically guided the audience’s understanding of the narrative. The effects of macro-repetition such as the retributive pattern and the reversal pattern have to do with the interpretation of an individual instance in the royal annals. The death episode of Josiah in 2 Chr 35:20–25 will be examined as a specific example. Indeed, the interpretation of Josiah’s death in Chronicles has puzzled many biblical readers. In this regard, it will be described how the Chronicler’s audience, being guided by the macro-repetitions as grammatical clues, could have been guided to a particular interpretation of the episode itself. Moreover, we will see that the audience’s concern may have been more on the Chronicler’s intention in choosing such a reversal pattern in his narrative than on the specifics of the narrative itself.

Chapter Seven, ‘Wisdom Images: Seeking God in Tension’, seeks to understand how the Chronicler’s reversal pattern may have affected the audience to infer a variety of theological proposals in relation to the distinct purpose of Chronicles. To be specific, the theme of ‘seeking the Lord’, which is ostensibly repeated throughout the narrative and thereby commonly accepted as a major theme of Chronicles, is probed in the context of the interrelated effect of the reversal pattern. It will be inferred that the destabilizing effects of the reversal pattern may have generated a wisdom view of theological tension in the implications of seeking the Lord, thereby inducing the audience to perceive the Chronicler’s theological and ontological view which could be labelled his theo-anthropology.

Lastly, Chapter Eight, ‘Canonical Image: Distinct Chronicles’, will illuminate how this theological perspective on Chronicles is a plausible interpretation of the narrative. It will be argued that the Chronicler’s theological viewpoint is quite distinct from that of Samuel-Kings, to which Chronicles has often been understood as a supplementary work in its theology as well as its content. Also, this distinct viewpoint will be considered in relation to the canonical profile of Chronicles in the Hebrew Bible. It will be argued that this canonical profile of Chronicles supports the argument of this thesis as to the distinctive theological proposals of Chronicles. The recognition of this seems to have been hindered by the position and name of the book in the Septuagint and modern Christian bibles. Moreover, as a further support for this view, the suggestion is made that this distinct purpose of Chronicles may have been related to the theological and ontological needs of the post-exilic community which seemed to form the Chronicler’s intended audience.

1. Chronicles and Reversal Pattern

This chapter examines overall trends and topics in Chronicles scholarship over the last few decades. The examination aims to propose the need for the present research to Chronicles scholarship and to present its methodological assumptions.

* 1. Recent Trends in Chronicles Scholarship
     1. The Extent of Chronicles

In studying the Book of Chronicles, the extent of Chronicles needs to be discussed first, since the textual limits of the narrative have been one of the key debates in Chronicles scholarship over many decades. This discussion is primarily connected to the question of the relationship between Chronicles and Ezra-Nehemiah. Their close relation has been proposed, and the Jewish Rabbinic tradition and medieval Christianity attributed the authorship of Chronicles to Ezra. According to the Babylonian Talmud, Ezra wrote the genealogies of the book of Chronicles up until his own time.[[28]](#footnote-28) That is, it has been largely assumed that those books diverged from a single book that traced the history of the world from Adam to Nehemiah,[[29]](#footnote-29) though some believe that the original form of Chronicles was expanded by the addition of Ezra-Nehemiah in its later development.[[30]](#footnote-30) Regarding them as the work of an anonymous author known simply as the Chronicler, those supporting this view have often used the concept of “the Chronicler’s History”.[[31]](#footnote-31)

They believe that textual links appear between Chronicles and Ezra-Nehemiah. For instance, the end of 2 Chr (36:22–23) overlaps with the beginning of Ezra (1:1–3a); 1 Chr 9:2–17 and Neh 11:3–19 make close association; and 1 Esdras comprises 2 Chr 35–36, Ezra 1–10 and Neh 7:72–8:13a. Also, those books seem to share common distinctive words/phrases as well as thematic interests:[[32]](#footnote-32) הִתְיַחֵשׂ (“to enroll in a genealogy,” 1 Chr 5:1, 7; 7:5; 2 Chr 12:15; 31:16; Ezr 8:1; Neh 7:5); מָעַל (“to act unfaithfully; unfaithfulness”); לְיוֹם בְּיוֹם (יָמִים עַל־יָמִים “day by day”; 2 Chr 21:15; 24:11; 30:21; Ezr 6:9; Neh 8:18); the building and worship of the Temple; the Levites and musical instruments; the role of Zerubbabel. Some common themes are presented in parallel patterns: the preparations for Solomon’s Temple and the Second Temple (1 Chr 22:2, 4, 15; 2 Chr 2:9, 15–16; Ezr 3:7); the common refrain “he is good, his love endures for ever” (2 Chr 7:3; 20:21; Ezr 3:11); and the pattern of religious infidelity followed by renewal and reform, climaxing in a Passover celebration (cf. 2 Chr 30; 35:1–19; Ezr 6:19–22).[[33]](#footnote-33) Lastly, the analogy of the Deuteronomistic History is argued. According to Noth, “the real pattern for his [the Chronicler’s] composition was the work of Dtr”[[34]](#footnote-34).

However, the situation is now almost completely reversed. The most widely acknowledged view today is that Chronicles was written and inherited as a complete book itself, separate from Ezra-Nehemiah.[[35]](#footnote-35) This perspective was persuasively raised by Sara Japhet[[36]](#footnote-36) and H. G. M. Williamson,[[37]](#footnote-37) and has been accepted by most scholars.[[38]](#footnote-38) Boda outlines this shift well:

Key to this shift are the following developments: First, similarities in language between Chronicles and Ezra-Nehemiah have been reevaluated in light of research on the history of the Hebrew language, which has shown that much of this shared language was merely a reflection of a general linguistic shift in the Hebrew language, a shift that resulted in a new type of Hebrew known as “Late Biblical Hebrew.” … Additionally, Japhet has highlighted the absence in Ezra-Nehemiah of vocabulary key to Chronicles. Second, … several scholars have noted significant differences between Chronicles and Ezra-Nehemiah on the thematic level, especially in their treatment of the traditions of David, mixed marriages, the Sabbath, Levites, the northern kingdom, and prophecy. Third, the Chronicler’s historiographic technique contrasts with that of the writer(s) of Ezra and Nehemiah, especially in the use of speech material to accentuate theological themes. Fourth, the repetition of the proclamation of Cyrus at the end of Chronicles (2 Chr 36:22–23) and the beginning of Ezra (Ezra 1:1–3) does not strengthen the bond between the books, but rather shows that the Chronicler was abbreviating the longer form in Ezra. Evidence for this can be seen in the way he stopped his citation awkwardly (but purposefully) midsentence (see commentary on 2 Chr 36:22–23); furthermore, by changing the Hebrew phrase *mippi* [T[[39]](#footnote-39)H4480/6310, Z[[40]](#footnote-40)H4946/7023] (from/through the mouth of) in Ezra 1:1 to *bepi* [T[[41]](#footnote-41)H871.2/6310, Z[[42]](#footnote-42)H928/7023] (through the mouth of) in 2 Chronicles 36:22, the Chronicler brought the text into line with the form in 2 Chronicles 36:21 (*bepi*). And finally, the evidence of 1 Esdras does not apply to this discussion because it originated after Chronicles and Ezra-Nehemiah had already reached their final forms.[[43]](#footnote-43)

As a consequence, today’s scholarship has turned to concentrate on the purpose of Chronicles as a complete and independent work. Regardless of this turn, note that the debate on the similarities and differences between Chronicles and Ezra-Nehemiah continues, since some scholars such as Joseph Blenkinsopp[[44]](#footnote-44) and Zipora Talshir[[45]](#footnote-45) still defend the theory of the Chronicler’s History.[[46]](#footnote-46)

* + 1. The Unity of Chronicles

The unity of Chronicles is another matter that needs to be taken into consideration in Chronicles research. This issue is complicated, and it raises questions as to whether all materials in the book were unified as a coherent whole in its original composition. In fact, various editorial processes have been proposed, including Priestly, Levitical and Deuteronomistic redactions.[[47]](#footnote-47) For several decades, Martin Noth’s proposal that the original text was expanded with pro-Levitical addition was widely accepted.[[48]](#footnote-48) He even affirms that “there is no need to start with a demonstration of the work’s literary unity”, accepting Chronicles, Ezra and Nehemiah as a single edited book.[[49]](#footnote-49) However, most scholars generally refute this argument today.[[50]](#footnote-50) They agree with Japhet that Chronicles should be regarded as ‘one work, composed essentially by a single author’.[[51]](#footnote-51)

This argument might still be challenged by some redactional researches,[[52]](#footnote-52) and, in fact, complete consensus on the matter of unification has not yet been established. Nonetheless, strong scepticism on such redactional perspectives has been growing.[[53]](#footnote-53) According to Knoppers, the Chronicler’s compositional skill make it almost impossible to identify redactions in the book noting, “his adroitness in drawing upon originally disparate lemmata, his ability to acknowledge and negotiate different ideological perspectives, and his capacity for pursuing his own agenda as he engages a variety of earlier biblical traditions.”[[54]](#footnote-54) In other words, the Chronicler effectively created a new work, even though he might have used or edited previous material.[[55]](#footnote-55) Thus, the assumption of unity has become the current majority opinion. It is worth noting that this trend has not only been led by the ascendancy of literary analysis, but has also caused the advancement of literary analysis on Chronicles.[[56]](#footnote-56) These literary approaches “tend to find the mark of one major compositional hand negotiating different traditions or perspectives into a greater whole.”[[57]](#footnote-57)

The discussion on the unity of Chronicles is closely related to the authorship, date, and setting of the narrative.[[58]](#footnote-58) To begin with, the unity of the book indicates a single author who has organized various materials to become a coherently unified book, yet who is never identified in the writings. What is revealed suggests that the author was closely associated with the Temple and its service, for the provision of extensive detail about the Temple is easily noticeable.[[59]](#footnote-59) As to the authorship of Chronicles, most scholars today attribute it to a figure they name ‘the Chronicler’. It is presumed that this Chronicler has formulated the book of Chronicles as it appears in the Masoretic text we have today.

In terms of the Chronicler, a belief that the figure may have been a scribal school rather than an individual author has grown. According to Raymond F. Person,[[60]](#footnote-60) there were two scribal schools after the return of the exile. The one is the Deuteronomistic scribal school, which came back with Zerubbabel, and the Chronistic scribal school, which returned with Ezra-Nehemiah and wrote the Book of Chronicles.[[61]](#footnote-61) The present research also follows this view. Given that scribal traditions played an important role in the transmission of the Hebrew Scriptures, it is more likely that the Chronicler was not a specific individual but the collective voice of a group of scribes who were knowledgeable about the customs, law and worldview of Israel.[[62]](#footnote-62)

Next, the date of Chronicles is also questioned in relation to the unity of Chronicles. A wide range of opinions have been suggested and defended. The broadest possible range of dates would be from Cyrus’ decree in 538 BCE to Eupolemus’ use of Chronicles around 150 BCE. However, there is strong evidence of the use of Chronicles found in several books, such as Daniel, 1 Maccabees, Sirach and various of the Dead Sea Scrolls in the Second Temple period.[[63]](#footnote-63) Also, the emphasis of the Temple and its service in Chronicles can be explained by the fact that the Temple, priests and Levites played a key role in the Second Temple period and in identity formation for the post-exilic Jewish community.[[64]](#footnote-64) Moreover, the fact that the Septuagint includes Chronicles “points to a mid-third century date as the latest reasonable time for composition” (Knoppers 2004:111).[[65]](#footnote-65) Thus, the majority opinion today considers that the Book of Chronicles was written somewhere around 350-300 BCE.[[66]](#footnote-66)

Regarding the setting of Chronicles, moreover, it is hard to make a precise assumption due to the lack of historical data on the late-Persian period. What can be inferred is that there were at least four movements of return to the land under Persian control: first under Sheshbazzar in 539–537, then under Zerubbabel and Jeshua in 522–520, Ezra in 458, and Nehemiah in 445.[[67]](#footnote-67) Care should therefore be taken to relate the content and purpose of the book to the probable setting of Chronicles. For this reason, more attempts are being made to interpret Chronicles through sociological analysis of the text, rather than through the historical setting. These sociological approaches try to reconstruct the post-exilic period based on sociology theories.[[68]](#footnote-68) For instance, David Chalcraft brings Arthur Frank’s sociology theory of ideal typical restitution, chaos and quest narratives to account for the possible social issues derived from the text of Chronicles.[[69]](#footnote-69) These attempts to find the historical setting of Chronicles are on-going. It is widely agreed that the returned exiles re-inhabited and established a Jewish community at the Persian province of Yehud (comprised primarily of Jerusalem and its surrounding suburbs) under the reign of Persia around 350–300 BCE.[[70]](#footnote-70) The discussion regarding the date and setting of Chronicles is directly connected to discussions about the purpose of the book. The intent of the Chronicler can be discussed in conjunction with the Chronicler’s perspective towards the future,[[71]](#footnote-71) which has to do with the ontological and practical needs of his original audience.

* + 1. The Sources of Chronicles

The Book of Chronicles consists of material drawn from a number of sources derived from written material and oral tradition.[[72]](#footnote-72) These sources can be divided largely into two categories: synoptic sources shared with other biblical books, and non-synoptic sources which are unique to Chronicles. In terms of synoptic sources, the most obvious is Samuel-Kings (about 50 percent of synoptic sources). 2 Samuel–2 Kings cover the same time period as the narrative sections of 1-2 Chronicles; namely the reigns of David, Solomon and subsequent kings of Judah. Moreover, a wide range of other biblical sources is also found in Chronicles. Kleinig observes:

Most of the genealogical data in 1 Chronicles 1 comes from Genesis, and much of the ritual legislation is either cited or presupposed in passages dealing with the temple and its services (Shaver[[73]](#footnote-73)). 1 Chron. 4.28–33 and 6.54–81 are borrowed from Judges, while portions of the Psalter are incorporated in 1 Chron. 16.8–36 and 2 Chron. 6.41–42. The conclusion of the work comes from the opening of Ezra, and 1 Chron. 9.2–17a is probably derived from Neh. 11.3–19. The author quotes Jeremiah in 2 Chron. 36.21–22 and alludes to the writings of other canonical prophets elsewhere.[[74]](#footnote-74)

It is important to note that this merely intends to present the synoptic sources in Chronicles, not to argue that the Chronicler drew on other predating biblical books. Although those synoptic sources may have prompted diachronic and redactional analyses of Chronicles, as discussed in the preceding sections, the focus of research has moved onto the literary implications of Chronicles as a distinct and coherent whole in its final form. The historical relationship between different biblical books cannot be proven clearly, due to the lack of extra-biblical data. Rather, some scholars posit that various authoritative scriptures, sources or traditions existed competitively in the post-exilic period before being settled in their final forms in the Hebrew canon.[[75]](#footnote-75) What is important is the Chronicler’s intention, which is to organise those synoptic sources into a unified work, distinctive from other biblical books that seem to include similar materials.

For non-synoptic sources, one issue is whether they come from the Chronicler’s inventiveness or from extra-biblical sources. Chronicles certainly refers to various extra-biblical sources. The names of these sources, which are explicitly cited at several points in Chronicles, show clear differences from those cited in the book of Kings.[[76]](#footnote-76) What is important to note again is that the focus of studies on the sources of Chronicles has been on the use made of the sources, rather than on their identification.[[77]](#footnote-77) The identification of the sources is related to their historicity: debate continues as to the extent to which Chronicles depicts events that actually happened and refers to sources that actually existed.[[78]](#footnote-78) However, due to the lack of comparative data, it is difficult to come to a conclusion over the question of historicity.

What can be analysed are the distinctive features of the terminology, methodology, and theology in the final form of Chronicles as presented to us in the canon. How those sources are used in relation to the Chronicler’s method and intent has come to be the focus of the discussion in Chronicles scholarship, including this thesis.[[79]](#footnote-79) Even in the redactional approach, increased attention is being paid to the understanding of the literary or rhetorical use of different sources.[[80]](#footnote-80) For instance, redaction critics detect literary characteristic of the Ancient Near East in the use of the sources.[[81]](#footnote-81)

* + 1. Overall Trends

As previously stated, research in Chronicles has shifted from studies of the historicity of the book to the literary analysis of the book in its unity, which has become the major trend of Chronicles scholarship today. In fact, Kleinig[[82]](#footnote-82) and Duke[[83]](#footnote-83) organize the trends of Chronicles research over many decades as follows: first, a shift from historical to literary analysis; second, a shift from diachronic source and redactional analyses to more synchronic, canonical analyses; third, a newly forming trend to move from thematic analyses to theological synthesis.

This thesis, for the purpose of presenting a methodological framework, initially follows those shifts. The question of historicity is beyond the scope of this research. This research agrees with the majority assumption of literary analysis that Chronicles in its final form as represented in the Masoretic Text was produced with a unified perspective and intention by a single authorial voice, likely that of a scribal group, who lived in a specific temporal-spatial setting. Upon this literary assumption, any information on the historical or social setting of the book is primarily drawn from the text, so as to propose the Chronicler’s intention. Specifically, many scholars speculate that the Chronicler produced the narrative for his contemporary audience living in the Yehud community of the returned exiles inhabiting Jerusalem and its surrounding suburbs under the rule of Persia around the fourth century BCE. Those assumptions mean that this study will have a synchronic and canonical approach to Chronicles, and that the conclusions taken from our reading will become increasingly theological rather than thematic.

* 1. Chronicler’s Reversal Pattern
     1. Literary Analysis and Macro-Repetition

Literary analysis is now central to current research on Chronicles. This approach is concerned with “the text as a whole, its unity, the time of its writing, questions about its authors, and the intentional changes that may be discovered in it.”[[84]](#footnote-84) Accordingly, literary and rhetorical analyses of Chronicles seek to investigate the literary means by which the Chronicler achieved his communicative intention in its unity.[[85]](#footnote-85)

Regarding the literary techniques used in Chronicles, various studies have been established.[[86]](#footnote-86) For instance, Kalimi scrutinizes many literary devices in order to detect the Chronicler’s compositional skills.[[87]](#footnote-87) He posits that those tactics have been employed by the Chronicler to reshape his sources as a sophisticated historiography in a unifying perspective. Indeed, a wide range of literary or rhetorical devices are involved in the composition of the narrative. The most common rhetorical devices are *inclusio*, [[88]](#footnote-88) resumptive repetition, [[89]](#footnote-89) the same correlating word,[[90]](#footnote-90) repetition of keywords[[91]](#footnote-91) and *chiasm*.[[92]](#footnote-92)

It is important to note that many of these devices, which are called by different names, could be categorized as varieties of repetition. For example, *Inclusio* is “a technical term for a passage of scripture in which the opening phrase or idea is repeated, paraphrased, or otherwise returned to at the close”[[93]](#footnote-93); *Chiasm* or *Chiasmus* is “a Latinized word based on the Greek letter x (Chi) to symbolize the inverted sequence or crossover of parallel words or ideas in a bicolon (distich), sentence, or larger literary unit.”[[94]](#footnote-94) Thus, repetition in its various forms should be regarded as a key rhetorical tactic in the construction of a narrative.

Robert Alter, in his discussion of *The Art of Biblical Narrative*, points to “the extraordinary prominence of verbatim repetition in the Bible.”[[95]](#footnote-95) Also, repetitions in biblical narratives are considered to be highly intentional. Scribal error might be claimed in occasional verses, “but under scrutiny most instances of repetition prove to be quite purposeful.”[[96]](#footnote-96) Yairah Amit even argues that repetitions are “never accidental but always purposeful.”[[97]](#footnote-97)

For the research on Chronicles, much attention has been given to how repetition affects the composition of the narrative. Investigations have been made for specific passages at the micro level. For instance, the juxtaposition of two units to imply connection, such as discontinuity and contrast[[98]](#footnote-98) or correspondence and contrast,[[99]](#footnote-99) has been investigated in the reading of Chronicles. However, various propositions regarding the compositional forms and effects of repetition in the narrative framework as a whole and their purposes have been made in relation to macro-level repetitions. Widely acknowledged themes such as Temple service,[[100]](#footnote-100) prophecy,[[101]](#footnote-101) kingship,[[102]](#footnote-102) all Israel[[103]](#footnote-103) and seeking the Lord[[104]](#footnote-104) have much to do with repetitions of words, idioms, topics and patterns at a macro level. Thus, it is essential to examine the various effects of macro-level repetition in the interpretation of Chronicles in its unity. This thesis distinguishes such compositional repetition at the macro-level [hereafter, ‘macro-repetition’] from the more local instances of repetition that are detected in the linguistic or textual analysis of a specific passage/scene/section.

Macro-repetition is regarded as a means by which the focus and purpose of the entire narrative can be understood. Two kinds of macro-repetition often occur in particular: a repetition of keywords, also called ‘word-motif’, and a repetition of type-scene, which can be labelled as ‘pattern’. A repetition of certain keywords often proves to convey a thematic idea through their recurrence at different occasions, and this is “one of the most common features of the narrative art of the Bible.”[[105]](#footnote-105) In Chronicles, the Hebrew term ‘דרש’ and its related phrase ‘seeking the Lord/God’ would be the best example for this. Although this Hebrew word has been translated with different equivalents for the sake of fluency and supposed precision in modern English Bibles, the predominance of the word or the idiom is still highly noticeable. A repetition of type-scene or pattern is usually linked “to the actions, images, and ideas that are part of the world of the narrative we ‘reconstruct’ as readers but that are not necessarily woven into the verbal texture of the narrative.”[[106]](#footnote-106) For instance, in Chronicles the retributive pattern and the reversal pattern could be presented.

These two kinds of repetition are entirely different in their forms and effects. According to Alter, however, “they are often used together by the Hebrew writers to reinforce each other and to produce a concerted whole.”[[107]](#footnote-107) That is, the Chronicler might have employed the macro-repetitions of ‘seeking the Lord’ and ‘the reversal pattern within the retributive images’, in order to reinforce each other and to produce a concerted whole. The Chronicler may not explicitly state how they are related to each other. However, as one notices the occurrence of those macro-repetitions, their interrelated implications are unlikely to be ignored in the coherent reading of the narrative as a whole. Glenn E. Schaefer, in his thorough examination of ‘seeking God’ in Chronicles, attempts to draw particular theological implications from the interrelation between some reversal images and ‘seeking God’.[[108]](#footnote-108)

* + 1. Oral-Tradition and Macro-Repetition

In his survey of Chronicles research, Duke adds one more notable trend: the interest in literacy and textuality.[[109]](#footnote-109) In Old Testament studies, several scholars have discussed the matter of literacy in various periods.[[110]](#footnote-110) It has often been noted that biblical narratives were not designed to rely on a written medium because, “the audience may have been listeners with limited literacy and ability to afford a personal scroll.”[[111]](#footnote-111) Interestingly, contrary to this common assumption, some believe that literacy in ancient Hebrew society was not limited to the elites, but widely spread among people. Comparing the overall circumstances of writing in the ancient Near East and evidence from its neighbouring nations, Alan R. Millard argues that archaeological evidence in the Holy Land indicates “audiences and probably writers were to be found as commonly.”[[112]](#footnote-112) In other words, higher levels of literacy might have been found in ancient Hebrew society, and one may conclude that Chronicles was written with the expectation that it would be read widely and that its audiences could subject it to the kind of analysis appropriate to a written text.

However, as Duke rightly points out, even if such levels of literacy could be admitted, the relationship between the original audience and publication should not be ignored.[[113]](#footnote-113) It is highly unlikely that the original audiences of Chronicles would have possessed personal copies of their sacred scriptures. Steven L. McKenzie argues that it may not have been the Chronicler’s expectation that his audiences would closely compare his work with Samuel-Kings, as modern audiences do, “given that literacy was less common and books much less readily available than today.”[[114]](#footnote-114) In spite of the various possible ranges of the literacy rate, it seems more likely that most people would have had to encounter the text through hearing a public reading, as appeared in Ezra-Nehemiah (Neh 8:2–3, 18; 9:3; 13:1). This implies that the fixed text of Chronicles may have been written with the awareness of its oral transmission in public places.

If this is the case, it is important for us to understand how the oral-aural environment of transmission may have specifically affected the ancient audience of Chronicles. The implied audience of biblical narratives, as reconstructed from its original social context, was very different from modern literary experts who can analyse a fixed written text by turning back and forth, rereading and pausing to reflect as many times as necessary. The members of the audience could neither compare a scripture with other scriptures, nor stop to analyse the forms of rhetorical speech or reflect upon the story during its oral narration.[[115]](#footnote-115)

The transmission of Chronicles was highly likely to occur in the same way. It may have been primarily written and transmitted as an unchangeable text by scribes. However, the oral-aural environment of communication in its delivery and reception strongly influenced the text to exhibit characteristics that are evidence of oral transmission. Person argues that scribes were not independent artists who created their personal and exquisite text, but members of scribal guilds, who were educated to meet needs in society. He posits that, “they did not identify themselves as authorizing the text or the tradition; in fact, the tradition authorized them” and “the written documents represent the products of this same tradition, which are read aloud and used as the basis of the oral instruction of the people.”[[116]](#footnote-116)

For this reason, the rhetorical devices in the narrative of Chronicles appear to have been devised to ensure the audience’s auditory perception in the understanding of the narrative while it was being orally narrated. Duke states that a rhetorical analysis of Chronicles should be “concerned with the process by which a ‘speaker’ purposely creates a ‘text’ to achieve communication with an intended audience.”[[117]](#footnote-117) That is, the images, the plot and interrelationships of parts to the whole were designed by the Chronicler in order to convey his communicative intention clearly to those who were listening to the narrative straight through as a whole.

In this sense, macro-repetition comes to be very important again. The repetitive mode of exposition in biblical narratives has been generally explained by the oral context.[[118]](#footnote-118) Mnemonic patterns and various redundancies are important in oral tradition not only to structure the text, but also to improve the understanding of the audience with their effects, that is, to ensure that the listener clearly understands the point that the narrator is making.[[119]](#footnote-119) Alter observes,

If the requirements of oral delivery and a time-honoured tradition of storytelling may have prescribed a mode of narration in which frequent verbatim repetition was expected, the authors of the biblical narratives astutely discovered how the slightest strategic variations in the pattern of repetitions could serve the purposes of commentary, analysis, foreshadowing, thematic assertion, with a wonderful combination of subtle understatement and dramatic force.[[120]](#footnote-120)

Rhetorical repetitions for oral delivery are more concerned with the macro level. Given that repetitions in oral delivery need to be less complicated and easily noticeable (though complicated word-plays might be used in an individual psalm or in a specific scene), oral stories are often characterized by “fixed verbal formulas, even a fixed set of motifs typified by familiar scenes.”[[121]](#footnote-121) Amit observes,

The storyteller knows that the listeners may lose concentration or miss a detail. Since neither the storyteller nor the listeners can turn back a page, repetitions are inserted that serve as reminders, which enable the listeners to return to the narrative and to remain attentive. These repetitions also enable the late arrival to pick up the thread of the narrative and join the rest of the audience and allow all the listeners to take part in the act of telling. The storyteller is thereby freed from the need constantly to astonish the audience with new motifs.[[122]](#footnote-122)

Thus, macro-repetitions allow the audience to pick up the thread of the narrative more effectively and to reflect the communicative meanings or implications conveyed by the impression of those rhetorical devices. A comprehensive reading of Chronicles needs a more thorough investigation of macro-repetitions in the narrative.

* + 1. Convention and Innovation: The Chronicler’s Reversal Pattern

Macro-repetitions that formulate a coherent interrelationship in a narrative often turn out to rely on a familiar motif, image or scene shared with other Hebrew biblical narratives. For instance, the command-fulfilment pattern or betrothal type-scene[[123]](#footnote-123) appears throughout the Hebrew Bible, and comes to be a particularly striking macro-repetition in a specific narrative such as Genesis. This means that some macro-repetitions could be a means of attaching their theological implications to a larger context of Hebrew biblical theology. Thus, Alter points out that some detailed awareness of the grid of conventions is required in a coherent reading of biblical narrative.

Through our awareness of convention we can recognize significant or simply pleasing patterns of repetition, symmetry, contrast; we can discriminate between the verisimilar and the fabulous, pick up directional clues in a narrative work, see what is innovative and what is deliberately traditional at each nexus of the artistic creation.[[124]](#footnote-124)

The ancient audience of biblical narrative may have been familiar and accustomed to the convention. They could take “particular pleasure in seeking how in each instance the convention could be, through the narrator’s art, both faithfully followed and renewed.”[[125]](#footnote-125) It is important to recognize convention in a biblical narrative, so as to understand it more appropriately in relation to the author’s intention. In the study of convention, Alter gives a caution:

The professional Bible scholars have not offered much help in this regard, for their closest approximation to the study of convention is form criticism, which is set on finding recurrent regularities of pattern rather than the manifold variations upon a pattern that any system of literary convention elicits; moreover, form criticism uses these patterns for excavative ends—to support hypotheses about the social functions of the text, its historical evolution, and so forth.[[126]](#footnote-126)

That is, the importance of convention is connected to the underlying views of biblical theology, rather than to the regularities of the forms and their social functions. The convention “has been made to serve an eminently monotheistic purpose: to reproduce in narrative the recurrent rhythm of a divinely appointed destiny in Israelite history.”[[127]](#footnote-127)

One of the striking macro-repetitions in Chronicles is the retributive pattern where a character’s fate follows inexorably from his actions; virtue is rewarded with long life and a good death while sin is punished by an early and/or violent or degrading death. This pattern could be considered convention. It appears throughout the Hebrew Bible and confirms the underlying view of biblical causality to serve the monotheistic purpose. It guides the audience to confess that their history is dependent on the God of Israel and that obedience to him is the only way to true happiness and blessings in this world. The retributive pattern is evidently connected to a larger context of Hebrew theology. Thus, it is natural that the Chronicler as a biblical author includes such a retributive pattern as a striking macro-repetition in his historiography. Indeed, there has been an understanding in Chronicles scholarship that the Chronicler’s retributive pattern represents his intention of conveying moral teaching of the Hebrew Bible by demonstrating the consequences of observance or inobservance of the laws.[[128]](#footnote-128)

However, the convention might disturb the communication of a distinct message:

The process of literary creation, as criticism has clearly recognized from the Russian Formalists onward, is an unceasing dialectic between the necessity to use established forms in order to be able to communicate coherently and the necessity to break and remake those forms because they are arbitrary restrictions and because what is merely repeated automatically no longer conveys a message. “The greater the probability of a symbol’s occurrence in any given situation,” E. H. Gombrich observes in Art and Illusion, “the smaller will be its information content. Where we can anticipate we need not listen.” (New York, 1961, p. 205) [[129]](#footnote-129)

Thus, in the use of macro-repetition, the biblical author needed to achieve a two-fold task. On the one hand, he had to present a macro-repetition based on a familiar convention to the audience so that they were able to follow the thread of the narrative without much effort, and to recognize the core views of Hebrew theology. On the other hand, the author had to break and remake those forms to create and convey a distinct message more effectively. That is, the biblical authors may have intended to create a significant and elaborate innovation on and against a conventional anticipation.

The Chronicler’s reversal pattern interwoven with the retributive pattern may be understood as such an innovation in convention. The mere automatic representation of the retributive pattern may not have had a crucial impact on his original audience, for the retributive images in the plot were likely to be very familiar and easily anticipated in ancient Hebrew literature. For the purpose of conveying his own distinct intent successfully, the Chronicler had to create an innovation relying on yet working against the audience’s likely anticipation of the retributive pattern.

Here, the Chronicler’s reversal pattern appears to be an example of innovation. It conventionally represents the retributive images as a pattern, but at the same time breaks and remakes those images. Also, the renewed images or forms inform unexpected content against the conventional anticipation of Israelite kings, as seen in Samuel-Kings. The depiction of the royal annals might seem to follow the conventional retribution pattern at first sight, but it soon proves to be a more complicated and elaborate pattern by reformulating the detailed content. What may have intrigued the audience of the Chronicler was likely to be the surprising inclusion of this reversal pattern, not the conventional image of the retributive pattern. Thus, the reversal pattern should be taken into serious consideration in a coherent reading of Chronicles. The Chronicler’s intended audience may have recognised that it has much to do with the distinct purpose of the narrative, relevant to a larger context in Hebrew theology.

* + 1. The Purpose of the Reversal Pattern

Encountering the reversal pattern in the royal annals, the audience may ask why the Chronicler chose to include those images. Those reversal depictions of the kings are unique to the narrative, excluding David’s case (2 Sam 24; 1 Chr 21). It is highly likely that the Chronicler formulated such macro-patterns in the royal annals with respect to his specific intention. However, the implications of the reversal pattern as an innovative device have not been fully appreciated in the literary analyses of Chronicles.

* + - 1. Retribution Theory and Incomprehensible Images

What has been commonly held to explain this phenomenon is the principle of individual and immediate retribution.[[130]](#footnote-130) This explains that this reversal pattern has been chosen to emphasize and expand the retributive principle to the individual and immediate level. Although it comes in contrast with “the notion of delayed retribution with the accumulation of corporate guilt” in the Deuteronomistic tradition,[[131]](#footnote-131) this pattern can be regarded as the extension of the retributive pattern with a somewhat distinctive focus.[[132]](#footnote-132) Such a view is very plausible, and supported by many instances in the narrative.

However, upon closer inspection, this view is not so straightforward. The Chronicler also includes substantial instances that subvert the principle. Kleinig is sceptical in explaining those reversal images by the term of retribution.[[133]](#footnote-133) According to him, “the common terminology for retribution in classical Hebrew is entirely absent from Chronicles.”[[134]](#footnote-134) Kleinig also points to the fact that such a pattern of retribution only explicitly came into operation after the dedication of Solomon’s temple. Interestingly, the temple offers the means to avert it, as there is always the possibility of inverting the consequent retribution. Kleinig, reminding us that different consequences could be made according to a king’s response to the words of a prophet, argues that what has been categorized as retribution could make better sense within a theology of holiness proposed by Johnstone:[[135]](#footnote-135)

Respect for the holy things of God in the cult and the holy word of God as spoken by Moses and the prophets results in blessing and prosperity, whereas sacrilegious contempt for them brings wrath and disaster in its train.[[136]](#footnote-136)

The possibility of inverting the consequent retribution seems to be critical. Kelly doubts whether retribution is really ‘immediate’ and always ‘inevitable’. He observes, “far from stressing the outworking of a strict theodicy in the world, the Chronicler is concerned primarily to highlight the offer of God’s prevenient and undeserved mercy to a sinful yet penitent people.”[[137]](#footnote-137) McKenzie also warns against the mechanical or rigid use of the principle,[[138]](#footnote-138) as a chance for repentance and forgiveness (thereby avoiding punishment) is always at hand, typically signalled by a prophetic warning. Moreover, some disasters defy easy explanation, and so “the Chronicler would likely agree that ultimately God’s ways are inscrutable to human comprehension.”[[139]](#footnote-139)

With respect to the view of immediate and individual retribution in Chronicles, Ehud Ben Zvi’s argument is specifically worthy to be considered. He observes,

The book reflects and shapes a worldview that is strongly framed around, and actually governed by, a concept of individually-assessed coherence between actions and effects regulated by YHWH, which at times is called the Chronicler’s doctrine of retribution, or the imperative of reward and punishment … … But it is also true that the same (hi)story contains a very substantial number of instances that unequivocally show a lack of this coherence.[[140]](#footnote-140)

Those instances that show a lack of the coherence follow. Firstly, “not all pious people enjoy blessings” in the book.[[141]](#footnote-141) Ben Zvi draws our attention to what often happens to the prophets in Chronicles, though one may argue that the main focus of the story (the royal annals) is on a king’s response to the prophet: Hanani and Micaiah are put in prison (2 Chr 16:10 and 18:1–27); Zechariah the son of Yehoiada is killed by Joash (2 Chr 24:20–22); and other prophets delivering God’s warning are confronted with a bad king’s anger (2 Chr 25:14–16). Ben Zvi also presents such instances with respect to pious kings confronted with foreign invasion:

Bad kings may have to go through a foreign invasion, but the same holds true for good kings (Asa, Jehoshaphat, Hezekiah; see 2 Chron. 14:8–14; 16:1–17; 20:1–30; 32:1–21). Whether the invasion is to be understood as a “divine test” when pious kings come under foreign attack, as often claimed (e.g., Japhet 1989: 191–98), but as “divine punishment” when sinful kings are confronted with the same situation, as at times the text explicitly claims (2 Chron. 12:2), the fact remains that the same divinely-caused but worldly results follow polar opposite human behaviours. Thus the concept of a necessary coherence between the foreign invasions and sinful behaviour is strongly and unequivocally subverted by the text, and not once but four times (2 Chron. 14:8–14; 16:1–7; 20:1–30; 32:1–21).[[142]](#footnote-142)

Secondly, some individuals “may receive even incommensurable blessings without ever doing anything to deserve them.”[[143]](#footnote-143) Ben Zvi points out that there have been no pious actions of Solomon or David prior to the divine blessings or choices given to them. Such blessings and choices contradict “a doctrine of an individually-assessed coherence between actions and effects regulated by God.”[[144]](#footnote-144) On the contrary, the scale relating human actions and divine retributions is irretrievable in some cases. Ahaz, the worst possible king of Judah, is not killed despite being defeated in war, and meanwhile his people are killed (2 Chr 28:6).

Thirdly, “many accounts in Chronicles obviously imply a hereditary concept, and the same holds true for the general world-view conveyed by the book.”[[145]](#footnote-145) In Chronicles, for instance, the potential blessings of being a king, a priest and Israel are not available to others, but only inherited. Also, the Chronicler attests certain cases where children are punished for the sins of their fathers, and this is “absolutely inconsistent with a categorical principle of individually-assessed coherence between human deeds and divine responses.”[[146]](#footnote-146) Hezekiah says, “for our fathers have been unfaithful and have done what was evil in the sight of the Lord our God…our sons and our daughters and our wives are in captivity for this.” (2 Chr 29:6–9). Ben Zvi brings this idea also to the readership of Chronicles who “were clearly forced to live in exile from their land for the sins of their ancestors (2 Chr 36:20–21; cf. 1 Chr 9:1),”[[147]](#footnote-147) and to 70,000 men killed for the consequent punishment of David’s census.

Ben Zvi deals with other instances in his other writing where the inexplicable and incomprehensible descriptions in the secession of the Northern Kingdom in Chronicles, which “raise serious questions for the so-called chronistic reward and punishment theology” [[148]](#footnote-148) and “in which common expectations of rational or normal behavior or evaluation are thwarted.”[[149]](#footnote-149) The Lord causes the establishment of the Northern Kingdom and forbids Rehoboam from attempting to reunite the divided kingdoms. No proper justifications for the behaviours of main characters, including God, are presented in the process of secession. In this sense, fighting against Jeroboam and Israel, Abijah the son of Rehoboam means to be waging war against the Lord (2 Chr 13). No pious Judean king after Rehoboam, in fact, makes any attempt to re-establish the Davidic united kingdom, “even when the narrative implies that such would have been possible.”[[150]](#footnote-150) Ben Zvi, thus, concludes that the story “suggests that historical events may be unpredictable and people may behave in incomprehensible ways, and that incomprehensibility may extend to Yhwh too.”[[151]](#footnote-151)

Although some of his arguments could be debated, Ben Zvi’s observations bring a valuable contribution to the reading of Chronicles. He suggests that those noticeable images lead us to the need of “another look” or “a balanced viewpoint,”[[152]](#footnote-152) along with the retributive perspective in the understanding of Chronicles. I strongly agree with this point. It does not seem that the Chronicler has formulated these reversal images only for the purpose of emphasizing the retribution principle. If that was the case, he should have removed or minimized the incomprehensible images that are inconsistent to the principle. Rather, the Chronicler is more likely to use them in the construction of his narrative, for many of those images are uniquely included in it.

In summary, the comprehensive reading of the narrative shows that the immediate and individual application of retribution principle is not strong enough to be the purpose of the reversal pattern. In fact, immediate and individual retribution is apparently found in 1-2 Kings. Although it is true that some punishments are delayed (e.g. 2 Kgs 10:30), most cases clearly indicate the immediate and individual connection between the faithfulness of the king and consequent reward or punishment. However, one may argue that along with the examples depicting children punished for the sins of their fathers (2 Chr 29:6–9; 36:20–21), the Chronicler explicitly presents a view of delayed retribution:

But Hezekiah humbled himself for the pride of his heart, both he and the inhabitants of Jerusalem, so that the wrath of the LORD did not come upon them in the days of Hezekiah. (2 Chr 32:26 ESV)

…to fulfil the word of the LORD by the mouth of Jeremiah, until the land had enjoyed its Sabbaths. All the days that it lay desolate it kept Sabbath, to fulfil seventy years. (2 Chr 36:21 ESV)

* + - 1. The Call for Repentance or Present Status

Another attempt to explain the reversal pattern has been made as scholars have focused on either aspect of the pattern. Some have given attention to a punished king’s restoration.[[153]](#footnote-153) Some believe that the Chronicler wanted to convey a message of repentance and restoration. Some kings were able to avert a punishment from God, as they repented (2 Chr 32:25–26; 34:23–28), and others were restored as they repented by humbling themselves (כּנע) in the midst of punishment (1 Chr 21; 2 Chr 12:2–12; 33:11–13). Thus, the Chronicler seems to invite his audience to the hope of restoration subsequently promised to the act of repentance.[[154]](#footnote-154) The dedication of the Temple, which is one of striking parts in the narrative, also illustrates that the Temple is built to be the place of mercy through which God hears those who repent and seek forgiveness (2 Chr 6).[[155]](#footnote-155)

Manasseh’s case may specifically draw our attention to this view (2 Chr 33:11–13).[[156]](#footnote-156) His case seems to be considerably manipulated by the Chronicler, so as to make an ideal example of the restoration of a punished and repentant king. Moreover, with other common textual figures (being defeated, captured and exiled by a foreign army), the story of Manasseh is more relevantly modified for the Chronicler’s intended audience: Manasseh was taken to Babylon, though it was the Assyrians who had defeated him.[[157]](#footnote-157) The audience may have synchronized themselves with the story of Manasseh.[[158]](#footnote-158)

Thus, his audience may have inferred that the Chronicler’s communicative purpose is to reassure them that they themselves could be restored from the harsh circumstances of the exilic and post-exilic life by the act of humbling themselves (Lev 26:41; cf. 2 Chr 7:14). God apparently punishes one’s unfaithfulness. However, Manasseh’s restoration and prosperity proves “God’s surprising willingness to bless even those who must repent of serious sins.”[[159]](#footnote-159) Thus, it can be said that the Chronicler’s primary concern is “the offer of God’s prevenient and undeserved mercy to a sinful yet penitent people.”[[160]](#footnote-160) The audience may hear the Chronicler’s voice directly in the exhortation of Hezekiah in 2 Chr 30:6–9:

Sons of Israel, return to the LORD … and he will return to those among you who are left, those who have escaped from the grip of the kings of Assyria … Because it is by your return to the LORD that your brothers and your sons will be able to find compassion from those who deported them. And they will be able to return to this country, because the LORD, your God, is merciful and compassionate and he will not turn his face from you, if you return to him.

Very few scholars have given attention to the other aspect of the reversal pattern, however, though this occurs more frequently in Chronicles: the failure of a rewarded king.[[161]](#footnote-161) According to this aspect, such a repetition of the reversal images seems to be presented as a kind of alert. Success in the past does not guarantee continuance in the future. One may be faithful and rewarded today, yet not know if it will be the same tomorrow. Be alert to stay humble continuously. Therefore, one’s present relationship with the Lord is his/her only security and past relationships are valid only as reminders of the mercy and grace of God that must be received continuously.[[162]](#footnote-162) The audience may have inferred the Chronicler’s conscious intention from this aspect of the reversal pattern that they are required to have a present moment of action in seeking the Lord.[[163]](#footnote-163)

Both implications of the reversal motif are undeniably to be found in Chronicles. They offer valuable insights into the understanding of Chronicles as far as they go. However, despite their plausibility and contribution, what should not be ignored is that each aspect is incorporated with the other aspect of the reversal. The reversal images of the royal annals are perceived as the combination of two aspects. The Chronicler presents the subverted images of those known to be pious and those known to be wicked in the broader context of his reversal pattern. A rewarded king’s failure appears too often to focus only on the rehabilitation of punished kings. Moreover, as perceived as a pattern, what may have intrigued the audience was likely to be the fact that a king’s image is often subverted in Chronicles, differently from the Deuteronomistic tradition. Thus, it is important to comprehend the effects of the reversal pattern in the reading of the narrative.

* 1. Justification for the Use of Narrative Film Theory

If the immediate, individual retribution theory or the meaning of one side is not enough to illustrate the innovative implications of the reversal pattern, how should the pattern be approached? In fact, the Chronicler’s reversal pattern functions in a certain way in shaping the audience’s perception of the narrative. Repeated appearances of such reversal images throughout the royal annals give rise to specific impressions, provoking the audience to make certain inferences. Those impressions are generated progressively and retroactively on the underlying level, as the reversal images prove to be a pattern throughout the public reading. How then can we describe such effect theoretically?

Chronicles scholarship may need to explore a hitherto unexplored methodological framework by which we can appreciate the innovative implication of reversal pattern in the conventional anticipation of retributive pattern. Moreover, as we remember the importance of macro-repetition in the oral transmission of Chronicles, a new methodological approach should be able to offer more insight into the audience’s comprehension of narrative in an oral environment. For this purpose, the present research adopts narrative film theory.

Today, biblical researchers are encouraged to engage with various voices from other disciplines, in hope that they may offer new and complementary insights to interpret the Bible. Some scholars have already explored the use of narrative film theory for just such a purpose, as we will see in the subsequent chapter. Although individual work has been limited, such explorations have shown a possibility for the effectiveness of using narrative film theory in the field of biblical narrative.

Greville Kent, himself a filmmaker, admits that it could be problematic to transfer film theory to ancient narratives recorded in very different media. However, he claims that “it does at least offer analogies and insights which can be adapted and applied across the constraints of either medium,” for storytelling is the common basis of them.[[164]](#footnote-164) That is, both films and biblical narratives share an innate talent of storytelling in their communication. A distinction may need to be made between the textual analysis of narrative film and the narrative-filmic analysis of biblical narrative. When a narrative film is analysed as text, various other aspects such as montage, mise-en-scene, costumes, lighting, colour, sound and music as presented by a filmmaker deserve considerable attention. Contrary to this, when we adopt narrative film theory into the reading of biblical narrative, not all aspects need to be considered. Only the narrative aspect of film needs to be discussed in relation to the mechanics of storytelling.

Also, the environment of film transmission offers another reason for utilising narrative film theory, helping to illuminate biblical narratives more appropriately. Biblical narratives were originally transmitted in an oral-aural environment of communication. Such an environment of transmission, for the ancient audience, may be relatively similar to a modern audience’s experience of watching a film at the cinema. In fact, Alter, in his discussion about repetitions in biblical narrative, mentions film several times. For instance, he observes,

The unrolling scroll, then, was in one respect like the unrolling spool of a film projector, for time and the sequence of events presented in it could not ordinarily be halted or altered, and the only convenient way of fixing a particular action or statement for special inspection was by repeating it.[[165]](#footnote-165)

One film theorist, R. Bellour, argues that “film representation is constituted by a printed text, the identity of which, ideally, is repeated absolutely unchanged,” asserting that its representation is influenced by the communication environment.[[166]](#footnote-166) Marshall Deutelbaum points out that in the performance of a film there are no breaks for the viewer to think or review the narrative. As such, there is “a greater necessity for film narrative to ensure that the viewer immediately and clearly understands what happens...and since film is not purely intellectual, the narrative content must be embodied in some satisfying form.”[[167]](#footnote-167)

In this sense, narrative film theory may offer valuable insights into the effects of rhetorical devices, particularly macro-repetition, in biblical narrative. We have discussed to what extent macro-repetition may be a key factor in the comprehension of biblical narrative. If film is also to be transmitted in a similar environment, narrative film theory is likely to be very much aware of such a restraint of delivery. It is concerned with how repetition on a macro level could affect the audience’s comprehension. To be more specific, the meaning of a type-scene repeated on a macro level should be understood in its abstract implications on the underlying level as well as in its physical implications on the immediate level. Such implications are progressively and retroactively perceived in the coherent reading of a narrative as a whole. As posited by Frolov, a narrative may contain indexes or references that are “made in a way designed to prevent most audiences from identifying them as such until much later,”[[168]](#footnote-168) Thus, narrative film theory could offer useful views on the effects of macro-repetition, such as pattern or keyword, in the comprehension of a biblical narrative.

Moreover, the use of narrative film theory in the interpretation of 1-2 Chronicles as biblical narrative may require a further justification, since there have been various methodological approaches to biblical narrative in biblical scholarship. As we will see in chapter 5, the Chronicler’s reversal images, emerging as a pattern, surprisingly give rise to specific questions contrasted to the viewpoint of retribution theology which is apparent of the surface of the plot. The reversal pattern introduces a new trope that obedience and reward come to imply the potential of failure, while disobedience and punishment come to connote the potential of repentance or restoration. Also, as the reversal images create two heterogeneous images in the same king’s identity, presenting the audience with images that confusingly liken faithful kings to unfaithful kings, and vice versa, his identity becomes indeterminable. This challenges the conventional view of retribution theology in which one can be identified to be good or bad. Thus, the reversal pattern provokes progressively and retroactively the counter-view to the retributive view on the underlying level of the audience’s perception.

In fact, the contrast between the retributive view and its counter view can also be found in a book such as the Book of Job. Job’s suffering and desolation give rise to a serious problem on the view of retribution theology, in which the pious expects to be rewarded and the wicked to be punished. Job is introduced as one who is perfect and upright, and fears God (Job 1-2). His suffering cannot be comprehended in the paradigm of retribution theology, and by so doing leads to serious debates with his friends (Job 3-26). The poetic dialogue between Job and his friends presents two distinct views of the world: both rooted in human experience, both presented as deeply felt viewpoints. The friends’ worldview is based on a consistent picture of the divine-human relationship. Their vision is expressed in proverbs, narrative anecdotes, and rule-governed conduct. A sharp contrast is presented in Job’s speech. His speech is not reducible to conventional proverbs and is driven by grievance against God and his reign over the world.

It might be argued that those conflicting voices are merged into one final voice in the last scene of the narrative. God reveals himself to Job from the whirlwind and authoritatively argues for his wisdom, which is too wondrous for human beings to access or illustrate, over the world and all things in it (Job 38-41). However, the resonance of the sharp debates between Job and friends still lingers. God does not actually provide a clear illustration to the debates.

One of the most striking studies on the conflicting voices in Job is Carol A. Newsom’s.[[169]](#footnote-169) Adopting Mikhail Bakhtin’s theories of genres and polyphony, Newsom posits that Job is a polyphonic work in which various voices compete with one another in an unfinalized dialogue.[[170]](#footnote-170) Job consists of multiple genres which include didactic narrative in prologue and epilogue, a poetic wisdom dialogue between Job and friends, a wisdom hymn in chapter 28, and a dialogue between God and Job. Newsom argues that each of these literary forms communicates a distinct moral vision of the world which remain irreconcilable with one another, thereby contributing to the “contest of moral imaginations.” Competing discourses of piety and contradictory ways to imagine moral relations on earth and in heaven stand side by side. Newsom believes that Job does not mediate among its moral visions. Rather, it draws readers into the characters’ own struggles, urging them to draw their own conclusions and make their own meaning of Job’s desolation, and challenging their own moral worlds.[[171]](#footnote-171)

Newsom’s study is a good example of biblical scholarship which attempts to deal with the combination of the retribution view and its counter-view in a narrative. This may lead us to conclude that our discussion of the effect of the Chronicler’s reversal pattern can be approached using the same methodological lens. However, one point critically needs to be noted. In Job, it is not difficult to demonstrate the tension between the retributive voice and the reversal voice, as those voices are presented on the text level, for instance, in the prologue (Job 1:1, 5, 8, 9-12; 2:5) and in the debate between Job and his friends (e.g. Friends’ argument 4:7-8; 5:17; 8:3-4, 5-7, 20 and Job’s refutation 6:10, 24; 7:20-21; 9:17, 20-24; 10:2-3, 7-8; 12:4, 6; 13:23-24).

Unlike this clear contrast, the Chronicler’s reversal images can, with some ingenuity, be understood in the view of retributive implication as discussed above. The text does not ostensively present any specific textual contradiction of the retribution theology. As part of a king’s reversal image, he is immediately punished or restored after his failure or repentance. However, as these reversal images emerge as a repeated pattern, the counter-view to simple retribution is progressively and retroactively provoked on the underlying level. While the audience listens to the narrative straight through as a whole, in other words, various questions about the Chronicler’s innovative and underlying intent arise from the presence of the reversal images that put in question the conventional depiction of those kings’ annals.

Therefore, it is not proper to adopt the same methodological approach into the Chronicler’s reversal pattern as into the reversal view in Job. First we need to prove logically and theoretically the emergence of counter-implications to the retributive viewpoint from the macro-repetition of the immediate retribution images. Thereafter, it will be possible to discuss the practical effects of the polyphonic voices in the comprehensive reading of Chronicles in a similar way to Newsom’s reading of Job. Thus, a different sort of theoretical work is essential in order to illustrate and justify the claim that the counter-view to retribution theology emerges as the effect of the reversal pattern in the reading of Chronicles.

Describing theoretically the effect that a pattern could bring in the comprehension of a narrative, the present research believes that narrative film theory can provide very useful insights. In particular, one of the most influential narrative film theories today seems to offer but very useful insight into the interpretation of the reversal pattern. As will be deeply examined in the following chapters (chs. 3-5), narrative film theory can offer hitherto unexplored and useful insights into our interpretation of the Chronicler’s reversal pattern. It could be argued that these insights could be derived in other ways and that the use of narrative film theory is not crucial. While this is technically true, that is not in itself an argument against the heuristic use of film theory to point out intriguing parallels between the disruptive narrative techniques of contemporary filmmakers and this ancient text. Examining these parallels may lead to new ways of understanding the communicative purpose of the Chronicler which can then be tested and confirmed by other analytical methods. Thus, before discussing the theological and practical effect of the unresolved tension between the retributive voice and its counter-voice in the comprehensive reading of Chronicles (chs. 6-8), we will explore narrative film theory as a methodological and theoretical lens to prove more persuasively that the Chronicler’s reversal pattern could convey a specific theological viewpoint.

1. Narrative Film Theory and Macro-Repetition
   1. The Bible and Films
      1. Biblical Approaches to Film

Over the past few decades, there has been a growing interest in films among biblical scholars, and this interest can be classified into smaller groups. William R. Telford’s essay on this classification provides an overview of this, and he demonstrates a wide range of approaches to film in relation to the interdisciplinary concern of biblical studies or theology.[[172]](#footnote-172) In the present work, however, five categories are suggested.

Firstly, biblical scholars have begun to recognize that the visualization of a biblical text in films has to do closely with a contemporary understanding of the Bible.[[173]](#footnote-173) In other words, what a filmic appearance of a biblical text demonstrates is not only the actualization of the ancient world in the text, but also the reception of the filmmaker in his or her political or cultural context. J. Cheryl Exum has been playing a prominent role in this interest. Her edited books, *The Bible in Film*,[[174]](#footnote-174) *Retellings: The Bible in Literature, Music, Art and Film*[[175]](#footnote-175) and *Beyond the Biblical Horizon: The Bible and the Arts,*[[176]](#footnote-176) give attention to how the Bible has been filmed, how a biblical story is reconstructed and how biblical themes or images are explicitly implied. In *Bible and Cinema: An Introduction*,[[177]](#footnote-177) Adele Reinhartz presents a comprehensive introduction to how the Bible has been used and represented in mainstream films. She rightly observes that film should be considered as an important part in the reception history of the Bible.[[178]](#footnote-178) David Shepherd, author of *Images of the Word: Hollywood’s Bible and Beyond*,[[179]](#footnote-179) focuses on the methods of interpretation and visualization of the Bible in films, and effectively discusses how such visualizations of the Bible show the relationship between the perception of the Bible and a specific culture.

Secondly, many biblical scholars and ministry practitioners perform thematic analysis of contemporary commercial films with an eye to establishing the Jewish or Christian perspective.[[180]](#footnote-180) Regardless of whether or not a film purports to be in a biblical or religious tradition, various theological, biblical and religious themes are detected and discussed in their recognition. For instance, Catherine M. Barsotti introduces thirty-three films, from *Tender Mercies* to *X-men*, detecting various biblical themes such as forgiveness, faith and repentance.[[181]](#footnote-181) In *Faith, Film, and Philosophy*, edited by R. Douglas Geivett and James S. Spiegel, fourteen writers explore the human condition, the human mind and the nature of knowing, the moral life, faith and religion in their Christian context.[[182]](#footnote-182) L. Joseph Kreizer’s series, *The Old Testament in Fiction and Film: On Reversing the Hermeneutical Flow*,[[183]](#footnote-183) *Pauline Images in Fiction and Film: On Reversing the Hermeneutical Flow*[[184]](#footnote-184) and *Gospel Images in Fiction and Film: On Reversing the Hermeneutical Flow*,[[185]](#footnote-185) discuss a range of theological topics in various films. In this sense, this approach might be regarded as a performance of cultural apologetics.

Thirdly, there is an increasing methodological concern in how film can be an academic or practical discipline in the field of theological or religious studies. Specifically, this addresses how films can be used in church study[[186]](#footnote-186) or in an academic course such as ‘world religions’,[[187]](#footnote-187) and how they may contribute as a means by which the relationship between religion and other disciplines such as psychology, cultural theory, feminist and reception theory can be examined and understood.[[188]](#footnote-188) Conrad E. Ostwalt’s survey deals with this concern well. He surveys the debates and status of ‘religion and film’ as a discipline, and examines its potential as an educational methodology in biblical or religious study curriculums.[[189]](#footnote-189) In *Explorations in Theology and Film*, edited by Clive Marsh and Gaye Ortiz, several scholars discuss film’s possibility of contribution in the field of Christian theology.[[190]](#footnote-190) *Reframing Theology and Film: New Focus for an Emerging Discipline*, edited by Robert K. Johnston, scrutinizes the potential of theology and film as a discipline with a range of views.[[191]](#footnote-191) The most advanced approach to film as an educational methodology appears in Gregory J. Watkins’s *Teaching Religion and Film*.[[192]](#footnote-192) The intersection of film and religion in the classroom is explored by an interdisciplinary team of scholars, looking at how to use films in religion courses (Part I, chapters 1–2), how films can be a bridge to teaching on religious traditions (Part II, chapters 3–9), the theory and method of religion and film within the religious purview (Part III, chapters 10–14) and how film can be used to examine or even promote certain ethical or value orientations (Part IV, chapters 15–17).[[193]](#footnote-193)

Fourthly, some scholars argue that film provides the typical functions of formal religion. Films sometimes become more than a medium of transmitting the Bible. Roy Anker observes,

There is something inherently religious (spiritual?) about movies in and of themselves that makes the cultural marriage of religion and film unavoidable. Whether the manipulation of light or reality, or the ability of film to aid in transcendence, or the demands of film that the participant engage belief, there does seem to be something in our appreciation of and experience of film that bites into our spiritual conscience in ways that other cultural forms do not.[[194]](#footnote-194)

This means that films can have influence on the spectators, just as the Bible or religion does. Victoria Rue points out that enacting the biblical text could actually make a film scripture itself. In other words, a film, as an enacted scripture, can be a means of revelation.[[195]](#footnote-195) Marsh pays attention to the spirituality in the act of watching films, in comparison with the act of worship.[[196]](#footnote-196) In this view, John Lyden posits that film plays a religious role in our culture. Like formal religions, film can offer us another religious worldview or values in conflict with the world.[[197]](#footnote-197) These studies, as Ostwalt observes, seem to admit that film effectively succeeds in filling the spiritual hunger and void of our culture.[[198]](#footnote-198)

* + 1. Narrative Film Theory for Biblical Texts

Unlike the previous four approaches that are more focused on film itself in relationship to the Bible, the last approach is focused on biblical texts. For the purpose of finding various methodological voices to the understanding of the Bible, some biblical scholars have examined the theoretical and practical potential of film theory to be adopted in the reading of biblical texts. Very few attempts have been made at this. These works, however, are worth thorough scrutiny, as this approach has to do closely with the methodology of the present thesis.

* + - 1. Frolov

Serge Frolov adopts the understanding of the “action fiction” genre into the reading of the scene in which Saul is anointed (1 Sam 9:1–10:16).[[199]](#footnote-199) He cites the Soviet spy film *Scout’s Exploit* to relate the hallmark of the suspense genre such as spy films and mysteries to the mysterious and enigmatic factors in this anointing story, though he does not cite specific works of narrative film theory. Frolov explains his methodological assumptions by using Charles Sanders Peirce’s modern semiotics. Particularly, he gives attention to the fact that a narrative may contain indexes or references that are “made in a way designed to prevent most audiences from identifying them as such until much later,”[[200]](#footnote-200) and argues that this semiotic pattern appears in Saul’s anointing story. This episode subsumes several aspects that do not make sense, thereby making the story puzzling.[[201]](#footnote-201) For instance, why did God not bring Saul directly to the town where Samuel was, instead of letting him spend several days looking for lost she-asses? Why did Samuel tell Saul “all desired things in Israel,” which resulted in eliciting Saul’s humble ancestry? Why was Saul not introduced to other guests, though a place of honour at the table was given to him? Why did Samuel speak to Saul on the roof?[[202]](#footnote-202) Frolov argues that all of these questions are puzzling due to a need for secrecy under the Philistines. The audience realizes this fact in chapter 13.[[203]](#footnote-203)

However, this explanation seems to be far-fetched. First of all, though being anointed in secret, Saul’s kingship is shortly publicly announced in front of all Israel in chapter 10. Also, Saul commences his official activity with the war against the Ammonites in chapter 11. Moreover, the questions Frolov raises in his reading of the story are not problematic or confusing when following the logic of the story. In fact, the narrator tells the audience what has happened to Samuel before he meets Saul (1 Sam 9:15–16), and it is hardly difficult for the audience to follow the plot of the story. That is, Saul’s anointing story is not what is puzzling.

Warren Buckland, cognitive film semiotician, points to some films in which the plot becomes a puzzle that prevents the spectators from understanding it.[[204]](#footnote-204) He states that a film is perceived as a puzzle when the causality between scenes appears to be broken and unjustified; for instance, when a man behaves in a reversed or unexpected way and by doing so his destiny or identity is shattered.[[205]](#footnote-205) Such a plot device “is intricate in the sense that the arrangement of events is not just complex, but complicated and perplexing; the events are not simply interwoven, but *entangled*.”[[206]](#footnote-206) In other words, the plot loses its rationale or causality, hiding it from the spectators to puzzle their comprehension. By contrast, in Saul’s story the audience has heard that establishing a king was demanded by the Israelites in Chapter 8, setting an expectation for what is going to happen in chapter 9. Saul is introduced at the beginning of the chapter and, before long, the narrator reveals to the audience what is going to happen to him under God’s plan. Thus, Frolov’s work is neither theoretically informed nor advanced enough in adopting narrative film theory into the reading of biblical narratives.

* + - 1. Christianson

Eric Christianson achieves a more theoretically informed work by examining the shared rhetorical devices between *film noir* and the Book of Judges.[[207]](#footnote-207) For instance, he recognises ambiguity as “a driving force of the narrative world of *film noir*”, arguing that “*film noir* and the Jael episode (Judg. 4; 5:24–31) share a remarkably similar rhetoric of ambiguity, and that examination of their correspondences, by an evidence-based comparison, can lead to fruitful hypotheses regarding the social context which the Judges stories emerged.”[[208]](#footnote-208) Focusing on specific rhetorical devices in *film noir*, such as ‘entertaining violence’[[209]](#footnote-209) or ‘ambiguity’,[[210]](#footnote-210) Christianson attempts to make a comparison with the same tactic in the narrative of Judges. A deeper and broader examination is made of aesthetic pleasure or effect brought by such rhetorical devices or topics into a narrative.

With regard to this approach, Christianson points out that the ancient biblical texts were designed to be performed, rather than analysed in detail, given that audiences were limited by illiteracy and rarity of scrolls.[[211]](#footnote-211) This implies that Judges can be aesthetically approached in the same way as a film. Christianson’s analyses of film and the Bible are commendably thorough, and yield useful insights into the understanding of biblical texts. His works, however, are aimed at comprehending rhetorical or cultural concepts working both in films and the Bible. Contemporary films are examined, providing deeper insights that can be extracted for specific issues in biblical narratives. This may happen when a preacher uses a film to generate a better impression or explanation of a moral or biblical theme. This provides us a biblical approach to films that recognises biblical or religious themes in contemporary films.

What is interesting to note is that Christianson attempts to relate the consequences of his reading to the social context from which the story of Judges emerged.[[212]](#footnote-212) For example, he assumes that the author(s) of Judges used the rhetorical tactic of uncertainty in response to its audience’s aptitude for complexity and disorientation.[[213]](#footnote-213) Several hypotheses are proposed. For instance, “(perhaps) the narrative of Judges could make the exilic audiences question their grasp of the present and past situations”.[[214]](#footnote-214) However, repeatedly using ‘perhaps’,[[215]](#footnote-215) Christianson simply assumes the reflecting [deictic] relation of a narrative to the intended audience, and does not illuminate how such a communication model can be established in the audience’s cognitive activity. One piece of evidence he presents is that *noir* naturally emerged from the swirling eddies of American post-war culture.[[216]](#footnote-216) He believes that this could explicate what has happened with Judges. Christianson’s point may be plausible, but it can be criticized by the fact that most narrative films are perceived as fiction. In order to establish a communication model between the author of Judges and intended audiences, a theoretically detailed explanation needs to be provided both in film and biblical narrative.

* + - 1. Kent

The most advanced study in adopting film theory into the interpretation of biblical texts would be Grenville Kent’s *Say It Again, Sam*.[[217]](#footnote-217) Kent focuses his attention on “some parts of film theory which explain how narrative film works to create art and ideology, specifically in the area of repetition,” [[218]](#footnote-218) and makes a thorough examination of narrative film theory in order to create a taxonomy of effects of repetition, and to adopt them into the interpretation of 1 Sam 28. He argues “the discipline of biblical studies should not limit itself to a small toolbox of theory, but should seek to use the largest range of useful theory that can be found.”[[219]](#footnote-219) According to Kent, although the Hebrew narrative was not intended to be conveyed in a medium utilising celluloid and digital discs, the obvious common basis of storytelling is shared by film and scripture. In this view, biblical scholarship may find several useful analogies and insights from narrative film theory to be adopted for the reading of the Bible.[[220]](#footnote-220)

What Kent attempts to draw on from the consequence of such a long discussion is an unambiguous and useful taxonomy of effects of repetition.[[221]](#footnote-221) He believes that “film theory on narrative repetition would add to the emerging taxonomy of types and effects of repetition in biblical narrative.”[[222]](#footnote-222) According to Kent, over many decades biblical, literary and linguistic studies have recognized and investigated repetition as a significant rhetorical device, yielding some fruit in classifying its forms and functions.[[223]](#footnote-223) However, it has been noted that “literary theorists and biblical scholars have concentrated more on the forms of repetition,” while “film theorists have tended to focus on the effects of repetition.”[[224]](#footnote-224) Thus, Kent believes that the examination of film theory in conjunction with literary theory is useful to explicate the rhetoric of biblical narrative.

Kent attempts to demonstrate how elements of these theories help to illuminate 1 Samuel 28, which, “being near the middle of the books of Samuel, is able to point back to previous choices made by Saul and show the consequences that are not overtaking him, yet also to point forward to future consequences.”[[225]](#footnote-225) A thorough examination that illustrates the structure of repetition pointing both forwards and backwards is performed using tools such as audio links, virtual visual links, comparing and contrasting scenes, keywords and predictions, constructing mysteries, characterizing the main figures, quoting and not quoting, word-fulfilment, focalization, foreshadowing and others. This demonstration of exegetical analysis with the taxonomy of effects of repetition appears to be quite successful, and leads us to further expectation of this approach to biblical narratives.

In contrast to these positive aspects, however, Kent’s work gives rise to some questions. Firstly, in his taxonomy consisting of fifty-seven effects of repetition,[[226]](#footnote-226) some of the explanations and supporting examples seem to overlap with each other. For example, 7 (To emphasize or make intense and solid through persistence) with 12 (To clarify, discover, or strengthen the reality of an experience) and 33 (To emphasize); 4 (To take us out of time completely) with 27 (To produce timelessness or point to eternity) and 29 (To abolish time or demonstrate eternity); 19 (To bring emotional reinforcement) with 36 (To build emotions); 17 (To produce comedy) with 38 (To produce humour); and 13 (To falsify and neutralize memory) with 43 (To destroy unifying memory and create obsession rather than narrative themes by overuse of repetition). This confusion may be attributed to his method of establishing the taxonomy; Kent subsequently adds examining each scholar to the list of taxonomy.

Secondly, although it is possible to demonstrate such a detailed analysis on a small portion of a biblical text such as several verses, a chapter or an episode, one may doubt its feasibility in dealing with a larger passage, such as a whole story of biblical narrative or a book. The text examined by Kent is only one chapter, and his analysis is highly focused on textual details.[[227]](#footnote-227) His examination is rather similar to textual analyses performed by literary theorists or biblical scholars, though it is more thorough and insightful. This reminds us of the limitation of biblical scholars’ approach to repetition discussed in the previous chapter. Adopting narrative film theory into the reading of a whole book or narrative may require a somewhat different approach. A film is watched in the temporal-spatial constraints of cinema. The spectators do not stop to review or analyse textual details in a film. Rather, they have to understand the meaning of a film conveyed as a whole while watching it straight through. This implies that narrative film theory’s approach to the effects of repetition needs to be drawn more in relation to the macro structure of a narrative.

* 1. Macro-Repetition in Narrative Film Theory

The effects of macro-repetition in films are closely related to the question of how film is understood as a whole. The fundamental concern of narrative film theorists is describing what is happening to the spectators in their comprehension of film.[[228]](#footnote-228) The effects of macro-repetition should be primarily approached with that concern, asking how macro-repetition affects the spectator’s understanding of a film watched straight through as a whole and how the operation of macro-repetition in the spectator’s cognitive activity can be theoretically described. Thus, the effects of macro-repetition should be explicated in the principle of film comprehension, rather than simply retrieved from the taxonomical effects of repetition itself. In this sense, before adopting into the reading of 1-2 Chronicles, it is necessary for us to take a brief survey of the major trends in the development of narrative film theory. Following a theoretical-informed discussion, we should be able to understand the fundamental view of narrative film theory on the effects of macro-repetition in film comprehension more precisely.

* + 1. Russian Film Theorists and Formalism

In terms of narrative film theory, which began in earnest from the beginning of the twentieth century, Russian film theorists should be examined first. During the late 1920s, the Soviet leaders wanted films “which would be easily understandable and would convey propagandistic messages to a far-flung, often illiterate populace.”[[229]](#footnote-229) They understood film as a powerful means by which the labourers and farmers would be affected or taught about the historical struggles and ideals of the revolution.

These theorists brought in a new concept, where various images are sequenced in a photography frame. They recognized that the connection or association between shots could create a new reality in film narrative, and called it ‘*montage*’. For them, montage “suggests a building action, working up from the raw material” and implies that a film is “constructed rather than edited.”[[230]](#footnote-230)

Lev Kuleshov, teaching at the newly founded State School on Cinema Art, performed several experiments in his workshops, including the “Kuleshov effect”, “creative geography”, and “creative anatomy”. “By editing footage from different sources into a whole that creates an impression of continuity,”[[231]](#footnote-231) he showed how the reception of the same shot could depend upon the shots preceding or following it. Vsevolod Pudovkin, who was Kuleshov’s student, organized his teacher’s experiments and established montage theory. He understood that film is constructed by ‘relational editing’, and regarded montage as the complex, pumping heart of film. He was concerned with how the filmmaker can affect the spectator, and identified five basic types of montage: contrast, symbolism, simultaneity, leitmotif and parallelism.[[232]](#footnote-232)

Sergei Eisenstein, another student of Kuleshov, showed a different perspective on montage. He found the value of montage derived from the collision between shots, while Pudovkin focused more on their linkages. For Eisenstein, filmmakers needed to destroy Realism, because “montage has as its aim the creation of ideas, of a new reality.”[[233]](#footnote-233) Examining the general kinds of effects such collisions can yield, he discovered that “conflict can be organized rhythmically, tonally, and overtonally.”[[234]](#footnote-234) Eisenstein perceived montage as “the creative power of film” and “the life principle which gives meaning to raw shots.”[[235]](#footnote-235) He thought that “theme” dominates the organism of films[[236]](#footnote-236) and wrote, “Each montage piece exists no longer as something unrelated, but becomes a particular representation of the general theme which in equal measure penetrates all the shot-pieces.”[[237]](#footnote-237)

Additionally, Eisenstein argued that the filmmaker and spectator are engaged in a dialectical process to create the theme of a film dynamically. His montage thus was termed ‘dialectic montage.’[[238]](#footnote-238) In fact, some scholars contend “Soviet montage collapses the hierarchical relationship between filmmaker and audience by demanding that the spectator participate in the production of meaning.”[[239]](#footnote-239) In the demonstration of Eisenstein’s films, audiences are not guided through a cause-effect relationship between shots, but encouraged “to be more self-conscious and active in order to grasp the film’s metaphorical connections” in the generation of meaning.[[240]](#footnote-240) In that his approach implies the language of film between filmmakers and spectators, Eisenstein’s theory foreshadowed the two most well-known approaches in narrative film theory: film semiotics and cognitive film theory.

* + 1. Film Semiotics

Since the1960s, film semiotics, also called modern film theory, has played a critical role in the development of narrative film theory. Film semiotics began from the theoretical foundations of semiotics as well as structuralism. Film semiotician Christian Metz made great advancements in this approach. He set out to use theories of linguistic signification to study the system of meaning operating in empowering films to communicate a message to a spectator, and thus to function as an expressive medium.[[241]](#footnote-241) According to Metz, a narrative integrating each segment of a film can be symbolized, though film is not a language. In other words, he posited that the time and space of a film are integrated in its narrative, and that the intended information for conveying the meaning of a film encounters repetition, linkage and collision in the structure of the narrative, producing the discourse of the film. Metz thus understood that the use of narrative is central to the film experience: “It is not because the cinema is language that it can tell such fine stories, but rather it has become language because it has told such fine stories.”[[242]](#footnote-242)

Film semioticians, following Metz, acknowledge that film is not a language, and in films the signifier and the signified are almost identical. That is, “a picture bears some direct relationship with what it signifies, but a word seldom does.”[[243]](#footnote-243) They believe, nonetheless, that film is very much like a language, because films manage to communicate meaning both denotatively and connotatively. On the one hand, an image or sound in film indicates a denotative meaning: “it is what it is and we don’t have to strive to recognize it.”[[244]](#footnote-244) A filmmaker can make, on the other hand, specific choices in order to create the unique connotative ability of film. The latter diverges into two aspects of film syntax again: paradigmatic (or spatial) connotation and syntagmatic (or temporal) connotation.[[245]](#footnote-245) Paradigmatic connotation depends on the question of *mise-en-scène*, “how to shoot it” or “what goes with what”, while syntagmatic depends on the question of *montage*, “how to present the shot” or “what follows what.” The syntagmatic relationship between images is what film semioticians regard as the key determinant of filmic meaning.[[246]](#footnote-246) According to James Monaco, “it is here that film is most clearly different from other arts, so that the syntagmatic category (editing, montage) is in a sense the most ‘cinematic’.”[[247]](#footnote-247)

*Montage*, as a syntagmatic category, has attracted many film semioticians in relation to the narration of film. The concept is initially considered as “a dialectical process that creates a third meaning out of the original two meanings of the adjacent shots” or “a process in which a number of short shots are woven together to communicate a great deal of information in a short time.”[[248]](#footnote-248) Montage is related to two significant processes: the joining of two shots and determining the length of any individual shot. In this sense, montage is used to bend the timeline of a film and to create continuity between shots in a scene.[[249]](#footnote-249)

Unlike early Russian film theorists’ tendency to associate *mise-en-scène* with realistic approach and *montage* with expressionistic approach,[[250]](#footnote-250) film semioticians believe that in many instances montage could be the more realistic, and mise-en-scène the more expressionistic, of the two alternatives.[[251]](#footnote-251) Thus, when it comes to the narration of film, they concentrate more on *montage* than on *mise-en-scène*, which seems to be less dependent on the narration of film.[[252]](#footnote-252) In fact, Metz, being greatly interested in narrative elements, organized the eight types of montage and called them ‘*Grande Syntagmatique*’ in order to classify the variety of possible syntagmatic relationships between and within various segments of shot sequences. He wanted to identify the code that enables narrative meaning through specific shot arrangements.[[253]](#footnote-253)

It might be worth mentioning another terminology in film semiotics before moving on to the next approach: *trope*. A *trope*, which means a “turn of phrase” or a “change of sense” in literary theory, is a connecting element between denotation and connotation in film. This is “a logical twist that gives the elements of a sign - the signifier and the signified - a new relationship to each other.”[[254]](#footnote-254) For example, when the meaning of a rose as a sign is not denotative but connotative, or has some other connotative meaning, a ‘turning’ is made so that the sign is released to new meanings.

* + 1. Cognitive Film Theory

Since the 1980s, a new approach to film theory has developed and become dominant. David Bordwell and Kristine Thompson are the most well-known scholars of this approach, which is called ‘cognitive film theory’.[[255]](#footnote-255) They reject the assumptions of film semiotics and believe that the concept of language, which is the foundation of semiotics, cannot be used for the analysis of film. Moreover, cognitivists believe that semiotics places the spectator in the position of a passive subject, who is identical with the camera, rather than of an active subject, who can perform cognitive activity, following and controlling the story of a film while viewing it. Cognitivists posit that film theory should begin from the cognitive or perceptual explanation of filmic phenomenon, and they have sought to explain the way in which a spectator understands a film.

Cognitive film theorist David Bordwell assumes that a narrative film inspires the spectator to perform psychological story-constructing activities. The spectator retroactively and progressively recognises the relationship and order among the events in a film, constructing the complete story of the film. Many hypotheses or inferences are made during those cognitive activities, based on their schemata meaning “organized clusters of knowledge.”[[256]](#footnote-256) Bordwell’s theory is focused on the viewer’s psychological activity in watching films, and offers a constructivist account to explain it.[[257]](#footnote-257)

Bordwell argues that “the spectator comes to the film already tuned, prepared to focus energies toward story construction and to apply sets of schemata derived from context and prior experience.”[[258]](#footnote-258) He classifies four types of schemata: *prototype schemata*, which are “relevant for identifying individual agents, actions, goals, and locales”; *template schemata*, which are “the tendency for prototypes to operate in larger structure” and “add information when it is absent and test for proper classification of data”; *procedural schemata* occur when “the film does not correspond to the canonical story,” so that “the spectator must adjust his or her expectations and posit, however tentatively, new explanations for what is presented”; in this process, the spectator may assume that the narration is related to certain stylistic traditions, because “perceivers’ schemata tend to favour narrative patterning and to find purely stylistic patterns.” This is called *stylistic schemata*.[[259]](#footnote-259)

For the constructivist account, three elements are important in film comprehension. The first element is *fabula*, which is “the imaginary construct we create.”[[260]](#footnote-260) This is, in other words, “a complete, chronological story.”[[261]](#footnote-261) *Syuzhet* (usually translated as “plot”), the second element, is “the actual arrangement and presentation of the *fabula* in the film.”[[262]](#footnote-262) It is “an abbreviated, reorganized version of events that plays out on screen for the audience.”[[263]](#footnote-263) *Style*, the third element, could have a range of connotations. However, in this context, *style* “simply names the film’s systematic use of cinematic devices.” *Syuzhet* and *style* interact and combine in various ways to produce the narration of a film, which provides a basis for the spectator’s activity constructing certain patterns among events in a narrative. *Syuzhet* “consists of the particular pattern of events (actions, scenes, turning points, plot twists)” depicting the story, while *style* presents “a steady flow of applications of cinematic techniques-mise-en-scène, cinematography, edition, and sound.”[[264]](#footnote-264)

Interacting with *style*, the film’s *syuzhet* is related to the *fabula* by three principles: narrative logic, time and space. The *syuzhet*’s cues regarding causality (narrative logic), time and space guide the spectator’s schematizing and hypothesizing activities. Thus, the narration can be defined as “the process whereby the film’s *syuzhet* and style interact in the course of cueing and channelling the spectator's construction of the *fabula*.”[[265]](#footnote-265)

In short, the spectator’s psychological activity in viewing films includes making assumptions, drawing inferences about current story events and framing and testing hypotheses about prior and upcoming story events so as to construct the *fabula* of an intelligible story. This activity is guided by *prototype, template, procedural and stylistic* schemata, and incoming cues in the narration deriving from *syuzhet* and *style*.[[266]](#footnote-266) It is interesting to note that Bordwell observes that this constructivist account in film viewing can be also applied to auditory perception,[[267]](#footnote-267) which is the assumed communicative medium for biblical narratives in its original social context.

* + 1. Cognitive Film Semiotics

The recent advancements in cognitive theories expose the limits of Bordwell’s cognitive theory. As discussed above, Bordwell bases his theory on the Constructivist school of cognitive psychology. His schemata, however, are criticized as transcendental and isolated from both language and body, as he connects the eye to the mind only, separated from the body. Also, as language is isolated, a communicative model of narration is rejected. He rejects “the classic communication diagram: a message is passed from sender to receiver.”[[268]](#footnote-268) Narration does not presuppose a sender of a message but a perceiver, who constructs the meaning of film while spectating. However, one may seriously question the possibility of generating a space of communication that is the base of mutual understanding in human society.

A stress needs to be placed on “the need to conceive of subjects as necessarily bound up in intersubjective, communicative relationships, which involve reciprocal recognition and social interaction, made possible language.”[[269]](#footnote-269) It should still be possible for us to deal with the coordination of social action, based on intersubjective and communicative relationships in human society. In fact, cognitive semantics as an advancement of cognitive science posits that our mind and thoughts are essentially motivated by the shared experiences of our body. In other words, psychological activity is manipulated by physical experience based on the shared experiences of the body called *kinaesthetic image schemata*.

Lakoff and Johnson argue that the structure of shared physical experiences becomes fundamental to the communication of logical and abstract ideas by creative strategies, such as metaphor and metonymy, based on image schemata. These include container schema, part-whole schema, link schema, centre-periphery schema, source-path-goal schema and balance schema.[[270]](#footnote-270) That is, the experience of the body of the spectator intuitively shares functions as a schema in comprehending the meaning of film, and so leads him/her to encounter the possibility of communication generated in films, which is connected to the discussion of film semiotics.

The latest development of narrative film theory is appropriately responding to this issue. This new approach is the movement to integrate the two approaches to films examined above, and is called Cognitive Film Semiotics or Semiology.[[271]](#footnote-271) Whereas North American cognitivists have decisively rejected the essential ideas of film semiotics, Warren Buckland and other European cognitivists appeal to the necessity of integrating them so that each approach has its place at each end of the spectrum of filmic comprehension. These cognitive film semioticians try to “assimilate cognitive science into a semiotic framework.”[[272]](#footnote-272) By combining semiotics with cognitive science, they restore balance and hope to develop “a more informed understanding of film’s underlying structure, together with the way spectators comprehend films.”[[273]](#footnote-273) It seems that this cognitive semiotic approach to film provides a proper answer to the question raised above regarding the possibility of communication in a spectator’s cognitive activity to produce the meaning of a film. How then can these two approaches, cognitive science and semiotics, be integrated and balanced in an approach?

Studying films from the perspective of semiotics means analysing a film’s specificity, which is connected to invariant traits apparently present in every film and to a common underlying system. In this sense, film semiotics posits both perceptible and non-perceptible levels of reality, and formulates probable hypotheses or speculative propositions describing the non-perceptible level.[[274]](#footnote-274) That is, “the ultimate objective of film semiotics is to construct a model of the non-perceptible system underlying all film.”[[275]](#footnote-275)

“The underlying system is an imperceptible content lending structure to the perceptible insofar as it signifies and conveys precisely the historical experience of the individual and group.”[[276]](#footnote-276) A spectator strongly experiences the impression of continuity and unity in film, and this is “based on a shared, non-perceptible underlying system of codes.” This system of codes “constitutes the specificity of, lends structure to, and confers intelligibility on the perceptible level of film.”[[277]](#footnote-277) Thus, the meaning of a film is the product of the relationship between the non-perceptible underlying system of codes and the perceptible surface-level of film. The significant contribution film semioticians have made to film theory establishes this relationship “between the perceptible level of film and the non-perceptible system of codes underlying it.”[[278]](#footnote-278)

From this perspective, it seems possible that cognitive science and semiotics merely take different approaches to one goal, and they both adhere to the psychological reality of human beings. Cognitivists have chosen the first-person perspective of epistemology, while semioticians have transformed it into third-person perspective of language, signs and meaning. In particular, in film comprehension these two approaches attempt to respond to the same question, “How is film understood?” These approaches are closely inclusive and reflexive to each other, in that they approach the same objective in two different ways. “The codes postulated by the semiological approach are an explanation of the knowledge necessary to the solving of the problems raised by the interpretation of filmic configurations,”[[279]](#footnote-279) which is the concern of cognitivists.

* + 1. Macro-Repetition in Narrative Film Theory

The development of narrative film theory has clearly shown what it aims to illuminate. The focus has been on the question “how is film understood?”[[280]](#footnote-280) A film is not merely understood within the flow of plot itself. The spectator does not limit himself/herself to perceiving a denotation of the immediate or physical relationship in or between scenes. The spectator obtains more by viewing a film as a whole. He/she tends to investigate underlying implications conveyed by the impression of what is happening on the surface. As Eisenstein observes, the spectator is encouraged to grasp actively a new reality or underlying theme [connotation] generated by a dialectical process of collisions, and perhaps linkages, on the surface.[[281]](#footnote-281)

Seeking to describe what is happening to the spectator’s understanding of a film or how a filmic meaning is perceived by the spectator, film semioticians chose the third-person perspective of language and signs, while cognitive film theorists transformed it into the first-person perspective of epistemology. However, cognitive film semioticians have established a communication model by integrating these two approaches. They believe that the spectator’s psychological process of perceiving a meaning is essentially motivated and manipulated by the shared experiences of the human body. This means that a communicative meaning may be shared by the filmmaker, who modifies a film appropriately to the spectator’s context of experiences, and by the spectator, who recognizes the implications of the modification in his/her grammatical competence achieved by the shared experiences of human body.

In film, meaning can be conveyed by a paradigmatic (or spatial) connotation. However, narrative film theorists find the key determinant of filmic meaning in a syntagmatic (or temporal) connotation, for this distinguishes film from other arts. In other words, though a filmic meaning could be sought in the interrelationship between *syuzhet* and *style* (that is, between syntagmatic connotation and paradigmatic connotation), narrative film theory is more focused on syntagmatic connotation establishing the cinematic identity. More attention is paid to how the syntagmatic construction of plot, or *montage*, generates a specific, communicative meaning. In particular, a meaning conveyed by the plot as a whole is often regarded as the theme of film, or the intent of filmmaker.

Narrative film theorists’ favouring of the syntagmatic connotation implies how important the art of macro-repetition is in film comprehension, and how it should be approached. Macro-repetition is the key rhetorical device in generating a syntagmatic connotation in biblical narrative, as discussed in Chapter 2. This is the same in film comprehension. A syntagmatic connotation is mostly generated and conveyed by the art of macro-repetition. Macro-repetition plays a critical role in conveyance of the theme of a film as a whole.[[282]](#footnote-282)

The spectator has to interpret any meanings conveyed through the film while watching it in a limited time and space, without stopping to think or review. Macro-repetitions may be understood, in this aspect, to be an intended rhetorical means by which a filmmaker can construct a film as a coherent whole or help its spectator to better appreciate its message. Pramaggiore and Wallis observe that:

Details and repetition can form patterns that contribute to a film’s meaning. In a narrative fiction film, these elements may explain a character’s motivation, present themes, and contribute to the overall flow of the story ... As a result, paying attention to repetition, motifs and parallels can help viewer to recognize a film’s deeper structure.[[283]](#footnote-283)

They also argue “the more a spectator knows about the pattern, and the significance of deviating from it, the more he will understand and appreciate the film.”[[284]](#footnote-284) This is because patterns are often used to more effectively show the choices that a filmmaker has made with respect to the theme of the film as a whole.

It should be noted that the studies of the techniques of repetition in films are more focused on the effects of repetition than on its forms, since a filmmaker’s primary need is to ensure that the viewer can immediately recognize the structure or message of the film through the effects of repetition, achieved through whatever technique has the desired effect.[[285]](#footnote-285) This also implies that narrative film theory’s approach to repetition is more focused on the macro-level than on the micro-level. A film is always presented, perceived and understood while being watched straight through as a whole. In other words, films are not designed for analysing in detail on a word or sentence level.

Specifically, macro-repetition can be understood to function as grammar in narrative comprehension. Narrative film scholar Edward Brangian observes:

The notion of narrative as a sequence of logical “transformations” brings together two concerns: awareness of pattern as well as purpose. These concerns may be seen in the double meaning of the English word “design,” which may signify either a formal composition, an “arrangement” of elements (e.g., “The design utilized bright colors”), or an “intention” (e.g., “Her letter ended in mid-sentence by design,” “He has designs on her property”).[[286]](#footnote-286)

According to Raymond Bellour, who “called attention to the importance of repetition in creating what he called textual volume, the process of repetition and variation whereby the filmic discourse advances thanks to differential increments which repeat codical elements so as to generate both continuity (and thus comprehension) and discontinuity (and thus interest),”[[287]](#footnote-287) repetition saturates narrative space, operates at both micro and macro levels and gives the narrative sequence its central thrust and impetus.[[288]](#footnote-288) Andre Gaudreault also posits that editing allows events to be replaced before the eyes of the spectator in whatever order the narrator desires, producing a guided reading. “Only the narrator (= the editor) can inscribe between two shots (by means of cuts and articulation) the mark of its viewpoint, can introduce a guided reading and thereby transcend the temporal oneness which unavoidably constrains the discourse of narration.”[[289]](#footnote-289) Macro-repetition functions as the grammar by which a film narrative is designed to produce a guided reading for its spectator.[[290]](#footnote-290)

Lastly, it needs to be mentioned that this research does not attempt to produce a detailed taxonomy for various forms and effects of macro-repetition. Because of the interrelated effects of macro-repetitions, as well as the spectator’s constraint in a cinematic experience, the usefulness of a complicated taxonomy is questionable. The spectator, though possibly being able to notice some typical forms, is more likely to come to realize the implications conveyed by the syntagmatic strategies of particular macro-repetition while watching film straight through as a whole. Also, as macro-repetitions are often linked to a central theme of film, it is critical to see the implications generated from the interrelationship between various macro-repetitions in a specific film. Moreover, though taxonomy of macro-repetition could be possible and useful, this research is primarily focused on the effects of macro-repetition in the comprehensive reading of Chronicles. Therefore, taxonomy of macro-repetition does not seem to be necessary here. Instead, for the purpose of the present research, the intensive focus will be given to the implications generated from the interrelated effects of the reversal pattern interwoven with the retributive pattern and on how they affect the coherent reading of Chronicles. It is hoped that studying the effects of macro-repetition as suggested by narrative film scholars will offer us useful but hitherto unexplored insights into our coherent reading of Chronicles.

1. Conventional Image: Retribution
   1. Retribution in the Royal Annals

Along with other topics that can be presented for thematic discussion, the annals of the southern kingdom Judah’s kings are one of the most important topics in 1-2 Chronicles. Chronicles narrates the story of kings, from Saul, the first king of the United Kingdom of Israel (1 Chr 10), to Zedekiah, the last king of the southern kingdom Judah (2 Chr 36). Although there is a long genealogy at the beginning (1 Chr 1:9) and the Temple-related passages along with David-Solomon annals (1 Chr 22–2 Chr 9), the royal annals compose the basic structure of the narrative.

Reading the depictions of kings in Chronicles, the audience is likely to see that a pattern emerges. This pattern has been commonly defined as following the principle of retribution: faithful kings are rewarded, while wicked kings are punished.[[291]](#footnote-291) Note carefully that retribution here incorporates reward for righteous deeds as well as punishment for sinful activity. Kings are subsequently rewarded or punished based on what they have done.

David (1 Chr 11–29) begins his reign by showing his attitude of asking [שׁאל] God (1 Chr 14:10, 14) and is subsequently rewarded by God delivering him wherever he goes (1 Chr 18:6, 13). Likewise, reward is given to those who show their faithfulness to God, such as Solomon (2 Chr 1–9), Rehoboam (2 Chr 11–12), Abijah (2 Chr 13), Asa (2 Chr 14–16), Jehoshaphat (2 Chr 17–21), Amaziah (2 Chr 25–28), Uzziah (2 Chr 26), Jotham (2 Chr 27), Hezekiah (2 Chr 29–32) and Josiah (2 Chr 34–35). They “obeyed the word of the Lord” (2 Chr 11:4), “walked in his commandments” (2 Chr 17:4), “relied on the Lord God of their fathers” (2 Chr 13:18), “did what was good and right in the eyes of the Lord his God” (2 Chr 14:2; 25:2; 26:4; 27:2; 29:2; 34:2), “walked in the ways of his ancestor David” (2 Chr 17:3), sought the Lord God (2 Chr 17:4; 20:3; 26:5) and brought the people back to the Lord (2 Chr 19:4; Hezekiah’s effort in 2 Chr 30).

The types of reward are peace (2 Chr 14:6; 34:27–28), victory or deliverance (1 Chr 18:6, 13; 2 Chr 20:27–30; 25:11–12; 26:5–15), strength (2 Chr 11:16–17; 17:5–6; 26:5–15), fame (2 Chr 26:5–15), exaltation (1 Chr 9:22–23; 2 Chr 31:21; 32:23), prosperity (1 Chr 9:22–23; 2 Chr 26:5–15; 31:21; 32:23), might (2 Chr 13:21; 27:6) and rest (2 Chr 20:27–30).

In contrast, punishment is executed against those who transgress against God and thereby lead Israel astray. They are Saul (1 Chr 10), Jehoram (2 Chr 21), Ahaziah (2 Chr 22:1–9), [[292]](#footnote-292) Ahaz (2 Chr 28), Manasseh (2 Chr 33:1–20), Amon (2 Chr 33:21–25), Jehoahaz (2 Chr 36:1–4), Jehoakim (2 Chr 36:5–8), Jehoachin (2 Chr 36:9–10) and Zedekiah (2 Chr 36:11–21). Those kings “walked in the way of the kings of Israel” (2 Chr 21:6; 28:2; 21:13), “walked in the way of the house of Ahab” (2 Chr 21:13; 21:6; 22:3; 22:4), “did what was evil in the sight of the Lord” (2 Chr 22:4; 28:1; 33:2, 22; 36:5, 9, 12), “Abandoned the house of the Lord” (2 Chr 24:18; 36:14) and “did not humble himself” (2 Chr 33:23; 36:12, 13).

These kings are defeated (2 Chr 21:8–9, 16–17; 24:23–24; 28:5–6, 17–18; 33:11: 36:6, 17–19), captured (2 Chr 22:8–9; 28:8, 17–18; 33:11; 36:6, 10, 20) or exiled (2 Chr 28:8; 33:11; 36:6, 10, 20), killed (2 Chr 24:25; 25:27; 33:24) and diseased (2 Chr 21:8, 10, 17, 19). The unfaithfulness of the wicked king is apparently punished in the theology of Chronicles.[[293]](#footnote-293) Thus, Chronicles consistently illustrates that the wickedness of a king is rejected by the punishment of God, while the faithfulness of a king causes numerous blessings.[[294]](#footnote-294)

Moreover, a king’s initial reign and his subsequent retribution show a certain connection with his death and burial. For faithful kings, such as David, Solomon, Rehoboam, Abijah, Asa, Jehoshaphat, Amaziah, Uzziah, Jotham, Hezekiah and Josiah, the depiction of their death and burial includes certain featured expressions: “slept with his fathers” [וַיִּשְׁכַּב ... עִם־אֲבֹתָיו] and “buried in the city of David” [וַיִּקְבְּרֻהוּ בְּעִיר דָּוִיד אָבִיו] (2 Chr 9:31; 12:16; 14:1; 16:13–14; 21:1; 25:27; 26:21; 27:9; 32:33; 35:24–25). There are other expressions (1 Chr 29:28; 2 Chr 16:13–14; 26:21; 32:33; 35:24–25), but there is no significant difference in their implications. Rather, those illustrations are often added for special honour in certain kings’ deaths. David “died at a good age, full of days, riches, and honour” (1 Chr 29:28). For Asa, there were various kinds of spices and a very great fire in his honour (2 Chr 16:13–14). Hezekiah was buried “in the upper part of the tombs of the sons of David and all Judah and the inhabitants of Jerusalem did him honour at his death” (2 Chr 32:33). When Josiah died, “all Judah and Jerusalem mourned for him” (2 Chr 35:24–25).

Contrasting this, the deaths and burials of the wicked kings are depicted very differently. Jehoram “died in great agony” with “no fire in honour” and “no one’s regret” (2 Chr 21:19–20). Most wicked kings are killed (2 Chr 22:9; 23:15; 24:25; 33:24). Although they may be buried in the city of David, as with the good kings, they are buried “not in the tombs of the kings” (2 Chr 21:20; 24:25; 28:27; 33:20). Interestingly, the stories of three kings (Jehoahaz, Jehoakim, Jehoachin) end with them being exiled (2 Chr 36:4, 36:6; 36:10), and not buried in the land. Furthermore, no mention is made of the death of the last king, Zedekiah. A downward trajectory might be pointed out for this flow of the depiction: died in agony (Jehoram) => killed (Ahaziah ~ Amon) => exiled (Jehoahaz ~ Jehoachin) => no mention (Zedekiah).

Such a theological view of retribution and its relation to the depiction of the death and burial in Chronicles seems to be similar to that of 1-2 Kings. 1-2 Kings also includes the annals of kings, both in the northern kingdom Israel and the southern kingdom Judah, though the larger portion of the narrative is dedicated to the depiction of the prophets and their works (1 Kgs 13, 14, 16–22; 2 Kgs 1–9, 19–20). In the depiction of kings in 1-2 Kings, the identity of each king or the system of judgment appears to be clear and coherent. An evil king remains evil until his death, and punishment is wrought upon him. On the contrary, a faithful king remains so to his death, and a reward follows. The only exception is King Solomon, who has a faithful beginning but ends in wickedness. Thus, 1-2 Kings and 1-2 Chronicles seem to share a retributive view of the Deuteronomistic tradition (the retributive correlation among initial reign, reward or punishment and death/burial) on each king.

* 1. Pattern for Communication

Besides documenting the emergence of the retributive pattern, it seems necessary to discuss the theoretical basis of how such a pattern can be appreciated in narrative comprehension. Perceiving the retributive pattern as a compositional element in Chronicles, one may ask whether it could offer any implications related to the Chronicler’s communicative intent. In fact, our discussion regarding the effects of macro-patterns premises a communicative interaction between the Chronicler and his audience. It is presumed that the Chronicler has intended the rhetorical devices of macro-repetition to induce in his audience the same response. That is, macro-repetition is regarded as a medium of communication through which a specific syntagmatic connotation is conveyed.

However, there is always a possibility for the audience to take the implications of a rhetorical tactic in a different way from the Chronicler’s intent. One may ask how we could know that a type of macro-repetition in Chronicles has functioned in the way I shall discuss in this thesis. To build up a communication model in narrative comprehension requires a more reflective and theoretical framework. In this section, we will seek to discover how a communication model between the Chronicler and his intended audience can be established, drawing on specific observations of cognitive film semioticians.

* + 1. Narrative: Discourse or Story?

Several instances can be noted to suggest the possibility that Chronicles is understood differently from the Chronicler’s intent. Firstly, Chronicles as a completed work can be regarded as an impersonal reality independent of the Chronicler’s intent. The Chronicler becomes a reader when he reads the narrative, and all meanings remain in the internal relations of the text. This is a reasonable claim not only in the interpretation of biblical narrative, but also in other fields of literature or arts that often aim to investigate an author’s communicative intent. Although they may use different strategies of mediation, serious doubts could be raised on the possibility that a particular work as an impersonal reality comes to be a medium of communication between the author and the audience.

Indeed, such a doubt has been raised in the field of narrative film theory as well. In his last published book,[[295]](#footnote-295) Metz reversed his semantical theory that had been established based on structural linguistic framework. Metz noticed that film is an impersonal reality between two absent parts: the author/director and the audience/spectator. The filmmaker becomes a receiver as he/she watches it. Metz argues that filmic enunciation is resolutely non-deictic, and that, as in writing, the relation between the enunciator and the addressee has a non-symmetrical and mediate nature.[[296]](#footnote-296) In other words, film has a limitation in which it cannot aim at the context of its production and reception. Filmic meaning is only decided in its internal spatial-temporal relations. Deixis of the text is declined, and anaphora is focused on. That is, film cannot be a discourse but a story. Text remains indeterminate as a consequence of the absence of sender and receiver, and its meaning can be generated only in the spatial-temporal relationship in the text.[[297]](#footnote-297)

Another possibility can emerge from the audience’s subjective position in the interpretation of Chronicles. The Chronicler’s audience may have been affected not only by the rhetorical strategies of the text, but also by his/her external constraints such as social situations and personal concerns. Those external elements may encourage the audience to draw on odd messages far from the Chronicler’s intent.

Aiming to describe how a film is understood, narrative film theorists also have been wrestling with this possibility. In fact, a narrative film theory labelled ‘cognitive film theory’ has dealt with this issue as one of the key elements determining a filmic meaning. Much focus has been paid on the relationship between the audience’s cognitive activities and its external constraints. This might also lead to pragmatists’ understanding that the meaning of language is gained from various external constraints. For instance, what is important in film comprehension is not the internal linguistic code but the spectator’s context of reception, which affects his/her cognitive activity. Thus, this presupposes a non-communicative model, which comes to be connected to reception and deconstruction studies. Meaning is continuously reinterpreted or reproduced according to the addressee’s political or cultural context. This is radically opposed to semantics, in which the meaning is determined and manipulated by the system of codes, and so communication is automatically admitted.

These two possibilities can be identified as the text-centred approach and the reader-centred approach, and they have affected the interpretation of biblical narrative.[[298]](#footnote-298) However, those views have encountered serious scepticism based on communication experiences in human society. For instance, if a meaning of a text/film can be totally impersonal (non-deictic) or dependent on the reader/spectator’s context, what is the point of analysing the text, which seeks for an agreement with others? If one cannot argue for a shared meaning of text, such textual analysis comes to be inappropriate. This does not clearly accord with our daily experience of communication.

Providing that successful communication happens, there have been some attempts to build up a communication model in the reading of Chronicles. Specifically, a rhetorical approach primarily seeks to describe the universal modes/characteristics of effective communication. Even if the consequence of such an analysis may not be presented with absolute certainty, a rhetorical analysis essentially aims to find a communicative meaning and its effective devices.[[299]](#footnote-299) Duke, who has attempted to draw a communicative intent of the Chronicler through a rhetorical analysis,[[300]](#footnote-300) observes:

A rhetorical analysis refers to the attempt to identify the effective means of communication that have been employed in the ‘text’, partly to appreciate artistic communication, but more importantly to work backwards to re-create the rhetorical strategy employed by the author, and finally, to come to a better understanding of what the author wished to achieve through that particular act of communication.[[301]](#footnote-301)

However, Duke’s attempt is somewhat limited, for he draws on the traditional framework of Aristotle’s rhetoric.[[302]](#footnote-302) Although Duke’s interpretation is of benefit, we may get a more sophisticated and reflective framework of communication model from narrative film theory. As previously mentioned, communication of filmic meaning has been a matter of important concern to narrative film theorists. Cognitive film semioticians have attempted to integrate the pragmatic approach of cognitive film theory with the semantic approach of film semiotics so as to establish a communication model.

There is, of course, no such perfect semantical picture or close circuit model of communication between the sender and the receiver. Communication is not always intended or successful. However, as it is also true that successful communication often takes place, a theoretical framework of communication needs to be explained. Thus, this view of cognitive film semioticians is worthy of being explored more deeply. This may offer a theoretically significant basis to our discussion of the Chronicler’s intent conveyed by effective means of his macro-repetitions.

* + 1. Communication Model
       1. The social Space of Communication

Semio-pragmatist Roger Odin offers an attention-grabbing explanation for a communication model. According to him, the sender and the receiver can adopt the same way of producing meaning and affects “by the social space in which films are seen, a space consisting of ‘institutions’ and ‘modes’.”[[303]](#footnote-303) It is true that there is no reason for an “actant director and actant viewer to adopt the same role [the same way of producing meaning affects]”[[304]](#footnote-304) and “no real communication between the author and the spectator” happens.[[305]](#footnote-305) However, ‘the social space of communication’ may be generated in the restraints of ‘institutions’, ‘modes’ and ‘operations’.

|  |  |
| --- | --- |
| Institution |  |
| Eight Modes | spectacle, fictional, dynamic, home, documentary, didactic, artistic, aesthetic |
| Seven Operations | figurativization, diegetization, narrativization, belief, monstration, mise en phase, fictivization |

Institution is a social frame “that dictates behavioural rules: it tells us which procedures need to be applied, and what kind of sense we should make of the film”[[306]](#footnote-306) and by doing so “creates agreement or disagreement among the modes.”[[307]](#footnote-307) A film is made and transmitted in a specific (social) institution, which affects the spectator’s attitude towards it. For instance, when a film is made by the BBC and screened in a classroom, the spectator may agree that the film should be viewed in a didactic mode. That is, the institution’s most apparent feature is “its very ability to initiate procedures and operations: in our case, the modes of production of meaning.”[[308]](#footnote-308)

Modes are divided into eight categories (spectacle, fictional, dynamic, home, documentary, didactic, artistic, aesthetic), and each mode consists of seven operations (figurativization, diegetization, narrativization, belief, monstration, mise en phase, fictivization).[[309]](#footnote-309) “These eight modes and seven operations constitute the specifically filmic dimension of the spectator’s competence, the tacit knowledge necessary to the comprehension of all the various groups and classes of films.”[[310]](#footnote-310) A mode is the effect of a series of operations, and so modes “are not seen to be mutually exclusive categories, but share a number of operations.”[[311]](#footnote-311) For example, the fiction and documentary modes of filmmaking share a number of operations, but are separated by only one operation (fictivization). In a modified social space, thus, the spectator is encouraged to limit the scope of possible modes in film comprehension and to make inferences of a communicative message if necessary.

The plausibility or suitability of the inferences may not be confirmed, as such a space of communication is not always existent or found. However, once they have adopted the same way of producing meaning and affects as the consequences of a series of procedures, the space of communication can be generated. “From this space of communication derives the feeling of mutual comprehension between the actants, which gives the impression that communication resides in the transmission of a message from a Sender to a Receiver.”[[312]](#footnote-312) Thus, the concept of ‘institutions’, ‘modes’ and ‘operations’ help us to overcome or avoid the trap in which we attribute the only source of generating the filmic meaning to the spectator.[[313]](#footnote-313)

* + - 1. Documentarizing Reading Strategy

In his last published book, Metz points out that narrative film is not deictic but anaphoric. He holds that a filmic meaning is determined not in its external relations, but only in its internal spatial-temporal relations. However, cognitive semioticians believe that this argument must be revised. There are certain cases in which a film is deictic. If it is a narrative fiction film, the deictic relation to its specific external spatial-temporal context does not need to be discussed. Only anaphoric relations need to be known in order to obtain its meaning. However, this view changes when a film is a documentary narrative. With its anaphoric relation, the deictic relation to the context of production and reception is to be sought.

Odin, in his argument for ‘a social space of communication’ generated in the restraints of institutions, modes and operations, is more particularly concerned with “characterizing the specificity of the documentary mode according to the documentarizing reading strategy adopted by film spectators, and with outlining how this documentarizing reading is triggered by the film and the institutions in which it is screened.”[[314]](#footnote-314) According to him, the essential difference between the fiction mode and the documentary mode is shaped by the operation of *fictivization* on the enunciator and addressee. While the enunciator and addressee are modalized to be imaginary and absent in a fiction narrative film, they are modalized as real in a documentary narrative film.[[315]](#footnote-315)

According to Odin, a real enunciator is always constructed when one makes or reads “a film in a documentary perspective.”[[316]](#footnote-316) What is important is that the documentary film has no privileged relation to reality. In other words, the documentarizing reading does not mean that the film actually conveys any extra-filmic or extra-textual reality. It is not a referential theory of truth for a study of verdict.[[317]](#footnote-317) The documentarizing reading is a consequence of operations. The film has been modified with operations to have a documentary mode and institution, no matter whether it actually represents the truth in the world outside the film.[[318]](#footnote-318) Odin “rejects a ‘semiotics of realization’ as a criterion for defining the documentary mode, but opts for a ‘semiotics of reading’ to define its specificity.”[[319]](#footnote-319)

In this perspective, some “documentarized fiction” films also might be able to trigger a documentarizing reading. Fiction and documentary are very closely related to each other. In order to achieve the same purpose to present a social reality, fiction takes an indirect approach, while documentary takes a direct one. In modes of filmmaking, fiction and documentary share a number of operations. If a fiction film has been weakened in its distinctive operation (fictivization) but strengthened with external and internal instructions in the documentary mode and institution, the spectator may be encouraged to choose a documentarizing reading for it. They might assume that the fiction film is conveying reality, though it is actually not extra-filmic reality. Thus, Odin acknowledges that the documentarizing reading is more difficult for the spectator than the fictionizing reading, because he/she is dislodged out of his/her comfort zone as a spectator and treated as a real addressee who must take seriously what is presented.[[320]](#footnote-320)

A documentarizing reading is triggered by an interactive motion of three actants: a reader, an institution and a film.[[321]](#footnote-321) A reader and an institution are external instructions for a documentarizing reading. In his/her own comprehension of films, a reader/spectator may choose either ‘the principle of preference’ or ‘the principle of relevance’ for a reading strategy. If the spectator chooses his preferred reading of a film, such as Feminist reading or Marxist reading, a ‘symptomatic meaning’ will come out. This kind of reading is usually affected by the spectator’s personal context outside the text and the model of communication breaks down. On the contrary, the spectator may assume that all ostensive stimuli embodied in the text have optimal relevance in relation to communicative intention of the filmmaker toward the spectator, though s/he may not know who the filmmaker actually is. Then, he/she makes an attempt to read the film as a deixis. The spectator seeks to find a filmic meaning relevant to its external context of production or reception. Additionally, the institution in which the film is made or transmitted could affect the spectator’s reading. For instance, when a film about Jesus is made by a Christian broadcasting company and screened for the congregation in a church, the spectator may perceive it as a deixis, conveying an extra-textual reality to them, the real addressee, whereas a non-Christian audience may interpret it as fictional.

The textual figures in a film, such as credits and stylistic system, are internal instructions for a documentarizing reading. They are thoughtfully manipulated in its documentarized modification, so that the range of actual choices for the spectator’s reading strategy would be successfully limited into a documentarizing reading. For instance, for a spectator whose choice of viewing strategy is limited by the internal manipulation of the film, Dan Brown’s *The Da Vinci Code* film might interpret the events presented in the film as reflecting extra-textual reality. Moreover, when internal instructions are supported by external instructions, the spectator might come to believe it to be true, without any regard to whether or not it is fiction. Certain events where listeners of US radio broadcasts were shocked into a panic when the narrator announced an extra-terrestrial invasion are good examples of this.[[322]](#footnote-322)

In the documentarizing reading, the spectator posits a real enunciator. He/she may think of the cameraman or the filmmaker as the embodiment of the real enunciator. Unlike a fictional film, a documentary film “signifies its concrete and contingent location in the profilmic world.” The cameraman can be always existent in a special position and the spatial-temporal context of the events filmed, inducing the spectator to infer the real enunciator. “She can attest to the existence of the events filmed, textual figures act as an index of her presence, her status as witness.”[[323]](#footnote-323) This modifies the receiver as the actual spectator, who is conscious that this film has been given to him/her. Note again that this documentary mode is not about realization, but about reading.

* + - 1. Principle of Relevance

Here another question follows; namely, what is the underlying principle that makes it possible for the filmmaker and the spectator to choose the same interpretation in the interactive motion of ‘institutions’, ‘modes’ and ‘operations’? Sperber and Wilson’s cognitive ‘principle of relevance’ responds to the question.[[324]](#footnote-324) According to them, the cognition of human beings works so as to maximize the relevance of any utterance, and both the enunciator and the addressee are familiar with this principle. As the enunciator has informative and communicative intention, he/she will use this principle in his utterance. Insofar as the addressee knows that the enunciator has such intentions, he/she will also use this principle in his/her perception.

This principle works as follows: the addressee initially assumes that all ostensive stimuli given by the enunciator have optimal relevance to a communicative intention. Once the addressee perceives that a certain stimulus has to do with his/her context, he/she accepts it as suitable to proceed. Then, he/she makes several hypotheses and inferences as a way to find the communicative intention given to him/her with the minimum of processing effort. If an inference proves to be successful, he/she does not look for other hypotheses any more. However, if it requires too much effort to find a contextual relevance by which a communicative intention has to be hypothesized and inferred, the addressee may not proceed with the utterance. Thus, the principle of relevance works in the interaction of ‘contextual effect’ with ‘processing effort’.

This principle persuasively illustrates the way of processing information in the concept of inference. The enunciator [author] abides by this principle to make the purposeful utterance to be relevant to the addressee’s context, while the addressee [audience] uses it to make inferences correctly in response to the message of the enunciator. Of course, this is just a type of empirical belief in which the enunciator and addressee have regarding each other’s strategies of processing information. However, due to its rationality, it is arguably a common principle of processing information in cognitive psychology.[[325]](#footnote-325)

* + - 1. Transformational Generative Grammar.

Along with the principle of relevance, Chomsky’s ‘Transformational Generative Grammar’ offers another valuable answer to the question of how the filmmaker and the spectator can choose the same interpretation by the social space of communication. Structural linguistics uses segmentation, classification and labelling to analyse the surface structure of language. That is, grammar is only prescriptively adequate to produce sentences. The problem is that not all sentences can be bound up in this prescription.

Chomsky provides insight into human linguistic competence, by which the enunciator can produce and understand infinite sentences, including sentences he has never heard before. His concept of transformational generative grammar analyses a more abstract and deeper set of rules underlying the surface sentences, in which grammar come to be descriptively adequate. Chomsky observes,

Grammar is descriptively adequate to the extent that it correctly describes the intrinsic competence of the idealized native speaker. The structural descriptions assigned to sentence by the grammar, the distinctions that it makes between well formed and deviant, and so on, must, for descriptive adequacy, correspond to the linguistic intuition of the native speaker.[[326]](#footnote-326)

This understanding expands to the discussion of differences between grammaticality and acceptability. According to transformational generative grammar, the speaker’s competence works to understand not only fully formed sentences but also semi-sentences.[[327]](#footnote-327) A semi-sentence comprises elements of grammaticality and ungrammaticality. According to Katz, “A speaker knows (in the sense in which he knows the rules of the grammar of his language) a system of rules that enables him to associate a non-null set of grammatical sentence with each semi-sentence.”[[328]](#footnote-328) Thus, Chomsky emphasizes that grammaticality is not the only element to affect acceptability. He divides sentences into three types: [[329]](#footnote-329)

Actual - grammatical and acceptable

Possible/potential - ungrammatical but acceptable

Impossible - ungrammatical and unacceptable

First, actual sentences are perceived as well-formed by the spectator. This can be understood from a semantical perspective with medium level of effort, for the principle of relevance works automatically. Second, possible/potential sentences are ungrammatical but acceptable. Buckland find this category the most interesting, “for it expresses a complex relation between structure, cognition, and aesthetics.”[[330]](#footnote-330) The reason for acceptability is that the speaker can calculate or measure how close it is to well-formed sentences. This may be interpreted in semantical perspective with further effort, including using aesthetic approach. In this case, the principle of relevance would work by the conscious effort. Third, impossible sentences are ungrammatical and unacceptable. This kind of sentence cannot be understood at all, for there are no grammatical features at all. The principle of relevance would not be applied to this.

The discussion of grammaticality and acceptability points out that, while it could be problematic from the view of structural linguistics, ungrammatical structure of surface sentences may not matter as long as the sentence is recognizable in the spectator’s grammar competence. As for film, when a filmic syntagma does not fully fit typical syntagmatic forms, the spectator’s grammatical intuition could judge whether or not it is acceptable to the process of inferring a communicative intention.

In this sense, despite the non-communication implication of his cognitive approach, Bordwell’s theory can be explained in the similar way. He applies a fourfold hierarchy of filmic meaning: [[331]](#footnote-331)

Referential meaning (the film’s diegesis, or spatial-temporal world)

Explicit meaning (the film’s conceptual meaning directly stated in the film)

Implicit meaning (the film’s symbolic or allegorical level of meaning)

Symptomatic meaning (the films’ repressed level of meaning)

Bordwell admits that the first three meanings are intentional. They can be developed to be a rationale-agent model linked to the context of producing and receiving films.[[332]](#footnote-332) They can be generated by the spectator’s grammatical competence so as to stay in the social space of communication. However, the fourth meaning breaks this down. Symptomatic meaning merely results from the audience’s preferred reading.

As previously discussed, narrative film theory of cognitive film semioticians proposes a communication model between the filmmaker (the enunciator) and the spectator (the addressee). Film can generate a deictic meaning related to the context of production or reception. This does neither mean that such a meaning is generated in every film, nor that this always occurs without any possibility of other meanings. The fact is that such a communication may occur as a specific consequence of the interactive motion of institution, modes and operations, based on the principle of relevance.

What is important to note is that, though a film may not convey an actual historical reality, in a specific modification the spectator may choose a documentarizing reading to find a message that is assumed to be given to him/her. The filmmaker modifies a film to be read as such in the intended spectator’s context and grammar competence. In other words, the spectator is able to understand the filmmaker’s deictic intention from a contextual and grammatical modification. This does not mean that such a social space of communication is always successful, or that a documentary reading is about realization. However, once a social space of communication or a documentarizing reading in which the same way of producing meaning is adopted and the meaning is received by the spectator particularly given to him/her occurs, its principle and process can be described as such.

* 1. The Chronicler’s Modification and the Retributive Pattern
     1. The Chronicler’s Modification
        1. The Chronicler’s Audience in the Social Space of Communication

In order to analyse the communication in the text, we can posit the following assumptions about both the hypothetical authorial figure we can label ‘The Chronicler’ and the readers or hearers of the text, or ‘the audience’. If we start from the assumption that the text is a meaningful communication, we might state the underlying assumptions as follows.

The Chronicler modified the text to create the social space of communication in which his intention could be conveyed to the audience. Accordingly, he modified the narrative based on the principle of relevance by maximizing the contextual effect on his intended audiences and minimizing the processing effort. His audience also assumed that the Chronicler had attempted to produce an optimal relevance in the narrative towards them. Both the Chronicler and the audience had certain grammatical competences to figure out the proper meaning of the modified details in the narrative. The audience drew various inferences as to the communicative intention of the Chronicler, listening to the narrative as it had been modified to be relevant to their context.

In this communication model, the audience who is invited into the social space of communication is different from an ‘implied reader’, who would “actualize the potential for meaning in texts, who respond to texts in ways consistent with the expectations ascribed to their implied authors.”[[333]](#footnote-333) That is, the implied reader usually refers to perspectives that are implicit in the literary organization of the text itself and that are “independent of the conscious intention of the real author and of the historical circumstances of the real audience being addressed.”[[334]](#footnote-334)

Despite having the same interest in reconstructing the effects the narrative is intended to have on its audience, cognitive film semioticians take the view that such effects can be dependent upon the real author’s conscious intention toward the intended audience in a specific context based on the principle of relevance. Moreover, as we will discuss subsequently, being induced to take a documentarizing reading strategy, the Chronicler’s audience was invited to perceive the message of the narrative to be deictic to themselves in specific circumstances, no matter whether it actually represents the historical reality.

Note again that this does not mean that we can reconstruct the historical identity of the Chronicler and the historical circumstances of the Chronicler’s original audience. Nonetheless, this means that the literary and rhetorical devices in Chronicles are referred to an audience who he expects to be able to process those stimuli in such a way as to reproduce the communicative message intended by the Chronicler, one which is deictic to them as real addressees. In this sense, this thesis uses the terminology ‘the intended audience’, rather than ‘the implied audience’. Although we will mostly focus on the theological proposals which can inferred from the literary and rhetorical devices in the narrative, it should be assumed that those proposals were intended to be deictic to an audience whose context were conscious in the modification of the Chronicler.

Thus, though not being identified with any particular historic time and location, the Chronicler’s intended audience may be referred to as revealing some contextual characteristics, which can be inferred from the textual evidences and the institutional factors of transmission. Firstly, the Chronicler’s intended audience was assumed to be listening to the narrative in the environment of public reading, as discussed in the previous chapter. The Chronicler employed proper rhetorical devices that would be more effective in the oral-aural environment of transmission. For example, as discussed in Chapter 2, macro-repetitions such as keyword and pattern (type-scene) were significant in his modification of the narrative. Such macro-repetitions played a critical role in conveying the theme of the narrative for the audience who had to interpret while listening to it in real time, without being able to stop to analyze. Also, in this sense, the narrative was not merely understood within the immediate or physical flow of plot itself. The audience obtained more by perceiving the narrative as a whole, investigating the underlying implications conveyed by the overall impression of what is happening on the surface.

Secondly, the Chronicler could assume that he was communicating with an audience who “would be familiar with much of the Israelite biblical tradition.”[[335]](#footnote-335) This also means that his audience was supposed to belong to the community of Israelite faith. They could thus make theological inferences from the effects of the literary and rhetorical devices in the context of such institutions. The depiction of death and burial in these texts is a good example of this. In Chronicles, the depiction of death and burial is used to imply the general judgment of a king’s reign. Such depictions are used in “glorifying favoured kings and discrediting others.”[[336]](#footnote-336) Indeed, they are related to the conventional view of the death and burial in Jewish culture. The depiction of the commendable king’s death and burial in Chronicles fits with the traits of a good person’s death as perceived in Jewish burial practices of the Second Temple period. They died naturally and so slept with their fathers. For instance, David died ‘full of days’. People understood that life should be protracted as a blessing, while early death was regarded as the punishment and the expiation of sin.[[337]](#footnote-337) Being buried in the same tomb as their ancestors had important implications in the judgment of a person.[[338]](#footnote-338) This is strongly supported by many verses in the Hebrew Bible: Abraham (Gen 25:7–10), people such as Jacob (Gen 47:28–31; 49:29–33) and Joseph (Gen 50:25; Jos 24:32) desired to eventually be buried in their family tombs.

In contrast to this, the depiction of a discredited king’s death and burial represents the audience’s cultural perception of death as punishment. People called sudden death, such as dying from disease and being killed, “being swallowed up”.[[339]](#footnote-339) When a person was not buried in his/her family tomb it was regarded as shameful. The last four Judaic kings in Chronicles were exiled to Babylon, which implies both sudden death and burial in a foreign land. In the Old Testament, particularly in the book of Jeremiah, not being buried in a family tomb (קבר), or even in a foreign land, is often declared as the punishment of sin (Ecc 8:10; Jer 7:32; 8:2; 14:16; 16:4; 16:6; 19:11; 20:6 25:33). Thus, we can presume that the intended audience of Chronicles could perceive these textual figures of death and burial and infer from them the Chronicler’s communicative intention to present a certain evaluative connotation in the depiction of a king.

Some allusions to events not contained in the narrative, but found in material outside of Chronicles, imply that “the audience was expected at least to be familiar with such traditions, which we find in other parts of the Hebrew Bible, whether they knew our current texts of the Hebrew Bible or not.”[[340]](#footnote-340) For instance, the repeated occurrence of references to Ahab implies that Ahab was well known to the audience as a typically wicked king. Also, the audience was highly likely to infer the theological implications of a conventional image like the retributive pattern, which will be examined later in this chapter.

Thirdly, the Chronicler’s intended audiences were those who shared the collective memory of the exilic and post-exilic experiences such as temple-destruction, the Babylonian exile and return. This is clearly indicated by various textual evidences. For instance, in the episode of Manasseh’s exile, which is unique to Chronicles, Manasseh was taken to Babylon, although he was captured by the army of Assyria; arguably, an allusion to the later Babylonian exile. Significantly, the beginning of 1-2 Chronicles presents the genealogy of those who returned from exile. Although genealogical records were kept for all Israel, the genealogy is still focused on identifying the returned people presented at the end (1 Chr 9). The large proportion of Temple (1 Chr 22–2 Chr 8) and Levitical passages (1 Chr 6:1–81; 9:10–34; 23:1–26:32) could be explained if the context of the intended audiences was that, the majority of them were the groups of priests, Levites and temple servants who returned from the exile (1 Chr 9:2; cf. Ezr 2:5). Such textual evidences demonstrate that the Chronicler intended to communicate with those who shared the collective memory of the exilic and post-exilic experiences.

What can be pointed out here is that this collective memory of the audience could affect the theological and ontological context within which they attempted to understand in the life of God’s people, in response to which the Chronicler had to modify his narrative. This could happen in the same way that the collective memory of Exodus is frequently alluded to throughout the retelling of early Hebrew history, from the settlement in Canaan down to the Babylonian exile and beyond, in order to draw on its theological proposals for the life of Israelites as God’s people.[[341]](#footnote-341) This issue will be discussed more in the last section of Chapter 8.

Thus, the hypothesis is that the Chronicler intended to communicate with audiences who listened to his narrative in the environment of public reading, who were familiar with much of the Israelite biblical tradition and who shared the collective memory of the Babylonian exile and post-exilic experiences. Their historical circumstances in a particular time and location cannot be identified. However, it can be possibly argued that the literary and rhetorical devices in the narrative and their implications and proposals were deictic to the audience whose context the Chronicler was conscious of in his modification, though whether or not the Chronicler’s intended audience actually perceived the theological messages given to themselves may need further discussion.

* + - 1. The Chronicler’s Documentarizing Reading Strategy

For the Chronicler’s intended audience, the argument of this thesis is that his narrative was very likely to trigger a documentarizing reading strategy. With regard to its external instructions, the story of Israel’s origins and history told by the Chronicler in the narrative was highly likely to be perceived as authoritative and even sacred in the Jewish community. The audience’s comprehension would be affected by the sacred status of the basic narrative of Israel’s history in the community. The events, places, times and characters in the narrative were likely to be perceived as a reflection of the community’s historical reality. In fact, the Jewish Rabbinic tradition confirms that the story of Chronicles is in its nature to be considered as history.[[342]](#footnote-342) For the intended audience, the narrative was highly likely to be read as a so-called historiographical documentary.[[343]](#footnote-343) The audience was plausibly induced to regard himself/herself as a real addressee under such constraints of institutions in their perception of the narrative.

As for the internal instructions of a documentarizing reading of the Chronicler’s narrative, several textual modifications can be mentioned: firstly, the narrative begins with a genealogy of the community (1 Chr 1–9). This might be regarded as similar to a front credit in films. Such a genealogy acts as a claim that this narrative should be read as historiography. Kenneth Hoglund points out the prevalence of genealogical materials in fifth-fourth century Greek historiography.[[344]](#footnote-344) This accords with the inclusion of the proclamation of Cyrus at the end of the narrative (2 Chr 36:20–23). Given that it is supported by a historical fact known to the community, the quotation of Cyrus’ proclamation may play a role as an end credit. Thus, the front and end credits attempt to encourage the audience to understand the narrative in its spatial-temporal relations to historical reality. Again, note that this is not a matter of extra-textual reality or truth, but of reading strategy; not historical reliability, but historically reliable modification.

Secondly, the narrator (Chronicler) maintains the position of an onlooker and speaks in an explicative voice-over directly to the audience (1 Chr 5:20; 10:13–14; 2 Chr 10:15; 24:24; 25:4; 28:19; 30:27; 35:22; 36:21, 22). The scenes he provides are not pure depictions of the events, but include the explicative commentary of the narrator on non-apparent or internal reasons for what happens from the viewpoint of God in line with the understanding in the faith community that formed the audience. Also, in Chronicles, the dialogues and utterances of the characters are important in the progress of the narrative. Significant interpretations and perspectives are presented through those dialogues and utterances. For example, the utterance of David (1 Chr 15:13) interprets the meaning of Uzzah’s death (1 Chr 13:9–10). The predominant perspective of seeking the Lord, “if you seek him, he will be found by you, but if you forsake him he will forsake you,” is clearly announced through the words of David (1 Chr 28:9) and Azariah (2 Chr 15:1–2). Numerous utterances of the prophets or kings convey the theological interpretation of the events (e.g. 2 Chr 13:4–12; 14:7; 16:7–9; 18:18–22; 19:2–3; 34:23–28). This is similar to the way in which an interviewee, being a direct holder of knowledge, speaks to the spectator in a documentary film.

Thirdly, in a documentarizing reading, the audience may think of the narrator as the embodiment of the real enunciator, who exists in a privileged position. He is supposed to witness events or evidences in the spatial-temporal context. In Chronicles, there are some textual features that induce the audience to think that the narrator has actually dealt with certain historical documents. Indeed, the Chronicler provides quite detailed and precise statements, which are not necessary or essential, in the depiction of historical facts. For example, precise observation with the names of places for Hezekiah’s tunnel in 2 Chr 32:30 (compared to the short and ambiguous note in 2 Kgs 20:20); information about the fortification of Judean kings [Rehoboam’s fortifications in 2 Chr 11:5b–12; the Jerusalem fortifications in 2 Chr 26:9; Uzziah’s provision of catapults on the walls of Jerusalem in 2 Chr 26:15a; Jotham’s fortifications in 2 Chr 27:3–5; Manasseh’s strengthening of the fortifications in 2 Chr 33:14a]; the genealogy of the community (1 Chr 1–9); David’s warriors and supporters (1 Chr 11:10–46; 12:23–40); the list of those in charge of the treasuries (1 Chr 26:22–32) with its reference to ‘officers and judges’ (v. 29); details of a conscript army (2 Chr 14:8; 17:14–19; 25:5); the list and roles of the Levites (1 Chr 6; 9; 15:17–24; 23–26; 2 Chr 19:8–11); and the procedure of building the temple (1 Chr 28:11–19; 2 Chr 2–4).[[345]](#footnote-345)

Fourthly, there are certain depictions that seem to imply that the narrative is a historiographic documentary, lending credibility and authenticity to the narrative. For example, the phrase “(as is evident) to this day [עַד־הַיּוֹם]” (1 Chr 4:41, 43; 5:26; 13:11; 2 Chr 5:9; 8:8; 10:19; 20:26; 21:10; 35:25); the name of the narrative, דברי הימים;[[346]](#footnote-346) numbers in the context of a battle report;[[347]](#footnote-347) the appearance of historical figures who are well known to the audience;[[348]](#footnote-348) the Chronicler’s account of King Josiah’s death in 2 Ch 35:20–24 being in harmony with the historical facts from the Babylonian Chronicles; geographical details about the areas settled by the tribes; historical information about tribal skirmishes; citation of references [such as the Book of the Kings of Israel and Judah (2 Chr 27:7; 35:27; 36:8), the Book of the Kings of Judah and Israel (2 Chr 16:11; 25:26; 28:26; 32:32), the Book of the Kings of Israel (2 Chr 20:34), the Chronicles of the Kings of Israel (2 Ch 33:18), the Commentary on the Book of the Kings (2Chr 24:27), the Chronicles of ~ (1 Chr 29:29; 2Chr 9:29; 12:15; 20:34; 33:19), the prophecy of ~ (2 Chr 9:29), the vision of ~ (2 Chr 9:29; 32:32) and the cases of some kings and prophets being mentioned as the authors of their history (1 Chr 29:29; 2Chr 9:29; 12:15; 13:22; 20:34; 26:22; 32:32; 33:19)].[[349]](#footnote-349)

Thus, the interactive motion of the institution of the Jewish faith community that formed the audience [external actant] and textual modification in the narrative [internal actant] could trigger a documentarizing reading in the perception of the Chronicler’s intended audience. This, of course, does not mean that a documentarizing reading must have happened to the audience. However, it is a plausible hypothesis that the audience was invited to take the reading strategy in the interactive motion of internal and external actants. That is, a social space of communication based on the principle of relevance was highly likely to be generated in the reading of the narrative and, by so doing, the narrative could be regarded as dependent on “the conscious intention of the real author and of the historical circumstances of the real audience being addressed,”[[350]](#footnote-350) no matter whether it actually represented the truth in the world outside the narrative. As such, the Chronicler’s intended audience may have been modified to be conscious that the historiography had been given to him/her.

* + 1. The Chronicler’s Retributive Pattern
       1. A Retributive Pattern: Grammaticality

Given that Chronicles was to be read as a historiographical documentary by his intended audience, we may describe how macro-repetitions such as parallel plot, keyword and pattern in the narrative would be understood. Based upon Odin’s semio-pragmatics and Chomsky’s transformational generative grammar, macro-repetition can be found as grammaticality in film comprehension. For instance, a pattern as a grammatically guiding clue often identifies a specific meaning or implication. A pattern is measured or calculated to generate a specific implication through the audience’s grammar competence. This does not mean that the audience knows the implication of a specific pattern theoretically, but that the audience could perceive its syntagmatic traits in its intrinsic competence. A pattern functions through processing effort, not only to resolve the problems of spatial-temporal relationships in constructing the *fabula* of the story, but also in inferring its communicative meaning. Once a social space of communication in a documentarizing reading was generated, thus, the Chronicler’s intended audience came to infer a particular message given to them. This means that we can describe a plausible communicative meaning between the Chronicler and his intended audience through a pattern, though it may not always occur or else may limit other potential meanings.

Encountering the retributive images in Chronicles, the audience presumably noticed that there were two alternating motifs of faithfulness-reward and unfaithfulness-punishment. The retributive correlation among initial reign, reward/punishment and death/burial emerged as a pattern in the reading of Chronicles. The audience would find the causal links between a king’s faithfulness to God and its consequences. However, in terms of the communicative intent, the audience may have inferred that a focus needed to be given on the deictic implication of the pattern, as well as its immediate implication in the flow of the plot. That is, the reason why the Chronicler had chosen such a pattern would be also important to them.

In fact, the retributive pattern and its implications had to do with the convention the intended audience was plausibly aware of. The retributive pattern appears throughout the Hebrew Bible and approves an essential convention of the Hebrew faith community. The retributive pattern was highly likely to be well-received by the audience not only to construct the flow of the plot, but also to infer and perceive its implications in their actual world. The pattern could remind them of the theological convention that “has been made to serve an eminently monotheistic purpose: to reproduce in narrative the recurrent rhythm of a divinely appointed destiny in Israelite history.”[[351]](#footnote-351)

Thus, it seems plausible to assume that the Chronicler as a Hebrew author included such a retributive pattern as a key macro-repetition in his historiography, so that the audience could recognize the pattern and be encouraged to perceive its theological implication. Indeed, there has been an understanding in Chronicles scholarship that the Chronicler’s retributive pattern represents his intention of conveying the moral teaching of the Hebrew Bible by demonstrating the consequences of observance or inobservance of the laws.[[352]](#footnote-352)

* + - 1. Exceptions

If the retributive pattern is understood to be a grammatical means by which a communicative meaning can be conveyed in the reading of Chronicles, one may raise a question about some exceptional images. Some depictions do not exactly follow the retributive correlation among initial reign, reward/punishment and death/burial. How then do we deal with these exceptions?

As discussed in cognitive film semioticians’ observations, though some images might seem ungrammatical, both the filmmaker and the spectator can calculate or measure how far they depart from well-formed images. When some images in the royal annals appeared exceptional or ungrammatical to the retributive pattern in 1-2 Chronicles, in this sense, the audience seemed able to investigate how far they were and whether they could be acceptable or not in the coherence of the pattern. Moreover, in such a cognitive process, the audience was possibly able to infer the Chronicler’s specific intention in such exceptions. Some exceptions could be merely aesthetic, and others more purposeful. The purpose was relevant to the audience’s context, so that they could perceive and accept it. In this sense, we may discuss different cases of exceptions.

Firstly, there are some cases which lack a description of a king’s reign (Jehoahaz) or of the retribution they suffered (Athaliah, Joash, Josiah), or their burial (David, Athaliah, Amon, Zedekiah). However, for those cases, it was not likely to be too difficult for the audience to fill those gaps in the underlying view of retributive pattern. They were presumably able to infer the missing information in the structure in the grammar of retributive pattern. It is also possible that other textual traits, such as the mood of the narration and the narrator’s last comment on each king’s reign, functioned as grammatically guiding clues to producing such inferences.

Secondly, there is case of the depiction of Rehoboam (2 Chr 10–12). One may think that the depiction of Rehoboam begins from 2 Chr 10, where Rehoboam’s failure to answer wisely leads to the division of the kingdom (10:1–19). In this sense, Rehoboam’s reign appears to begin in a negative way,[[353]](#footnote-353) which is inconsistent with the strength of his kingdom (12:1a) and his burial (12:16).

However, it seems proper to distinguish the secession of northern kingdom Israel (2 Chr 10:1–11:4; 1 Kgs 12:1–24) from the actual reign of Rehoboam.

|  |  |
| --- | --- |
| 2 Chronicles 10–12 | 1 Kings 12:1–24; 14:21–31 |
| Rehoboam went to Shechem, for all Israel had come to Shechem to make him king. (2 Chr 10:1 ESV) | Rehoboam went to Shechem, for all Israel had come to Shechem to make him king. (1 Kgs 12:1 ESV) |
| ‘Thus says the LORD, You shall not go up or fight against your relatives. Return every man to his home, for this thing is from me.’” … (2 Chr 11:4 ESV) | ‘Thus says the LORD, You shall not go up or fight against your relatives the people of Israel. Every man return to his home, for this thing is from me.’” ... (1 Kgs 12:24 ESV) |
| Rehoboam lived in Jerusalem, and he built cities for defense in Judah. (2 Chr 11:5 ESV) | Now Rehoboam the son of Solomon reigned in Judah. Rehoboam was forty-one years old when he began to reign, … (1 Kgs 14:21 ESV) |
| And the priests and the Levites who were in all Israel presented themselves to him from all places where they lived. (2 Chr 11:13 ESV)  And those who had set their hearts to seek the LORD God of Israel came after them from all the tribes of Israel to Jerusalem to sacrifice to the LORD, the God of their fathers. (2 Chr 11:16 ESV)  They strengthened the kingdom of Judah, and for three years they made Rehoboam the son of Solomon secure, for they walked for three years in the way of David and Solomon. (2 Chr 11:17 ESV) | And Judah did what was evil in the sight of the LORD, and they provoked him to jealousy with their sins that they committed, more than all that their fathers had done. (1 Kgs 14:22 ESV) |

As seen above, the depiction of Rehoboam begins with his journey to Shechem. The purpose of journey was to be enthroned (לְהַמְלִיךְ) by all Israel (2 Chr 10:1; cf. 1 Kgs 12:1). However, he failed to become the authorized king of all Israel there, which resulted in the secession of the northern kingdom of Israel (2 Chr 10:1–11:4; cf. 1 Kgs 12:1–24). Rehoboam attempted to restore all Israel to his reign, but God prevented this, arguing that the event had come from him (2 Chr 11:4; cf. 1 Kgs 12:24). Accordingly, Rehoboam became a ruler over the southern kingdom Judah only (2 Chr 11:5; cf. 1 Kgs 14:21). It seems that the Chronicler regarded the reign of Rehoboam as becoming effective from that point.

While no good deed is found in the depiction of Rehoboam in 1 Kings (1 Kgs 14:22), the Chronicler’s Rehoboam does certain good deeds at the beginning of his reign (2 Chr 11:5–17), though these are followed by his failures (2 Chr 12:1–4, 14). Such a positive beginning makes a retributive coherence between his initial reign, reward and burial in Chronicles. If his initial reign had been depicted in the same way as 1 Kings, it would have broken the coherence. The Chronicler’s different depiction of Rehoboam’s initial reign may have resulted from his intention to establish a coherence in his retributive pattern.

Thirdly, one case might appear to be problematic: the annals of King Joash (2 Chr 24). Joash might be perceived without hesitation as a pious king due to his temple restoration (4–14), which happened at the beginning of his reign. Interestingly, his death and burial are inconsistently depicted with such a positive initial reign, as Joash was killed in his bed by his servants (25). While being buried in the city of David, he was unable to be placed in the tombs of the kings (25).

One may simply relate this to the corruption of Joash after the death of Jehoiada the priest. However, this is different from the coherence of retributive pattern that we have seen in other royal annals. Even though a king shows a reversed attitude after his initial reign that merits retribution, this does not affect the depiction of burial. Burial still corresponds to the initial reign of a king, though death could be differently approached. How, then, can there be such inconsistency in the depiction of Joash? Is it an ungrammatical and unacceptable case?

This issue is resolved by other textual clues. In the early reign of Joash, we can see that Jehoiada the priest is presented as the actual or equivalent authority to Joash:

And Joash did what was right in the eyes of the LORD **all the days of Jehoiada the priest**. (2 Ch 24:2 ESV)

**Jehoiada got for him** two wives, and he had sons and daughters. (2 Ch 24:3 ESV)

And **the king and Jehoiada** gave it to those who had charge of the work of the house of the LORD, and they hired masons and carpenters to restore the house of the LORD, and also workers in iron and bronze to repair the house of the LORD. (2 Ch 24:12 ESV)

And when they had finished, they brought the rest of the money **before the king and Jehoiada**, and with it were made utensils for the house of the LORD, both for the service and for the burnt offerings, and dishes for incense and vessels of gold and silver. And they offered burnt offerings in the house of the LORD regularly **all the days of Jehoiada**. (2 Ch 24:14 ESV)

But **Jehoiada grew old and full of days, and died.** He was 130 years old at his death. And they **buried him in the city of David among the kings**, because he had done good in Israel, and toward God and his house. (2 Ch 24:15–16 ESV)

Jehoiada, who placed Joash on the throne (2 Chr 23:20), affected the young king and his reign continuously. In particular, the death and burial of Jehoiada show that he was regarded as equivalent to a king, and he was even buried in the city of David among the kings (24:16). The audience would plausibly perceive the implication of these depictions, inferring that the Chronicler presented Jehoiada as the actual leader, and not Joash, while the priest was alive.

As a consequence, the initial reign of Joash, which was commendable, is not attributed to Joash in the sight of the Chronicler, but to Jehoiada (24:1–16). Joash became an effective ruler only after the priest’s death. Accordingly, the de facto reign of Joash as a sole agent also began from this time. Indeed, this view is also reinforced by the fact that the princes of Judah came to declare their loyalty to Joash after the death of Jehoiada (17).

Now **after the death of Jehoiada** the princes of Judah came and paid homage to the king. Then the king listened to them. (2 Ch 24:17 ESV)

Becoming the actual ruler of Judah, Joash began to listen to the advice of people. They abandoned the house of the Lord, and served the Asherim and the idols (24:17–18). Beginning his de facto reign in this way was followed by the deserved retribution: wrath came upon Judah and Jerusalem for their guilt (18). Joash did not listen to the prophets sent by the Lord to bring him back, and even killed Zechariah the son of Jehoiada the priest (19–22). This scene is subsequently followed by the depiction of the king being defeated by a few Syrians, killed by his servants on his bed and buried “not in the tombs of the kings” (23–25). Here we can see that the depiction of his life is consistent with the retributive pattern in the royal annals of Chronicles: the consistent relation among initial reign, retribution and burial.

In addition, we may discuss why the Chronicler presented Jehoiada the priest with the de facto status of kingship. This may have created some contextual effects to his intended audiences. It is widely agreed that, in the post-exilic community, people were not allowed to have their own king, as they were supervised by the Persian Empire. Without political leadership, the religious leadership was the centre of authority.[[354]](#footnote-354) With the Temple at the core of the community, it was presumably that the priestly orders had a key role to play in identity formation for the community. That is, the royal leadership of Jehoiada the priest was unlikely to surprise the post-exilic audience of Chronicles. Rather, it might have legitimated the priestly leadership.[[355]](#footnote-355) Fried observes:

Persian-period Judah was not self-governing: There were no assemblies, no Jewish lay bodies to advise the governor, no Sanhedrins. There was no vehicle for local control. Neither was Judah a theocracy. Local ofﬁcials, whether priest or lay, held little real power. The Jewish community in Yehud certainly constructed its identity and its unity around the temple, as they did in Elephantine; the high priest was their spokesman.[[356]](#footnote-356)

In summary, it is plausible that the exceptions examined above were in the scope of the audience’s grammatical competence. The problems of missing information were possibly resolved without difficulty in the coherence of the retributive pattern. The audience, perceiving various textual clues, may have been able to measure how they should be accepted in the coherence of the pattern. Moreover, such exceptions may have induced the audience to infer the Chronicler’s perspective embedded in those variations: the Chronicler’s view of the effective reigns and of priestship in the cases of Rehoboam and Joash. Thus, the Chronicler’s exceptions in his retributive pattern were plausibly acceptable to the audience’s perception of the narrative.

* + - 1. The Chronicler’s Intention

According to the communication model of Cognitive film semiotics, we have described how the Chronicler’s communicative intention could be conveyed to his intended audience through particular effects of literary devices. It is very plausible that the Chronicler modified the narrative to be optimally relevant to his audience’s context, by which the audience would proceed to infer his communicative intent. In particular, it seemed that the Chronicler modified the narrative to be read as a historiographical documentary, so that his intended audience would be encouraged to receive its message deictic to themselves in the actual world.

The retributive pattern was effectively and coherently used by the Chronicler to guide his audience’s understanding of the narrative. His intended audience were possibly affected by the implications of the pattern. The retributive pattern was to be drawn as grammaticality in the audience’s understanding of the narrative, not only in the narrative logic, but also in the theological convention of their society. Some instances in the Chronicler’s retributive pattern may have seemed ungrammatical. However, they were likely not only to be acceptable in the audience’s competence interpreting the textual clues, but also to show the Chronicler’s view of kingship or priestship.

What is important to note is that this cognitive semiotics understanding sets a theoretical framework to discuss the effects of other macro-repetitions such as the Chronicler’s keyword or reversal pattern In other words, particular effects of those devices will be discussed in relation to the Chronicler’s distinctive intention to his audience. Also, it should be noted that those effects are inter-relative. The effects of the reversal pattern affect those of the retributive pattern we have discussed, in relation to the understanding of the Chronicler’s intent.

1. Innovative Image: Reversed Kings
   1. Reversed Kings
      1. Unexpected Pattern: Reversal Images

The correlation of initial reign, retribution and burial, which we have seen in the previous chapter, is not the only pattern noticeable in the reading of Chronicles. Indeed, the sequences of those events are not so straightforward, as unexpected images cause interruptions. A new phase of a king’s life is often presented subsequently to his initial reign and following retribution. Special attention needs to be paid to the period between a king’s initial retribution and his burial.

The Chronicler often narrates unanticipated events for the faithful kings after their initial retribution. Some fail after their initial successes. David, who has won victories against his enemies with the help of the Lord (1 Chr 21:1), is incited by Satan to number Israel (21:1–6). This means that he is trying to rely upon the power of the people instead of the power of God. Once the census finishes, David realizes that it was a sin against the Lord (21:8, 26). When his rule has been established and solidified, Rehoboam abandons the law of the Lord (2 Chr 12:1–2). His unfaithfulness is punished by God’s sending of Shishak, king of Egypt (12:2–5, 9–11). Asa relies upon the Lord with all his heart, and by so doing is rewarded with a great deliverance and rest (2 Chr 14–15). However, he fails to be continuously faithful to God, as he relies upon the king of Syria (16:1–6). Asa rejects listening to the word of God’s prophet (16:10) and does not seek the Lord even in his pain (16:12).

Walking in the earlier ways of his ancestor David, Jehoshaphat sees that the Lord establishes the kingdom (2 Chr 17:5). However, he makes a marriage alliance with Ahab and helps the wicked king (18:1–34). What is interesting is that Jehoshaphat makes the same mistake again by joining with Ahaziah the son of Ahab (20:35–36), and this behaviour is rebuked by the prophets Jehu (19:1–2) and Eliezer (20:37).[[357]](#footnote-357) Amaziah, who did what was right in the eyes of the Lord, wins the war against Edom (2 Chr 25:11–12). Being lifted by his boastful heart (25:14–16, 19), however, he worships the god of the men of Seir and wages war against Israel, who defeats him and Judah (25:20–24). Being strong, Uzziah has grown proud to his destruction, resulting in becoming leprous (2 Chr 26:16–20). Although Hezekiah is exalted in the sight of all nations as a reward (2 Chr 32:23), his heart becomes proud (32:25). Lastly, as examined previously, Josiah refuses to listen to the word of Neco from the mouth of God and is killed (2 Chr 35:20–24). Thus, the failure of a rewarded king emerges as another pattern in the royal annals. What is interesting to note is that this kind of failure often results from the pride [גבה, נשא] of their hearts [לב] in strength [חזקה] (Rehoboam, 2 Chr 12:1; Amaziah, 25:19; Uzziah, 26:16; Hezekiah, 32:25). Their failure occurs in consequent status of their heart to their success.

Such reversal also happens in the other way: the repentance/restoration of a punished king. After confessing his sin, David builds an altar to the Lord (1 Chr 21:8, 26). Interestingly, this is followed by the preparation for temple building (1 Chr 22). Rehoboam and his people, who have failed and been punished, humble themselves before the Lord whose deliverance is subsequently promised (2 Chr 12:6–12). In the wrath of God upon him and Judah, Hezekiah humbles himself for the pride of his heart, and the wrath of the Lord is delayed (2 Chr 32:25–26). These three kings, who failed in their successes, are restored as they repent. In particular, for Rehoboam and Hezekiah, whose sins were depicted in relation to the pride of their hearts in strength, their restoration comes as a consequence of God’s response to their humility.

Manasseh is the last case for such restoration of a disgraced king. What is different for him from the three kings above is that he was initially a bad king and so punished. He seems to be depicted as the worst king of Judah in the narrative (2 Chr 33:2–10), and is taken to Babylon by the army of Assyria (2 Chr 33:11). However, in his miserable situation, Manasseh entreats the face of the Lord, humbles himself and prays to the God of his father. God then brings him back to Jerusalem and restores him, which leads him to knowing that the Lord is God (2 Chr 33:12–13).

Except for David, “being humble” (כּנע) appears to be the essential part of the depiction for these kings’ repentance and rehabilitation. Note that they (Rehoboam, Hezekiah, Manasseh) are post-Solomonic kings. In that sense, it is particularly meaningful that their restoration includes the depiction of humbling themselves, for this echoes God’s promise to Solomon.[[358]](#footnote-358) After the dedication of the Temple, God appears to Solomon to give him a promise,

If my people who are called by my name humble themselves, and pray and seek my face and turn from their wicked ways, then I will hear from heaven and will forgive their sin and heal their land. (2 Chr 7:14 ESV, וְיִכָּנְעוּ עַמִּי אֲשֶׁר נִקְרָא־שְׁמִי עֲלֵיהֶם וְיִתְפַּלְלוּ וִיבַקְשׁוּ פָנַי וְיָשֻׁבוּ מִדַּרְכֵיהֶם הָרָעִים וַאֲנִי אֶשְׁמַע מִן־הַשָּׁמַיִם וְאֶסְלַח לְחַטָּאתָם וְאֶרְפָּא אֶת־אַרְצָם)

In this promise, the motif of humbling oneself (כּנע) appears as a key to repentance and rehabilitation. Also, that verb seems to correspond and be juxtaposed by the verb “hear” (שמע). If we regard the conjunction ‘וְ’ before ‘pray’ as ‘Explicative וְ’, meaning “that is”,[[359]](#footnote-359) “pray”, “seek my face” and “turn from their wicked ways” could be regarded as clarifying the implications of “humble themselves”. God’s response in the second sentence can be understood in the same way. The implications of “hear” are clarified by following phrases such as “forgive their sin” and “heal their land”. Thus, the corresponding/juxtaposed structure between God and his people with the motifs of “humbling” and “hear” is presented as follows:[[360]](#footnote-360)

If **my people** who are called by my name **humble themselves**

(וְיִכָּנְעוּ עַמִּי אֲשֶׁר נִקְרָא־שְׁמִי עֲלֵיהֶם),

**that is**, pray (וְיִתְפַּלְלוּ)

and seek my face (וִיבַקְשׁוּ פָנַי)

and turn from their wicked ways (וְיָשֻׁבוּ מִדַּרְכֵיהֶם הָרָעִים),

then **I** will **hear** from heaven

(וַאֲנִי אֶשְׁמַע מִן־הַשָּׁמַיִם)

**that is**, will forgive their sin (וְאֶסְלַח לְחַטָּאתָם)

and heal their land (וְאֶרְפָּא אֶת־אַרְצָם).

His people humble themselves (כּנע) and God hears (שמע). Thus, it is not surprising to see that the motif of humbling occurs repeatedly in the depiction of a king’s repentance.

Then the princes of Israel and the king **humbled themselves (כּנע**) and said, “The Lord is righteous.” When the Lord saw that they **humbled themselves (כּנע)**, the word of the Lord came to Shemaiah: “They have **humbled themselves (כּנע)**. I will not destroy them, but I will grant them some deliverance, and my wrath shall not be poured out on Jerusalem by the hand of Shishak. Nevertheless, they shall be servants to him, that they may know my service and the service of the kingdoms of the countries.” (2 Chr 12:6–8 ESV)

But Hezekiah **humbled himself (כּנע)** for the pride of his heart, both he and the inhabitants of Jerusalem, so that the wrath of the Lord did not come upon them in the days of Hezekiah. (2 Chr 32:26 ESV)

And when he was in distress, he entreated the favour of the Lord his God (חלּה את־פּני יהוה אלהיו) and **humbled himself (כּנע)** greatly before the God of his fathers. He prayed (פּלל) to him, and God was moved by his entreaty and **heard (שׁמע)** his plea and brought him again to Jerusalem into his kingdom. Then Manasseh knew that the Lord was God. (2 Chr 33:12–13 ESV)

A better correspondence between ‘humble oneself’ and ‘hear’ may be found in the words of Huldah the prophet for Josiah.

Because your heart was tender and you **humbled yourself (כּנע)** before God when you heard his words against this place and its inhabitants, and **you have humbled yourself (כּנע)** before me and have torn your clothes and wept before me, **I also have heard (שׁמע) you**, declares the LORD. (2 Ch 34:27 ESV)

Moreover, the Chronicler’s understanding of ‘humble oneself’(כּנע) draws our attention, for his choice of the Hebrew verb כּנע is distinctive in the Hebrew Bible. The verb occurs 36 times in the Hebrew Bible and appears 16 times in 1-2 Chronicles. In other instances, it is mostly translated as ‘subdue’ or ‘being subdued’ in most English bibles (e.g. Jdg 3:30; 4:23; 8:28; 11:33; 1 Sa 7:13; 2 Sa 8:1; Neh 9:24; Job 40:12; Psa 81:15; 106:42; 107:12; Isa 25:5).[[361]](#footnote-361) This means that the Hebrew verb has a coercive nuance. Very few cases could be translated into ‘humble’, indicating the act of repentance (Lev 26:41; 1 Kgs 21:29; 2 Kgs 22:19):

…so that I walked contrary to them and brought them into the land of their enemies-- if then their uncircumcised heart is **humbled** (כּנע) and they make amends for their iniquity, then I will remember my covenant with Jacob, and I will remember my covenant with Isaac and my covenant with Abraham, and I will remember the land. (Lev 26:41–42 ESV)

Have you seen how Ahab has humbled himself before me? Because he has **humbled himself** (כּנע) before me, I will not bring the disaster in his days; but in his son's days I will bring the disaster upon his house. (1 Kgs 21:29 ESV)

…because your heart was penitent, and you **humbled yourself** (כּנע) before the LORD, when you heard how I spoke against this place and against its inhabitants, that they should become a desolation and a curse, and you have torn your clothes and wept before me, I also have heard you, declares the LORD. (2 Kgs 22:19 ESV)

In Chronicles, on the contrary, the verb is more predominantly used to indicate the act of repentance (‘humble’, 2 Chr 7:14; 12:6, 7, 12; 28:19; 30:11; 32:26; 33:12, 19, 23; 34:27; 36:12) than of military coercion (‘subdue’, 1 Chr 17:10; 18:1; 20:4; 2 Chr 13:18). That is, this use of the Hebrew verb (כּנע) may identify his understanding of repentance or ‘humbling oneself’ before God. In fact, in other books of the Hebrew Bible, another Hebrew verb ‘ענה’ is more commonly used for the theme of ‘humble’,[[362]](#footnote-362) which is often related to “low socio-economic stature, with individuals or groups who are in affliction, poverty, and suffering.”[[363]](#footnote-363) Hence, the motif comes to have a peculiar implication in Chronicles. The act of humbling oneself or repentance is almost the same as the status of being subdued, which is helplessly laid in the hands of the conqueror. When a king humbles himself before God, it means that he admits that his power, knowledge, property or even life is laid in God’s hands.[[364]](#footnote-364) What is worth noticing is that this ‘humble’ trait of repenting kings seems to be connected to the Levitical covenant (Lev 26:41), as seen above. God will remember his covenant with the patriarchs of Israelites, when his people’s uncircumcised heart is humbled (כּנע); that is, when one’s pride is subdued by God.

In summary, we can notice that these reversal images, the failure of a rewarded king and the restoration of a punished king, emerge together as another meaningful pattern in the depiction of the royal annals in Chronicles. In the pattern, the pride [גבה, נשא] of heart [לב] in strength [חזקה] and humbling oneself (כּנע) often appear to illustrate such transitions. Also, the usages of ‘humble oneself’ illustrate that God hears anyone who humbles himself/herself before him; that is, who finds oneself subdued by God and thereby totally dependent upon the Lord’s sovereignty. In this sense, the pride of the heart could mean rebellion against God.

This reversal pattern explains the interruption of unexpected death in the consistent relation among a king’s initial reign, following retribution and burial. While positive reign and reward is followed by the positive depiction of death and burial in many circumstances, some cases show that the negative depiction of death interrupts the positive sequence of initial reign, reward and burial. These include Asa, Amaziah, Uzziah and Josiah. This also happens in another way: Manasseh’s is a case where the negative sequence of a king’s reign, punishment and burial is interrupted by the positive depiction of his death. The depiction of death corresponds to a king’s final attitude to God, while the depiction of burial follows his initial attitude and retribution. When there is a reversal image, the depiction of death responds to it. It is very interesting that there are differences between the depiction of death and of burial. This could prove that the Chronicler’s reversal pattern is highly intentional. In the principle of retribution, burial should be depicted in accordance with the mood of death. As such, it seems that the Chronicler constructed the narrative with the coherent grammatical patterns by which his communicative intention would be conveyed.

One may raise a question of whether the reversal pattern can be regarded as a characteristic of Chronicles. Although it would seem obvious that the Chronicler includes these reversal images as unique material to the royal annals, one might argue that a reversal of an image itself can be found in other biblical narratives as well. For instance, the faithful and successful image of David in 1 Sam 16–2 Sam 10 is subverted by his adultery and murdering (2 Sam 11). The corruption of Solomon (1 Kgs 11), who has been pious and wise (1 Kgs 1–10), may surprise the audience. Therefore, we need to respond to the question about the distinctiveness of the Chronicler’s reversal pattern.

Firstly, this may be answered in a comparison with Samuel-Kings, which also presents the account of Israelite history. The Deuteronomistic tradition mostly presents a consistent identity of a king.[[365]](#footnote-365) Good kings usually remain faithful to death, while bad kings remain wicked. The audience is unlikely to hesitate to say which kings are pious or which are wicked. Contrasting this, the reversal pattern of Chronicles presents the change of identity in the depiction of one king. The audience is surprised at encountering the subverted image of pious or wicked kings.

Next, although there are some reversal images in the same king’s annals such as David’s adultery (2 Sam 11), Solomon’s corruption (1 Kgs 11) and Ahab’s repentance (1 Kgs 21:27), they do not really affect the overall impression of the narrative. As those reversals hardly appear in the narrative, the Deuteronomist’s audience is more likely to be concerned with the distinction between pious and wicked kings than about those instances.[[366]](#footnote-366) That is, this is the matter of predominance. What needs to be answered, thus, is the effect of this reversal pattern in the reading of Chronicles.

* 1. Gilles Deleuze’s Intolerable Image

Gilles Deleuze (1925-1995) was a French philosopher who showed a great interest in film, writing a two-volume account of cinema.[[367]](#footnote-367) Deleuze’s approach to cinema has been examined or performed by many film theorists and filmmakers,[[368]](#footnote-368) as he offers a very specific methodology that challenges us to contemplate what a film does and how it does it. Robert Stam, in *Film Theory: An Introduction*, has given a distinct section for Deleuze, while various film scholars are grouped based on their specific approaches. “Deleuze’s influence is now becoming more visible within film theory,”[[369]](#footnote-369) though his work on cinema might not work with classical film theories.

According to Dyrk Ashton,[[370]](#footnote-370) Deleuze’s work on cinema “has been troubled” in its relationship with film studies since first being published.[[371]](#footnote-371) Ashton explains that most of the issues have to do with “the incredibly broad scope of the cinema books.”[[372]](#footnote-372) Deleuze’s work deals with so many antecedent film theorists that his originality has been questioned. Moreover, D. N. Rodowick points out another crucial reason for the difficulty, stating “with each new book, Deleuze writes as if his reader were familiar with everything he has published before.”[[373]](#footnote-373)

However, the most striking reason for this trouble would be that his film theory discusses what is radically different from other film theories. His theory “is not about the cinema but about the concept[s] that the cinema itself triggers.”[[374]](#footnote-374) It seems that Deleuze overshadows the question “what is cinema?” by his concern for “what is the thought cinema develops?” or “what is life in the world?” Rodowick asserts “Deleuze’s larger objective is not to produce another theory of cinema, but to understand how aesthetic, philosophical, and scientific modes of understanding converge in producing cultural strategies for imagining and imaging the world.”[[375]](#footnote-375) Thus, one may argue that his account of the cinema is closer to ontology.

Deleuze carefully discusses the studies of Charles Sanders Pierce in his cinema books. While he clearly rejects “reductionist, code-seeking Saussure-based film semiology,”[[376]](#footnote-376) Deleuze proposes pragmatics of a trans-semiotics, “a method that Deleuze continues to investigate in the cinema books in terms of its ‘generative’ and ‘transformational’ application.”[[377]](#footnote-377) Colman observes well,

The transsemiotic method that Deleuzian film philosophy brings is the ability to undertake a differentiating expressive model, enabling discussion that performs not only a critique of the conditions of expression, but, as feminist critique has also arrived at (following a not dissimilar pathway), the possibility of cracking apart regimes of control that suppress expression (cf. Deleuze and Guattari 1987: 140; Braidotti 1994; Mohanty 2003) . . . Deleuze is careful not to be prescriptive about the types of realities, or the ‘cognition’ of the different worlds that screen-based experience creates. Instead, he comes to describe how certain types or genres of films tend to create, reconfigure and occupy certain categories of meaning through the type of cinematic sign they imply. Signs can signal or switch, envelop or open different forms of screen ontology . . . so can a Deleuzian transsemiotics qualify practices of cognitive semiotic film theory and film philosophy.[[378]](#footnote-378)

In the following sections, I would like to discuss some key concepts or arguments of Deleuze’s film theory. This is not an easy task, because, as previously mentioned, the understanding of his cinema theory requires us to have the broad comprehension of other antecedent filmic or philosophical theories to him, as well as his own philosophical work. However, focusing on the potentiality of its contribution to the understanding of effects of the reversal pattern in the reading of 1-2 Chronicles, I will attempt to make a brief introduction to Deleuze’s film theory.

* + 1. Gilles Deleuze’s image and Cinema

Deleuze’s cinema books offer “an aesthetic and historical account of the cinema based on an unfamiliar and intrigued ontology - an ontology of images.”[[379]](#footnote-379) According to him, all things - objects, actions, qualities and processes - are images, unlike images in semiotics or aesthetics. “Being - being itself, without further qualification - is conceived as imagehood; all being is ‘image-being’ and/or ‘being-image.’”[[380]](#footnote-380) In other words, the image of a thing is inseparable from the thing itself. Film generates various images and is itself one such image. This is the most basic claim regarding Deleuze’s cinema theory that we need to know.

Everything moves or changes incessantly, and such movement is natural. As such, every image is image in motion or moving image, and the universe is made up of moving images. In this sense, the most basic image is the movement-image (moving-image),[[381]](#footnote-381) and all nouns become verbs: for instance, a yellow thing as a ‘yellowing’ or a fruit as a ‘fruiting’. Anything in the world is imaging movement. Moreover, movement-image exists by virtue of relating to or in a given milieu. That is, the entire universe is interconnected, an image as part of the world is a reflection-refraction of all the rest and all images act and react upon each other.[[382]](#footnote-382) Schwab properly observes,

The relations to which movement-images give rise seem to be further determined as ‘effectuating’ relations . . . On the one hand, an image is effectuated by factors originating from what is, will be, or counts in this respect as its environment; the image receives or is those effects-a reaction. On the other hand, the image is itself the origin or originator of effects.[[383]](#footnote-383)

An image reflects each aspect of the world. Any entity is a differentiation of the movement of the universe. That is, movement-image itself is imaging of movement. If an image shows the relational aspect of the world, one may call it relation-image. According to the way of differentiating or emphasizing aspects of the moving universe, we can distinguish different types of images. Deleuze specifically finds three dominant images: perception-images, action-images and affection-images. Perception-images are about perspective on the moving universe.[[384]](#footnote-384) Affection-images are images of entities in the process of being altered by qualities.[[385]](#footnote-385) Action-images regard shifts in the balance between bodies, forces and their environments.[[386]](#footnote-386)

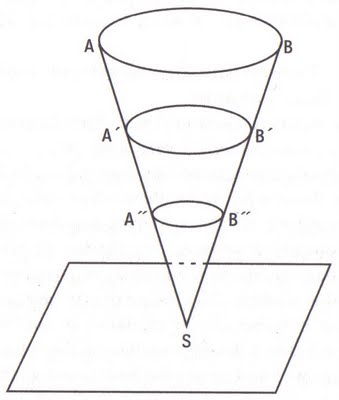
Any time the universe is perceived as an image, according to Deleuze, we are doing cinema. The universe is nothing but a crystal of images, reflecting and refracting each other, and imaging is a foregrounding, or framing, of some parts of the universe over others. Just as one would move a camera to present an aspect of the world to the spectators, when we grab a handful of Earth from the ground, we are doing cinema, imaging the whole universe in one part. Each day of our life is a film that is framing and connecting aspects of the universe.

In this sense, Deleuze believes that the images presented or organized in film relate us to the images perceived or framed to our consciousness in our everyday activities. Analogies between the ways in which human brain work and the ways in which the complex of cinema screens in the world are like a giant brain, each screen like a neuron, helping cinema view itself in its world-thinking. For Deleuze, the world is infinitely divisible, which is why we must constantly relearn via cinema, in all its forms, to believe the world, in its potential to be radically and infinitely new. Thus, cinema is the practice of world dividing and redividing. Cinema on screen can help us see new ways to view our world, showing us a potentially new way to live.

* + 1. Time and Time-image
       1. Bergson’s Time

Throughout his volumes on cinema, Deleuze initially and heavily relies on the philosophy of Bergson.[[387]](#footnote-387) He specifically pays attention to Bergson’s understanding of time. Clock time, according to him, is a way of spatializing time and, as such, is not really time. When we think of the time captured by clocks, we think of each moment as a self-contained entity, complete unto itself, separate from the others. Deleuze argues that such an image is a highly misleading image of time. Lived time endures and flows. Also, in our common sense, the form of time is a fixed line and determinate.

For Bergson and Deleuze, time is not chronological, linear or measurable.[[388]](#footnote-388) It does not flow from the past, through the present, to the future. Time moves, but its motion is simply change. “It changes constantly and even unpredictably. Time itself is change. For Bergson, time exists as coinciding virtual past, actual present, and possible future, all at once, and all the time, while it changes, all the time, at every immeasurably tiny present moment.”[[389]](#footnote-389) The past and the future penetrate into the present in the form of memory and desire.

Bergson provides a famous schema to represent the conception of originary time: the inverted cone.[[390]](#footnote-390) In the picture, S is our actual perception in the present, and the cone is our past, which is a virtual dimension. The present is the most contracted degree of the past. In this sense, actual-present and virtual-past are indiscernible. Our present coexists with our own past as a whole. The present is always doubled with the memory of the present. It is important to note that the virtual is not merely the past and memory, but also the future and fantasy. We recognize something in front of us, using memory and desire that impel us to action. That is, the past is activated with the future dipping into it.

Past and present reflect each other in every moment and in every image. As the past is tied up in the form of memory with the present, we can leap to different sheets or circuits or parts of memory (S ⬄ A-B, S ⬄ A’-B’, and S ⬄ A”-B”), and even between past moments (A-B ⬄ A’-B’).[[391]](#footnote-391) They simultaneously and continuously act and react upon each other by rotation and translation in the present perception. Bergson, thus, develops his own notions of memory and the virtual past. The past “is conserved not in the material brain but in itself, and all past moments coexist in a virtual dimension. This virtual past is a giant memory, which extends from the infinitesimal point of the present into an expanding, unbounded past.”[[392]](#footnote-392) In this sense, the virtual past infused into the actual present is what produces freedom from being enslaved to the moment. The virtual is associated with difference, whereas the actual with that which repeats and stays the same. Thus, a following formula is possible: the virtual = past (future) = freedom = the new/creation = difference; the actual = the present = necessity = the same = repetition.

It is worth noting that the large end-face of the inverted cone is infinitely growing larger up to the memory of the whole universe beyond the limitation of our psychological memory. In other words, the thought of time may lead us to the questions of our belief or faith in the universe. This open-ended system of time or universe is what Deleuze means by ‘the Whole’. Therefore, the Whole, in which all images are linked together, “escapes the determination of any fixed set.”[[393]](#footnote-393) It is always open and becoming. “As more things enter it, or as it comes into contact with other systems, then there are an infinite number of possible outcomes.”[[394]](#footnote-394)

Duration [*durée*] is another crucial concept in understanding the concept of the open and expanding Whole that Deleuze claims. Duration is “time considered in the process of transforming” and “a temporality of indivisible becoming that we each experience, uniquely, as it passes,”[[395]](#footnote-395) or “human experience of change as derived from the concept of the originary form of time.”[[396]](#footnote-396) What Deleuze calls the Whole can be experienced as this changing state, “such that movement expresses ‘the change in duration or in the Whole’.”[[397]](#footnote-397) Kovacs summarizes, “Bergson’s sense of the Whole has the following four major attributes: it is a system of reference for all change; it is a mental category; it is open-ended; it is ceaselessly becoming.”[[398]](#footnote-398)

* + - 1. Time-image

Deleuze pays attention to non-mainstream cinema, having begun in the 1940s after WWII, which explores direct-images of time. Deleuze asserts the emergence of this new stream in film, which he called modern cinema, as a ‘crisis’ of ‘action-image’.[[399]](#footnote-399) In classical cinema, action-images are central to cinema. Frames are usually organised or constructed so as to be comprehensible according to sensory-motor schemas. In other words, the meaning or implication of any framed image is easily determined by the link between perception and action in the diegesis of the narrative. These are more focused on the causal connections between shots. The connection follows either *large form* (i.e. situation, and action, then a modified situation) or *small form* (action, a situation, then a modified action).[[400]](#footnote-400) That is, such films show the link of images according to sensory-motor schemas. Ronald Bogue describes the sensory-motor schema as follows:

Our pragmatic world is structured by our needs, desires, purposes, and projects, and the practical application of our perceptions and actions to meet those ends depends on a coordinated interconnection of our sensory and motor faculties. Hence, a ‘sensory-motor schema’ shapes our common sense world.[[401]](#footnote-401)

However, modern cinema, according to Deleuze, emphasizes a new cinematography determined by non sensory-motor schemas, fragmentation and the production of the intolerable. The constructs of logical space produced through sensory-motor schemas and continuity editing that characterized classical cinema are often broken in this new cinematographic image. Images in modern cinema are divorced from the organic conventions of classical cinema, and the unities of situation and action can no longer be maintained.[[402]](#footnote-402) Film depicts dreams, fantasies and memories in abrupt fashion, often not indicating to us whether we are in dream or fantasy until much later in the film, suspending our ability to tell what is actual or virtual. We often see the camera linger on scenes of destruction that serve as the setting for many of these films. It is as if the camera is attempting to process these images but cannot, so it lingers, and registers the trauma of the image in its pure form, the difference of the image from our ability to integrate it into our world.

We run in fact into a principle of indeterminability, of indiscernibility: we no longer know what is imaginary or real, physical or mental, in the situation, not because they are confused, but because we do not have to know and there is no longer even a place from which to ask. It is as if the real and the imaginary were running after each other, as if each was being reflected in the other, around a point of indiscernibility. [[403]](#footnote-403)

Deleuze disagrees with the view of pragmatists who may privilege the sensory-motor schema to be the fundamental schema of the world. He believes that modern cinema develops a mode of perception or an image that does not belong to sensory-motor schema. The meanings of the montaged shots do not seem to be controlled by the rhythm and the duration of the intercut shots in the spectator’s view.

A cliché is a sensory-motor image of the thing. As Bergson says, we do not perceive the thing or the image in its entirety, we always perceive less of it, we perceive only what we are interested in perceiving, or rather what it is in our interest to perceive, by virtue of our economic interests, ideological beliefs and psychological demands. We therefore normally perceive only clichés. But, if our sensory-motor schemata jam or break, then a different type of image can appear: a pure optical-sound image, the whole image without metaphor, brings out the thing in itself, literally, in its excess of horror or beauty, in its radical or unjustifiable character, because it no longer has to be ‘justified’, for better or worse … … On the one hand, the image constantly sinks to the state of cliché: because it is introduced into sensory-motor linkages, because it itself organizes or induces these linkages, because we never perceive everything that is in the image, … … On the other hand, at the same time, the image constantly attempts to break through the cliché, to get out of the cliché.[[404]](#footnote-404)

Andras Balint Kovacs comments,

The aim of neorealism is not the transaction of certain events, but the realization of the visual and acoustic space surrounding events . . . If time and space are split off from the logic of events, an abstract space-time dimension is created . . . The question of the classical cinema’s narrative is this: how can an individual’s action restore a corrupted situation? By contrast, modern cinema, and the modern novel for that matter, step back from this question. Their interest is not “how a gap can be filled in,” but “how a gap can be detected and recognized,” or even “whether any global situations exist relative to which a gap has a sense.” [[405]](#footnote-405)

That is, images in modern cinema emerge as a kind of mental image, [[406]](#footnote-406) and so Deleuze “senses the appearance in modernism of a new way of thinking, a new way of looking at the world.”[[407]](#footnote-407)

Moreover, such thinking is inseparable from time. Time in those images is not subordinated to but freed from movement. Deleuze calls them *time-images* and describes them as “not limited to disturbing sensorimotor links; on the contrary, they are capable of creating other links with different forces, forces of time and of thought, that open images to other dimensions beyond movement.”[[408]](#footnote-408) Time-images, for Deleuze, are images that are infused with time. They indicate a new kind of image emerging when the rational or causal link between images is loose or broken. The viewer encounters signs (time-images) that cannot be defined or understood through his/her intellectual and rational judgment. The narrative is broken, the images are irrationally linked and the transfer of the space is separated from causality or sensory-motor schema. In fact, time-image is an image that is different from and virtual to itself, infused with past/future.

Such a distinct split between movement images of films and time-image films, or even movement-images and time-images, is not always established.[[409]](#footnote-409) Rodowick articulates “comparatively speaking, there are few ‘pure’ examples of films where direct images of time [time-images] predominate.”[[410]](#footnote-410) In other words, they can be very slightly different from each other, and the transformation between them can happen subtly in the same film. Thus, movement-image films and time-image films are not exactly the same as movement-images and time-images. Each film could have both images: the point is the predominance. Ashton describes:

More precisely, it is that movement-image films predominantly “exhibit” movement-images; are regulated by the characteristics of movement-images, or exhibit formal strategies consistent with the “appearance” of movement-images. Conversely, time-image films “exhibit” time-images; are regulated by the characteristics of time-images, or exhibit formal strategies consistent with the “appearance” of time-images.[[411]](#footnote-411)

* + 1. Crystalline Montage Strategy and the Power of False

Deleuze is deeply interested in narrative. His interest is not in defining what narrative is or its elements, but in the interaction of cinematic images and human consciousness.[[412]](#footnote-412) In Deleuzes theoretical approach, “The cinema is always narrative, and more and more narrative, but it is dysnarrative [i.e., it creates a rift between narration and practical reality] in so far as narration is affected by repetitions, permutations and transformations which are explicable in detail by the new structure.”[[413]](#footnote-413)

Here montage, as one of the formal strategies of images in films, comes to be important. It exhibits continuity, linearity, cause and effect, and closure. Just like other narrative film theorists examined in Chapter 3, Deleuze also considers montages to be highly cinematic. Colman observes,

What Deleuze is stressing is against analytic cinematic theory which takes analysis of the moving image to its shot by shot analysis, removing the movement of the living image, and often applying a critical methodology that is better suited to a (still) photographic image . . . the type of articulation of movement-images is the fundamental act of the cinematographic - which marks its difference from the photographic still, for example, and that which enables the formation of all kinds of distinctive types of films and movement images. [[414]](#footnote-414)

For Deleuze, however, montage in films is more than a formal strategy. What is of prime interest for Deleuze is not only what the relationships of images are and how these relationships are formed, but also what is between images, what happens there and how it happens. In other words, a syntagmatic connotation of film is his main concern. Ashton observes,

For Deleuze, how images are presented or organized in film relate directly to how “images” of the world “appear” according to modes of existence. In our everyday activities, the “moving images” of the world “appear” and are “normally” and habitually “perceived” as “movement-images” to human consciousness, “formed” or “framed” via attention, intention, selection, and the sensory-motor schema.[[415]](#footnote-415)

Colman, thus, describes that Deleuze “radically alters and extends how we can approach the techniques of montage.”[[416]](#footnote-416) Deleuze sees that montage places “the cinematographic image into a relationship with the Whole; that is, with time conceived as the Open.”[[417]](#footnote-417) As seen above, the Whole goes beyond the narrative itself and is related to the existence of time[[418]](#footnote-418) or the ontology of the universe. In that sense, various forms of montage draw up variations of movements of life in the Whole.[[419]](#footnote-419)

When the formal strategies of movement-images are regulated by sensory-motor schema, Deleuze refers to this as “truthful” and “logical” narration. However, with the “appearance” of time images, he refers to this as “falsifying narration.”[[420]](#footnote-420) Deleuze uses the term “organic regime” for the regime of movement-images, while he uses “crystalline regime” for the regime of time-images.[[421]](#footnote-421)

Regarding the inverted cone above, the crystalline regime is defined as the smallest (the most contracted) circuit, which is inseparable and indiscernible from our actual present perception (S). That is, the crystalline regime is time-image that we directly encounter. The indiscernible reflection between the actual-present and the virtual-past continuously occurs. In terms of films, we encounter crystalline-images when the rational or causal links between images are loose, broken, irrationally linked or not regulated by causality or sensory-motor schema. As the narrative is too loose for us to be immersed in the flow of the plot, we come to see the image itself, and not the situation. As “the links between characters and between events are weakened, governed by no other necessity than change encounters,”[[422]](#footnote-422) the depiction or movement itself comes to have importance rather than the plot or the characters.

Crystalline montage strategies often formulate two heterogeneous images that continually reflect and exchange each other. Contrasting images replace and transform prior depictions, and they are denied by the following images, without the links of sensory-motor schema. As a result, images are doubled with other images in the past, as if they coexist simultaneously in the present. Mirror-image is another type of crystalline montage. In these images, two characters that are similar to or resemble each other are often referred to as mirror-doubles, particularly in psychoanalytic film criticism. Mirroring in film disrupts the otherwise linear flow of time, creating temporal short-circuits. Films in which parts mirror each other are full of short-circuits. Films full of mimicry and doubling might not have overt time-travel in them, but they produce odd temporal short-circuits nevertheless.

Those crystal-images or crystalline montage are the way in which Deleuze is able to emphasize the aspect of the virtual that is truly that of difference, beyond any human notion of time. When we see crystal image in films, we very often will not know, on first viewing, what exactly an image means. One thing we learn from watching crystal-images is to suspend our judgment of images, because we never know which aspect of an image will be selected for radical reworking later in the film. The spectator cannot judge how characters should be identified or how events should be justified. Assumptions are often refused, as the distinction between true and false become opaque and contingent. In the crystalline regime, therefore, images lead the spectator beyond the casual links of the *fabula* towards certain mental aspects, such as the message of the narrative as a whole or transcendental existence of the universe. One may come to rethink his belief or her faith in the world. In other words, “by means of cinema, time becomes thinkable and liveable, but in the process it acquires unexpected allies: belief, immanent conversion of faith, and (nondogmatic) images of thought.”[[423]](#footnote-423)

The crystalline montage emerges as a ‘falsifying narration’ that calls the authority or truth into question.[[424]](#footnote-424) Deleuze argues, “falsifying narration, by contrast, frees itself from this system; it shatters the system of judgment because the power of the false (not error or doubt) affects the investigator and the witness as much as the person presumed guilty.”[[425]](#footnote-425) It may be necessary to note that falsifying narration does not mean lying narration. Unlike classical narration, which asserts logic and identity, falsifying narration works through fragmentation and non-identity in order to create new and different forms of reality.[[426]](#footnote-426)

When a falsifying narration is made one may ask, “what am I really seeing? I know that I am seeing, but what could it mean?” For Deleuze, such a narration that can be read should be read, or demands to be read. The production of new film-meanings, a new way of looking at the world through the power of the false, is Deleuze’s eventual goal. In other words, the power of the false is what could be regarded as Deleuze’s ultimate vision for cinema.

In this sense, it can be said that Deleuze’s cinema theory is political. He seeks to free cinema from the sensory-motor schema of human action, and even from the time-images that present human types of thought. What he wants is a post-human cinema. Deleuze wants to unleash the powers of the world in order to produce, as he calls it, a language for a people yet to come. The goal is collective becoming, which gives rise to new ways of looking at the world, new meanings, new actions, new ways to produce meanings and new ways of living. Film can act as a new language to articulate new desires or new worlds, and it can do so for a collective audience, beyond those depicted in the original film.

In summary, Deleuze shows us how closely cinema and our everyday lives or inner experience are linked, as well as how cinema can exceed the limitations of our current forms of perception, affection, action, memory, dream, fantasy, thought and meaning. Cinema can act as a radical tool for going beyond our current limitations. Cinema can act as a radically powerful prosthetic device for imagining new worlds. Specifically, “the time-image which Deleuze releases from modern cinema gives him a new line of approach to a number of important problems of modern thought: the undecidability of truth and falsity, the relation of inside and outside, the nature of ‘the people’, the relation between brain and body.”[[427]](#footnote-427) Therefore, his approach could be summarized as becoming-cinema of philosophy, and becoming-philosophy of cinema.

* 1. Deleuzian Reading of the Reversal Pattern
     1. Trope

As previously discussed, the Chronicler’s reversal pattern should not merely be understood under the conventional view of retribution principle, nor should it be approached in a focus on either side or particular cases. In fact, the reversal pattern as a whole tends to create, reconfigure and occupy an unexpected meaning to the audience’s perception, for what strikingly intrigues the audience seems to be the purpose of such a repetition of reversal images, not the immediate or physical causality in the flow of plot. Accordingly, we need to consider how such reversed images may have affected the Chronicler’s audience in their perception of the narrative. The goal is not to discuss “how a gap can be filled,” but “how a gap can be detected and recognized,” or even “whether any global situations exist relative to which a gap has a sense,” when the audience encountered the reversal pattern. In other words, the effects of the reversal pattern will not be merely prescribed in a structural framework of semiotics, but described in a transformational generative framework of cognitive semiotics [transsemiotics].

Encountering the reversal pattern, the Chronicler’s audience probably noticed two heterogeneous images in the depiction of a king. At first, kings are rewarded or punished according to the principle of retribution. However, what follows is that the rewarded kings fail before long, and the punished kings are unexpectedly restored. These turning points cancel the previous images of the kings. Just like the cry of Qoheleth (“How is it that the wise man dies as well as the fool!” Eccl 2:16), one sees the foolish deaths of the pious kings Asa and Josiah. Jehoshaphat, who experienced the amazing result of seeking the Lord (2 Chr 17), hastens to make an alliance with the evil kings of Israel (twice). Manasseh, however, surprisingly repents in his distress and is restored to faithfulness to God for the rest of his life. These images may not have been what the audience expected to see, for such reversals of kings were very different from the picture of the Deuteronomistic tradition with which the audience may have been familiar.

As the king’s achievement or failure is often reversed throughout the narrative, the audience possibly noticed that such reversal was prudently formulated to emerge as a pattern. Accordingly, reading through the narrative, what they would learn was plausibly to suspend their judgment of images. They did not know how an image of a king would be subverted by a subsequent image and how those reversal images together would be used for radical reworking later in the narrative. The audience would come to have an expectation of a certain trajectory in reading. Bellour says that macro-repetition structures and reveals “a trajectory at once progressive and circular.”[[428]](#footnote-428)

Now the audience would expect what would come subsequently: encountering a scene where a faithful king is rewarded, they would question if this success would be subverted to his failure soon. For instance, when the audience listened that Uzziah had been successful and Hezekiah had been exalted among the nations, the audience may have questioned or even anticipated that such successes would be reversed to their failures shortly. Likewise, experiencing the repentance and rehabilitation of a punished king, it is plausible that the audience could come to question whether the Chronicler would apply such a pattern even to Ahaz or Manasseh, who was known as the worst possible king of Judah.

In fact, this pattern may change the connotation of an image. In the principle of retribution, obedience implies blessings (reward), while disobedience brings curse (punishment). However, the frequent occurrences of reversal images throughout the narrative are likely to generate an impression that the evaluation of a king can be reversed at any moment, rather than invoking any principle of immediate retribution. By the reversal pattern, accordingly, obedience and reward may come to imply the potential of failure, while disobedience and punishment may come to connote the potential of repentance or restoration.

This might be explained by a terminology in film semiotics: *trope*. A *trope*, which means a “turn of phrase” or a “change of sense” in literary theory, is a connecting element between denotation and connotation in film. This is “a logical twist that gives the elements of a sign - the signifier and the signified - a new relationship to each other.”[[429]](#footnote-429) For example, when the meaning of a rose as a sign is not denotative but connotative or having another connotative meaning, a “turning” is made so that the sign is released to new meanings. The reversal pattern makes a trope here. The connotative meaning of a king’s obedience/faithfulness was blessings, but now could contain the potential of failure. That is, the actual present image comes to be infused with the virtual/possible image, as if they coexist. The images do not merely come in simple repetition of the retribution principle, but in differences.

Related to this view, one instance may need to be examined further. 2 Chronicles 36:21 makes a connection to Leviticus 26.

…to fulfill the word of the LORD by the mouth of Jeremiah, until **the land had enjoyed its Sabbaths [רָצְתָה הָאָרֶץ אֶת־שַׁבְּתוֹתֶיהָ]**. All the days that it lay desolate it kept Sabbath, to fulfill seventy years. (2 Chr 36:21 ESV)

Then **the land shall enjoy its Sabbaths [תִּרְצֶה הָאָרֶץ אֶת־שַׁבְּתֹתֶיהָ]** as long as it lies desolate, while you are in your enemies’ land; then the land shall rest, and enjoy its Sabbaths [תִּשְׁבַּת הָאָרֶץ וְהִרְצָת אֶת־שַׁבְּתֹתֶיהָ]. As long as it lies desolate it shall have rest, the rest that it did not have on your Sabbaths when you were dwelling in it. (Lev 26:34-35 ESV)

But **the land shall be abandoned by them and enjoy its Sabbaths [תִרֶץ אֶת־שַׁבְּתֹתֶיהָ]** while it lies desolate without them, and they shall make amends for their iniquity, because they spurned my rules and their soul abhorred my statutes. (Lev 26:43 ESV)

This is very interesting. The exile was obviously the period of punishment. However, the Chronicler’s view seems to be different, as he adopts the positive view of Leviticus (26:34,43) on the implication of the exile. In his consideration, though the promised land was abandoned in punishment, the land also enjoyed its rest (שׁבּת), which implied the potential of a new beginning. This view seems to be very coherent to the positive connotation of a king’s failure in the reversal pattern.

* + 1. Indeterminability and Indiscernibility

Such a change of sense shown above may have come to provoke the audience to question the identity of a king. Without the reversal images, a king’s initial reign, retribution and burial mostly appear to be consistent. That is, a good king would remain to be so until his death and burial, and vice versa. A contrast would be easily made between two sorts of kings, as a king’s whole life is consistently good or bad. However, the reversal images may create two heterogeneous images in the same king’s identity, presenting the audience with images that confusingly liken faithful kings to unfaithful kings, and vice versa. For instance, the audience sees the image of Asa in that of Jehoshaphat, Rehoboam in that of Amaziah/Uzziah/Hezekiah, and Manasseh in that of Rehoboam/Hezekiah.

Such mirroring images could disrupt the linear flow of time, for the audience may have been forced to think of the meaning or implications of those images. What are these images? Why does the Chronicler repeat such images? The audience may have experienced confusion in forming the identity of kings who undergo such a reversal. Is Asa, whose initial reign was good but soon abandoned God and refused seeking the Lord in his pain to death, a good king or bad king? What does Manasseh’s repentance and restoration imply about him as a good or bad king? How should these kings be remembered?

There is no proper justification of such failure or repentance.[[430]](#footnote-430) Josiah suddenly fails to listen to the word of the Lord (2 Chr 35:22) and Hezekiah unexpectedly becomes ungrateful and adopts a proud attitude (2 Chr 32:25). Jehoshaphat repeats his move twice between faithfulness and unfaithfulness (2 Chr 17:1–20:37). For Jehoshaphat, it seems that his second failure (2 Chr 20:35–37) should be considered to have actually happened sometime before. Seeing the narrator’s closing comments on the reign of Jehoshaphat in 2 Chr 20:31–34 (cf. 21:1), we can assume that the Chronicler intentionally placed this episode at the present position so as to create a peculiar effect; that is, to show his failure after the depiction of his success.

Manasseh surprisingly humbles his mind and seeks the Lord in the time of distress (2 Chr 33:12–13), while Ahaz “became yet more faithless to the Lord” in his distress (2 Chr 28:22). Repentance does not come as an automatic response to the distress resulting from a divine punishment. It is also interesting to note that Ahaz appears to have a good death, despite his wicked life. He is depicted to “sleep with his fathers”, though people “do not bring him into the tombs of the kings of Israel” (2 Chr 28:27). As those reversal images happen arbitrarily and unpredictably throughout the narrative, it means not only that a king’s attitude can be reversed at any time, but also that any king can be good or bad. The judgment between a good king and a bad king becomes opaque and contingent. Perhaps, this is the Chronicler’s unique use of typology? Hahn offers:

Typology … is not used to point to one incident or institution as the fulfillment of its shadowlike predecessor; rather, it serves as a cross-reference from one incident to another, inviting the audience to draw parallels and conclusions that go beyond the immediate statement of the text (1991: 21).[[431]](#footnote-431)

It is interesting to note that this is contrasted with the conventional view of the retribution theory, which predominates the Deuteronomist tradition. Retribution theory implies that we can always judge what is right or wrong before God. That is why we expect a certain consequence of our behaviours. However, the Chronicler’s reversal pattern shakes our system of judgment, for anyone can be reversed throughout his/her life. The textual evidences pointed out by Ben Zvi, which are incomprehensible and inconsistent with the principle of immediate and individual retribution and give an impression that God’s ways are inscrutable to human comprehension, could also be assimilated to this effect of the reversal pattern. Unlike our belief in retributive truth, God works beyond our comprehensibility or accessibility.

One reversal example that assimilates such incomprehension would be the story of Amaziah (2 Chr 25). The king who “did what was right in the eyes of the Lord” (2 Chr 25:2) shows his obedience to God by not putting the children of his father’s assassins to death “according to what is written in the Law, in the Book of Moses,” (25:4) and by disbanding the hired Israelite army, again according to the words of God through a prophet (25:6–10). Accordingly, he is rewarded with victory against Edomites (25:11–12). At the same time, however, the people of Judah suffered through the Israelite army whom Amaziah sent back according to God’s commandment (25:13). Such a raid by the army is embarrassing, for it happens as the consequence of Amaziah’s faithful obedience to God. This might explain his subsequent reversal, whereby Amaziah brought in the gods of the Edomites and worshiped them after his victory (25:14). When he saw that he gained what he did not deserve from the obedience to God, he might have doubted why he needed to seek the Lord. In this respect, the anger of the Lord that came as the immediate retribution to his failure cannot be justified (25:17–24), for God is the one who had caused such scepticism and discouragement.

It should be considered that the reason why kings were seriously judged for their decisions may have been because they had a critical impact on the behaviour of God’s people. A pious king is highly likely to lead the people to seek the Lord, while a wicked king could cause them to forsake God. However, reading the story in detail, one may doubt whether it is proper to find such responsibility from a king. Jehoshaphat showed his great zeal during his whole life for transforming his people (2 Chr 19:4–11), but “the people had not yet set their hearts upon the God of their fathers” (2 Chr 20:34). Joash was zealous in restoring the Temple, “but the Levites did not act quickly” (2 Chr 24:5).[[432]](#footnote-432) Although Jotham did his best in seeking the Lord, it seemed hard for him to exert enough influence on the people (“But the people still followed corrupt practices,” 2 Chr 27:2). The Lord “spoke to Manasseh and to his people, but they paid no attention” (2 Chr 33:10). These instances may mean that the Chronicler viewed that a king and his generation shared joint responsibility.[[433]](#footnote-433) One rather note that the people seemed to evaluate a king according to his faithfulness to God: “…for they did not bring him into the tombs of the kings of Israel” (2 Chr 28:27); “…his people made no fire in his honour…but not in the tombs of the kings” (2 Chr 21:19–20); “…they made a very great fire in his honour” (2 Chr 16:14); “…they buried him in the upper part of the tombs of the sons of David.” (2 Chr 32:33)

It may be said that the Chronicler parodied the retribution genre, for he outwardly seemed to follow the principle, but in practice attempted to liberate it from cliché or convention. Various questions could be provoked by the reversal pattern: what if a restored king goes astray again? What if a king deserving of a reputation for wickedness repents? Can we really confirm that Asa was a good king, who died like Jehoram (2 Chr 16:10–13; 21:18–19)? Was Manasseh a bad king, though he seems to be presented as an ideal model of a restored king? Can we really come to conclusions on the identity of a king? In the reversal pattern, the audience could encounter a principle of indeterminability and indiscernibility. This was not because they were merely confused, but because they realized that they “do not have to know and there is no longer even a place from which to ask.”[[434]](#footnote-434) This may even have affected the audience to be released from cliché or convention that they tended to recognize with familiarity.

The Chronicler’s reversal pattern could be understood as innovation against the conventional view of retributive pattern. The biblical author may have wanted to achieve a two-fold goal. On the one hand, he presented a retributive pattern that was familiar to his audience. Through awareness of the convention designed “to serve an eminently monotheistic purpose: to reproduce in narrative the recurrent rhythm of a divinely appointed destiny in Israelite history,”[[435]](#footnote-435) the Chronicler’s audience was plausibly able to follow the primary thread of the narrative without much effort. As pointed out by Deleuze, “we perceive only what we are interested in perceiving, or rather what it is in our interest to perceive, by virtue of our economic interests, ideological beliefs and psychological demands. We therefore normally perceive only clichés.”[[436]](#footnote-436)

On the other hand, the Chronicler may have intended to create a significant and elaborate innovation on and against such convention. The mere and automatic representation of retributive images may not have had a critical impact on his intended audience, “because they are arbitrary restrictions and because what is merely repeated automatically no longer conveys a message.”[[437]](#footnote-437) For the purpose of conveying his own distinct intention, the Chronicler had to create an innovation on and against the audience’s anticipation of the retributive pattern. The ancient audience could take “particular pleasure in seeking how in each instance the convention could be, through the narrator’s art, both faithfully followed and renewed.”[[438]](#footnote-438)

The Chronicler’s reversal pattern appears to be a good example of innovation. It initially establishes the conventional forms of retributive pattern to communicate coherently, but at the same time “constantly attempts to break through the cliché, to get out of the cliché.”[[439]](#footnote-439) The reversal pattern informs unexpected images against the conventional anticipation of Israelite kings, as presented in Samuel-Kings. What intrigued the intended audience of the Chronicler may have been those surprising reversals, not the greatly probable, conventional image of the retributive pattern. The reversal pattern, therefore, could liberate the audience from the underlying view of the retributive pattern, and by doing so provoke him/her to infer a new and distinct message of the Chronicler.

* + 1. Falsifying Narration and Ontology of the World

In a Deleuzian filmic approach, the royal annals in 1-2 Chronicles can be regarded as crystalline images or crystalline montage. They incorporate the retributive pattern with the reversal pattern, thereby falsifying the system of judgment. That is, the royal annals can emerge as what Deleuze calls a falsifying narration. The story may shatter the system of judgment and falsifies the belief in truth that is assumed in the conventional view of retribution theory. Encountering such an ontological effect, the intended audience may have been perplexed, for it would be ‘intolerable’ to them.

The power of the false may have forced the audience to think about the whole. The audience possibly came to think of the purpose of such narration as a whole. They asked why the Chronicler had chosen to create such a montage. More attention could be paid to the intent of the Chronicler than to the *fabula* of Chronicles. Moreover, they may have asked transcendental questions of the reality or ontology of their world, beyond the causal links or physical world of the *fabula*. They would see one slice of the world perceived and framed by the Chronicler, and the image presented in the narrative might have led the audience to the images perceived by their consciousness in their everyday activities. That is, just as *crystalline montage* presented in film interacts with the spectator’s consciousness of images or ontology of the world, the syntagmatic patterns organized in the royal annals of Chronicles possibly caused the audience to think about the ontological images of their world.

We cannot argue with certainty an absolute system of judgment, because it is contingent. If a man has succeeded and dies an honourable death, does it mean that the person should be judged to have been righteous and faithful? How about the converse of this? How should we deal with those who die in suffering? Does it always mean that they have been unfaithful? These are questions that may have been raised by the audience. The fact is that we should not judge - neither be exalted nor be discouraged - according to the results attained in the present moment. We never know how the memory of our life will be finally judged, since all images - including human beings - are becoming or waiting in the open and expanding Whole. In the crystalline images in the depiction of kings in 1-2 Chronicles, thus, we may hear a sceptical voice that prevents hasty judgment.

This falsifying narration has to do with the communication model in the interpretation of Chronicles discussed previously. This narration could be regarded as a syntagmatic strategy by which the Chronicler may have intended to convey his distinctive intention. He employed various rhetorical strategies or devices in the modification of his narrative to be optimally relevant to the social, cultural, religious and grammatical context of his intended audience. It was plausibly expected that the audience’s grammatical competence would be able to perceive the Chronicler’s underlying intention in such strategies or device, though this does not imply a closed circuit of communication as in structural semiotics. Also, a documentarizing modification was likely to encourage the audience to regard the Chronicler as an authoritative witness, thereby receiving the messages of the narrative given to themselves as real addressees.

It has been discussed that the Chronicler’s retributive pattern was probably one of the Chronicler’s intended syntagmatic strategies. The pattern guided the audience to grasp the thread of plot more easily and to perceive its retributive and monotheistic implication in their social and religious convention. However, assimilating the reversal pattern, the retributive pattern comes to have new implications. The Chronicler’s reversal images, at first sight, seem to merely follow the retributive principle. However, in its destabilizing effects, it may come to shatter the conventional view of retributive theology. A king’s image is often subverted, and such reversal can happen to anyone, at any time. By doing so, the premises of the retributive principle are challenged. The distinction between a good king and bad king collapses, and the system of judgment is put in doubt. That is, the interrelation between the retributive pattern and the reversal pattern makes the narrative a falsifying narration. Note that a falsifying narration is not a lying narration.

In the falsifying narration, the audience may have come to focus more on transcendental thoughts than on the narrative logic in the flow of plot. They possibly came to question the Chronicler’s intention embedded in such a syntagmatic strategy and the ontological thoughts provoked by the effects of the reversal pattern. Thus, provided that the Chronicler produced the narrative within his distinctive intention and modified the narrative to be purposefully perceived by the audience, this reversal pattern and the falsifying narration as its effect may have been understood in relation to the Chronicler’s specific intention, as the retributive pattern did.

Until now, we have attempted to examine how the effects of the reversal pattern in the audience’s comprehension of 1-2 Chronicles could be theoretically described. The communication model had to be achieved first, as seen in the previous chapter, so as to discuss the effects of the reversal pattern in the communication model of cognitive film semiotics, Deleuzian film approach has particularly offered theoretical grounds for how the destabilizing effects of the reversal pattern could cause the narrative to emerge as a falsifying narration, which may have been perceived by the audience in relation to the Chronicler’s innovative and distinctive intent.

From now on, we will focus on how these effects of the reversal pattern in practice may have affected the audience’s understanding of 1-2 Chronicles. For instance, as the falsifying narration could shatter the conventional premises of retribution theology, it would plausibly affect the audience’s theological understanding about their life in faith. Indeed, the discussion about the practical effects of the reversal pattern in the audience’s comprehension of the narrative is a more fundamental goal of the present research. A filmic approach has been adopted only to provide theoretical grounds for describing such effects. Thus, while the first half of this thesis has been focused on describing the effects of the Chronicler’s reversal pattern theoretically based on narrative film theories, the second half will be dedicated to a theological and practical approach to the effects of the reversal pattern in the comprehensive reading of 1-2 Chronicles. To be more specific, Chapter 6 will provide a demonstration how the implications of the retributive and reversal patterns affect and interact within a comprehensive reading of Chronicles as a whole, and Chapter 7 and 8 will illuminate the theological proposals and canonical implications of those interrelated effects which may have been perceived by the Chronicler’s audience.

1. Justifiable Image: Josiah’s Death
   1. Puzzling Death of Josiah

In the royal annals of Chronicles, the story of King Josiah provides one of the most intriguing depictions (2 Chr 34–35). The southern kingdom Judah began to follow the sin of idolatry since Jehoram, son of Jehoshaphat, who “followed the example of the kings of Israel and was as wicked as King Ahab, for he had married one of Ahab’s daughters” (2 Chr 21:6, NLT). The subsequent kings, together with the people, fell into rampant idolatry and unfaithfulness, despite the earnest efforts of the few good kings such as Uzziah, Jotham and Hezekiah. After the death of Hezekiah, who showed great zeal in seeking the Lord, Manasseh and Amon “led the people of Judah and Jerusalem to do even more evil than the pagan nations that the Lord had destroyed when the people of Israel entered the land” (2 Chr 33:9, NLT). It was hardly likely that the kingdom would be restored. It was then that Josiah became king and mended the last flicker of the lamp of Judah.

Josiah was only eight years old when he became king. Unlike his father Amon (2 Chr 33:21–25), however, he began to seek the God of his ancestor David (2 Chr 34:1–3, דְרוֹשׁ לֵאלֹהֵי דָּוִיד אָבִיו). He purged Judah and Jerusalem of the high places, the Asherim, and the carved and the metal images (3–7). After having purified the land, he appointed his officials to repair the Temple of the Lord (8–13). At that time, Hilkiah the high priest found the Book of the Law of the Lord that was written by Moses (14). The entire book was read to the king (19), and then to all the people in Judah and Jerusalem who had been summoned by Josiah (30). Hearing all the words of the Book of the Covenant, the king and all the people renewed their covenant with God, the God of their ancestors (31–32).

So Josiah took away all the abominations from all the territory that belonged to the people of Israel and made all who were present in Israel serve the Lord their God. All his days they did not turn away from following the LORD, the God of their fathers. (2 Chr 34:33 ESV)

Josiah kept a Passover with his people (35:1). He appointed the priests and the Levites to their offices, placed the Holy Ark in the Temple and with the people of Israel kept the Passover and the Feast of Unleavened Bread seven days (2–17). Thus, Josiah’s religious reformation seems to end successfully. The Chronicler narrates,

No Passover like it had been kept in Israel since the days of Samuel the prophet. None of the kings of Israel had kept such a Passover as was kept by Josiah, and the priests and the Levites, and all Judah and Israel who were present, and the inhabitants of Jerusalem. (2 Chr 35:18 ESV)

However, what follows the great success of Josiah’s religious reformation may perplex the audience of Chronicles. An unexpected story is introduced in 2 Chr 35:20–25: the pointless death of Josiah.

After all this, when Josiah had prepared the temple, Neco king of Egypt went up to fight at Carchemish on the Euphrates, and Josiah went out to meet him. But he sent envoys to him, saying, “What have we to do with each other, king of Judah? I am not coming against you this day, but against the house with which I am at war. And God has commanded me to hurry. Cease opposing God, who is with me, lest he destroy you.” Nevertheless, Josiah did not turn away from him, but disguised himself in order to fight with him. He did not listen to the words of Neco from the mouth of God, but came to fight in the plain of Megiddo. And the archers shot King Josiah. And the king said to his servants, “Take me away, for I am badly wounded.” So his servants took him out of the chariot and carried him in his second chariot and brought him to Jerusalem. And he died and was buried in the tombs of his fathers. All Judah and Jerusalem mourned for Josiah. Jeremiah also uttered a lament for Josiah; and all the singing men and singing women have spoken of Josiah in their laments to this day. They made these a rule in Israel; behold, they are written in the Laments. (2 Chr 35:20–25 ESV)

Such a death for Josiah might well be quite shocking to the audience of Chronicles. Given that he has achieved a remarkable and commendable religious reformation earlier, the general trend of the narrative would suggest that Josiah deserves an honorable death. However, a foreign gentile king pointlessly kills him. Accordingly, his death becomes puzzling for the audience. In fact, many researchers have shown a great interest in the death of Josiah in 2 Chronicles.[[440]](#footnote-440) Specifically, it has provoked biblical scholars to ask the following questions: what is the rationale for the death of Josiah? And, why did Josiah, a pious and faithful king (2 Chr 34:1–35:19), have to die in such a humiliating defeat?

It is important to note that the interpretation of Josiah’s death is affected by the two macro-repetitions - the retributive pattern and reversal pattern - in Chronicles. Macro-repetition has to do to with a specific theme or purpose conveyed by a narrative as an organic and coherent whole, and a particular scene must be interpreted in relation to such implications of macro-repetition. That is, Josiah’s death should be justifiable in the broader context of Chronicles as a whole. This episode needs to be interpreted in relation to the retributive and reversal patterns that have occurred coherently throughout the narrative of Chronicles. The Chronicler’s audience may have been able to perceive the effects of those patterns in understanding Josiah’s puzzling death.

* 1. Josiah’s Death in the Retributive Pattern

The Chronicler’s retributive pattern primarily implies that Josiah’s death can be regarded as the consequence of his unfaithfulness to God. The audience of Chronicles was possibly encouraged to make such a hypothesis. Upon Bordwell’s filmic view, the audience of Chronicles retroactively and progressively recognized the relationship and order among the events in the narrative. Based on such organized clusters of knowledge [schemata], the audience would make many hypotheses or inferences so as to construct the complete story of Chronicles. That is, the Chronicler’s retributive pattern works as “a particular master schema, an abstraction of narrative structure which embodies typical expectations about how to classify events and relate parts to the whole.”[[441]](#footnote-441) The audience, who recognized the retributive pattern in the royal annals from Saul (1 Chr 10) to Josiah (2 Chr 34–35), was highly likely to tend to use it as a framework [master schema] to understand, recall and summarize the narrative. The retributive pattern induced the audience to make hypotheses and to draw inferences in this guiding grammatical framework so as to understand Josiah’s death more appropriately. Thus, Josiah’s pointless death may have plausibly led to a hypothesis that it resulted from his transgression against God.

This retributive implication may be unwelcomed by those who remember Josiah as a pious king. One might complain that the Chronicler should have shortened his depiction of Josiah’s death into a sentence, such as in 2 Kings 23:29, lest it draw too much attention. However, the Chronicler did choose to depict in detail. Much attention has been paid to Josiah’s death, and the Chronicler’s retributive pattern could effectively induce his audience to infer that such a death was a consequent punishment to Josiah’s specific unfaithfulness. Thus, what is important is to first ask how persuasively and clearly the Chronicler has demonstrated a retributive causality in his depiction.

A strong inference is made that Josiah disobeyed the word of God conveyed through the mouth of Neco, and was consequently punished. However, as previously mentioned, the audience may have been reluctant to accept such an explanation. This is because such behavior does not fit Josiah’s earlier or traditional image as one of the most pious kings in Israel. The pious king was unlikely to choose such foolish behaviour of disobedience. So, for this inference, two premises need to be established: firstly, Neco’s word must have been the word of God. Second, Josiah must have known the divine authority in Neco’s word. Indeed, the Chronicler effectively resolves these premises. The former is resolved through the narrator’s commentary, and the latter through a parallel plot. In other words, the Chronicler’s audience may have brought out his/her hypothesis and inference through the help of those rhetorical devices.

* + 1. A Narrator’s Commentary on the Reliability of Neco’s Words

It may seem that the audience had no way of recognizing the reliability of Neco’s words claiming the divine authority of his act. The Egyptian king’s claim is more likely to be a human threat rather than a divine command. Some may point to some divine speeches delivered by gentile kings in Chronicles, such as those from Hiram the king of Tyre (2 Chr 2:10–11), the queen of Sheba (2 Chr 9:5–8) and Cyrus king of Persia (2 Chr 36:22–23). These might lead us simply to conclude that there was no problem for the audience in accepting Neco as a deliverer of the divine oracle. However, the frequent appearance of gentiles as legitimate instruments of God does not mean that they always stand for God. There are surely cases that contradict this. For instance, there are several foreign kings who invade Judah throughout the narrative (2 Chr 12:2; 14:9; 20:1; 24:23; 28:5; 32:1; 33:11; 36:3, 5, 10, 17), and they often threaten Judah without having divine authority. That is, Neco could have been perceived as merely an Egyptian king threatening the pious Judahite king, like Sennacherib (2 Chr 32:10–15).

Verse 22 draws our attention at this point, and the second sentence of this verse seems to function differently from other sentences.

But Josiah did not turn back his face from him but disguised himself to wage war against him. **And he did not listen to the words of Neco from the mouth of God and came to wage war in the plain of Megiddo**. (2 Chr 35:22)

This does not simply depict the sequence of the plot. This may be clearer in its literary context of vv. 21–22:

|  |  |
| --- | --- |
| *[Neco’s warning]* | But he [Neco] sent envoys to him, saying,  “What have we to do with each other, king of Judah? I am not coming against you this day, but against the house with which I am at war. And God has commanded me to hurry. Cease opposing God, who is with me, lest he destroy you.” (21) |
| *[Josiah’s refusal and disguising]* | But Josiah did not turn away from him,  but (כִּי) disguised himself in order to wage war (לחמ) against him. (22a) |
|  | And (וְ), he did not listen (שמע) to the words of Neco from the mouth of God,  And (וְ) came to wage war (לחמ) in the plain of Megiddo. (22b) |

These sequences show that v. 22b is unnecessary for the flow of events. It is giving explicative information about the previous sequences. While the narrator simply depicts what is happening in vv. 21–22a (Neco’s words -> Josiah’s refusal -> Josiah’s disguising -> Josiah’s fight against Neco), he makes a summary of what has happened in v. 22b:

Neco’s warning (21) + Josiah’s refusal and disguising (22a)

* he did not listen (שמע) to the words of Neco from the mouth of God (22b)

In order to wage war (לחמ, לְהִלָּחֵם) against him (22a)

* And (וְ) came to wage war (לחמ, לְהִלָּחֵם) in the plain of Megiddo (22b)

The Hebrew verb שמע (listen) in 22b indicates both Neco’s warning and Josiah’s response (21–22a), and niphal לחמ (לְהִלָּחֵם, to wage war) at the end of 22b repeats the same word at the end of 22a. Thus, 22b functions to clarify the meaning of previous events, though giving extra information on the place where the battle occurs. This means that, had there not been the sentence of 22b, no problem would occur in the flow of plot.

A syntactical issue can also be discussed here. 2 Chr 35:22 is usually translated as follows: “But Josiah did not turn back his face from him but disguised himself to wage war against him. And (וְ) he did not listen to the words of Neco from the mouth of God and came to wage war in the plain of Megiddo.” Here, the conjunction ‘וְ’ seems better translated as “that is,” since the latter sentence clarifies the action of Josiah in the sentences preceding it. Ronald Williams suggests that “what follows the conjunction וְ is sometimes a clarification of something that preceded it,” and he calls it ‘Explicative וְ’, which can mean, “namely, even, specifically.” [[442]](#footnote-442) Thus, we can confirm again that v. 22b is more than a depiction of the flow of events.

Verse 22b should be regarded as the narrator’s commentary identifying the meaning of Josiah’s actions in prior sentences. A narrator’s commentary is one of the non-diegetic elements, which exist outside the implied world of the story.[[443]](#footnote-443) It is given when a narrator thinks that the audience does not have access to the same information that the character inside the world of the story possesses, thereby helping them to comprehend the meaning or implications of its preceding depiction properly. In this case, the narrator often takes a third-person, omniscient perspective. That is, a non-diegetic commentary on Josiah’s action is placed here to reassure the audience who have been unsure of whether Neco is delivering God’s word, thereby proving the reliability of Neco’s words claiming divine authority. In narrative film theory, this type of commentary is explained as showing the self-consciousness of the narration. The narration is conscious of the spectator’s presence, and such consciousness influences shaping the *syuzhet* of the narrative, thereby helping the spectator to comprehend the *fabula* of the story. [[444]](#footnote-444) That is, this commentary is a rhetorical tactic by the Chronicler to resolve the ambiguity over the meaning of Neco and Josiah’s acts.

* + 1. Parallel Plot for Josiah’s Awareness of the Divine Authority

The audience may not have been satisfied that the implications of this knowledge are made clear in the text. This is because it is not certain from the text whether Josiah himself was able to recognize the divine authority in Neco’s words. Indeed, some scholars argue that Josiah should not be held liable for failing to recognize the divine authority in Neco’s word. It seems unfair to ascribe the death of Josiah to his conscious disobedience if he had no way of knowing that he was subject to a divine command. He might have simply made a mistake, being unable to recognize Neco’s claim. Josiah might have thought that he was standing against an arrogant foreign king, as Hezekiah did against Sennacherib (2 Chr 32:9–20). How could Josiah recognize the word of Neco, an Egyptian king, as the word of God?

Keil & Delitzch have noticed that the Hebrew word used to indicate God here is אֱלֹהִים instead of יהוה or הָאֱלֹהִים.[[445]](#footnote-445) This signifies that Neco might have used a general word to characterize his words as coming from a god, perhaps a god of the Egyptian pharaoh, without any real divine revelation. Japhet even suggests that “אלהים אשר-עמי, god who is with me” was presumably the statue of the god of Egypt, which Neco physically carried into the battlefield.[[446]](#footnote-446) Additionally, in Chronicles the Jewish kings were often told not to rely on international power, as seen in the stories of Asa, Ahaz and Hezekiah (2 Chr 16:2, 9; 28:16; 32:1, 5).[[447]](#footnote-447) Given these counter cases, how could Josiah be expected to recognize Neco’s words as a divine oracle? How could the audience accept that Josiah was culpable in not listening to the apparent divine oracle, as declared in the narrator’s commentary? If that is the case, we may reasonably doubt whether Josiah’s disobedience can be the proper reason for his meaningless death.

Attempting to resolve the contradictions in the death of Josiah, the audience may have noticed that Josiah’s death was in parallel with the death of Ahab (2 Chr 18). In fact, many scholars have noticed this parallel between Ahab and Josiah.[[448]](#footnote-448) The brief outline of the parallel between two scenes can be presented as follows:

|  |  |
| --- | --- |
| **The Death of Ahab (2 Chr 18)** | **The Death of Josiah (2 Chr 35)** |
| Waging war against a foreign army (3) | Waging war against a foreign army (20) |
| Being warned by Micaiah, a prophet (4–24) | Being warned by Neco, a gentile king (21) |
| Refusing and disguising himself (25–29) | Refusing and disguising himself (22) |
| Being shot and wounded by an archer (33) | Being shot and wounded by archers (23) |
| Dying in his chariot (34) | Being taken away by his chariot and dead (24) |

This parallel suggests that the death of Josiah should be understood in relation to the death of Ahab. That is, this parallel plot appears to be the most critical clue in the interpretation of Josiah’s death. However, the implications of this parallel have not been fully acknowledged yet. This may be due to some minor differences of two scenes that do not encourage the audience to go further. Whereas Josiah was warned by a gentile king (35:21), Ahab was warned by a prophet (18:16–17). Josiah was taken away by his chariot and brought to Jerusalem where he died (35:24), while Ahab had to fight in his chariot facing the Syrians until he died (18:34). In addition, some elements in Josiah’s death might be taken as a part of a wider pattern rather than a specific parallel to the Ahab story in Chronicles. For example, Saul was also shot and wounded by archers in a battle against a foreign army (1 Chr 10:3), just as Ahab and Josiah were. Accordingly, scholars have not made the best use of the parallel in order to dispel the audience’s doubts regarding Josiah’s death.

Some scholars propose other possibilities of interpretation. One significant discussion, attempting to find a plausible rationale for the death of Josiah, is Christine Mitchell’s argument in “The Ironic Death of Josiah in 2 Chronicles.”[[449]](#footnote-449) Expanding the discussion into other textual clues throughout 1-2 Chronicles, she has offered a fresh perspective on the text, though it seems problematic in some aspects. Mitchell perceives that the death of Josiah is parallel to the death of Ahab in 2 Chr 18. However, in her view, this is more than a parallel to this one text: it is a pattern linking Josiah’s death with the death of Saul (1 Chr 10), Ahab (2 Chr 18), Ahaziah ( 2Chr 22) and Amaziah (2 Chr 25).[[450]](#footnote-450) Their foolish behaviour that leads to their deaths (e.g. Ahaziah goes out to Jehu; Ahab refuses the warning of Michiah the prophet; Amaziah does not heed the warning from Joash king of Israel) is explained as being ordained “from God” (מֵאֱלֹהִים; מֵהָאֱלֹהִים) as punishment for their previous sins (e.g. walking in the ways of the house of Ahab in 2 Chr 22:2–9; seeking the gods of Edom in 2 Chr 25:14, 20) rather than as the direct causes of their deaths. In other words, their foolish behaviour is depicted as part of their punishment, rather than as the sin causing their deaths. Mitchell thus argues “in looking at the death of Josiah, we should not conclude that Josiah’s not listening to God’s word through Neco leads to his downfall.”[[451]](#footnote-451)

Mitchell then proposes another resolution of this problem based on the literary relationship between Josiah’s death and his reinstatement of the Passover. The scene of Josiah’s death begins with “after all this” (2 Chr 35:20), which is a typical introduction to a new scene and is usually contrasted to the preceding passage in Chronicles (e.g. 2 Chr 20:1; 32:1). Interestingly, Mitchell posits that the phrase makes a contrast between Josiah’s death and his temple restoration (2 Chr 34), not his Passover (2 Chr 35:1–19). In other words, the Passover passage, though directly preceding the introduction of Josiah’s death, is excluded from the previous contrasting images indicated by the phrase “after all this”.

In the view of Mitchell, Josiah made critical mistakes in observing the Passover. Above all, Josiah’s Passover was observed “according to the command of King Josiah” (2 Chr 35:16), while “in Hezekiah’s Passover, the warrant comes from Moses (2 Chr 30:16).”[[452]](#footnote-452)

They took their accustomed posts **according to the Law of Moses the man of God** (כְּתוֹרַת מֹשֶׁה אִישׁ־הָאֱלֹהִים). The priests threw the blood that they received from the hand of the Levites. (2 Chr 30:16 ESV, Hezekiah)

So all the service of the LORD was prepared that day, to keep the Passover and to offer burnt offerings on the altar of the LORD, **according to the command of King Josiah** (כְּמִצְוַת הַמֶּלֶךְ יֹאשִׁיָּהוּ). (2 Chr 35:16 ESV, Josiah)

This point is supported by citing John W. Wright’s argument that “after Manasseh’s return from Babylon, Yhwh is no longer present in the narrative, .. Josiah’s Passover elicits no narratorial comment about Yhwh’s presence or approval.”[[453]](#footnote-453)

A further allegation is that Josiah expanded the Levitical role inappropriately in his celebration of the Passover. Compared with 1 Chr 23–27 and 2 Chr 29, Josiah in 2 Chr 34 expands the Levitical role “past what would have been considered appropriate”.[[454]](#footnote-454) Mitchell, citing Christopher T. Begg, even suggests that Josiah’s command to the Levites not to carry the ark on their shoulders in 2 Chr 35:3 “ties back to the neglect of the ark under Saul (as reported by David in 1 Chr 13:3):[[455]](#footnote-455)

And he said to the Levites who taught all Israel and who were holy to the LORD, “Put the holy ark in the house that Solomon the son of David, king of Israel, built. **You need not carry it on your shoulders**. Now serve the LORD your God and his people Israel.” (2 Chr 35:3 ESV)

Thus, Mitchell does not regard 2 Chr 35:18 as a superlative praise of Josiah’s Passover, in comparison with the notice of Hezekiah’s Passover in 2 Chr 30:26.[[456]](#footnote-456) Rather, it means that Yahweh never approved Josiah’s reforms, though some approval comes from the narrator.[[457]](#footnote-457)

So there was great joy in Jerusalem, for since the time of Solomon the son of David king of Israel there had been nothing like this in Jerusalem. (2 Chr 30:26, Hezekiah)

No Passover like it had been kept in Israel **since the days of Samuel** the prophet. **None of the kings of Israel** had kept such a Passover as was kept by Josiah, and the priests and the Levites, and all Judah and Israel who were present, and the inhabitants of Jerusalem. (2 Chr 35:18, Josiah)

Specific attention is paid to the phrase “none of the Kings of Israel” in this verse. Josiah is being compared to the kings of Israel, not to the kings of Judah, and both David and Solomon are omitted from a proper celebration of Passover.[[458]](#footnote-458) Thus, Mitchell understands the phrase as being unflattering to Josiah, with a view that holds with her reasoning that Josiah’s death is ordained by God due to his preceding foolish action in Passover.

Although Mitchell refreshes our view of the death of Josiah, her argument makes some critical mistakes. First of all, Mitchell’s reading of the phrase, “after all this” (2 Chr 35:20), as drawing a contrast with the temple reforms (2 Chr 34), excluding the Passover (2 Chr 35:1–19), is unacceptable. The expression often contrasts or challenges the directly preceding scene, which has usually been viewed favourably in the narrative. For instance, after their successful religious reformation, Jehoshaphat and Hezekiah are challenged by the invasion of a foreign army (אַחֲרֵיכֵן, “after this”, 2 Chr 20:1; אַחֲרֵי הַדְּבָרִים, “after these things”, 2 Chr 32:1). It is interesting to note that this phrase often occurs in depicting following failure or crisis after a king’s success, rather than the consequent punishment of a disobedient king. That is, Josiah’s death might rather be understood in relation to the cases of faithful kings, while Mitchell seems to relate this to the accounts of evil kings.[[459]](#footnote-459) In any case, the focus of the phrase is made on the relationship with the directly preceding scene.

Mitchell also claims that 2 Chr 35:18 is not superlative praise of Josiah’s Passover. However, there are no other textual clues to support the idea that the atmosphere of the passage is negatively presented. Also, “according to the command of King Josiah” (2 Chr 35:16) is not likely to mean that the ritual details in the Passover were observed according to his guidance, but that the observation of the Passover itself was done as Josiah commanded. For expanding the Levitical role, this actually happens during the temple restoration (2 Chr 34), not the Passover. Moreover, with regards to Josiah’s command to the Levites not to carry the ark on their shoulders (2 Chr 35:3), his intent is much more likely to be that the Levites no longer need to carry the ark on their shoulders as it was set up in the temple, rather than that they do not need to carry it in the process of putting the ark into the temple. Note that, subsequent to the command, the Levites are called to serve God and his people. Indeed, Josiah’s command is compared with David’s command to the Levites (1 Chr 23:25–26). David said, as God has given rest to his people, “the Levites no longer need to carry the tabernacle or any of the things for its service” (26). Thus, Josiah’s command does not tie back to the neglect of the ark under Saul at all (1 Chr 13:3).

What is worth noticing is that Mitchell’s linking of the death of Josiah with the death of four evil kings leads her to start with a dubious assumption that Josiah’s death has nothing to do with his ignoring of Neco’s word.[[460]](#footnote-460) That is, God has arranged for Josiah not to listen to Neco’s words, as he does to those four evil kings. However, the correlation between Josiah and the evil kings is too weak by itself to prove that Josiah’s ignoring of Neco’s word is not a sin resulting in his death. Neither Neco nor the narrator gives any explicit information about any of Josiah’s previous sins, while in the cases of the four evil kings that Mitchell cites the narrator explicitly offers causal links between their foolish behaviours and their previous sins.

There is one textual issue that is evidence for the opposite of Mitchell’s view. As seen previously, the narrator explicitly comments that Josiah should have listened to the word of God through Neco (2 Chr 35: 22b), instead of any reference to Josiah’s previous sin. This clearly means that the narrator regards Josiah’s behaviour of not listening to the word of God through him as the very sin causing his death. Indeed, as Mitchell agrees, “in biblical narrative, the narrator's claims usually take priority over any other speaker's, at least on the phraseological level.”[[461]](#footnote-461)

Foolish behaviour could be given from God as an ordained punishment for one’s previous sins, but this is not always the case. Rather, in a broader context, Josiah’s case has to do with what happens to other faithful kings as previously discussed: the failure of a faithful king. In this view, such disobedience itself was Josiah’s failure. Josiah behaves foolishly just as Jehoshaphat suddenly behaves foolishly by making an alliance with the wicked king Ahab after his great success (this is criticized by Jehu the prophet in 2 Chr 19), and just as King Asa’s death directly follows his failure to rely on God and obey the word of Hanani the seer (2 Chr 16). Indeed, the narrator confirms this view by saying, “Now the rest of the acts of Josiah, and **his good deeds according to what is written in the Law of the LORD**, and his acts, first and last, behold, they are written in the Book of the Kings of Israel and Judah” (2 Chr 35:26–27 ESV). This does not support the claim that Josiah observed the Passover inappropriately. Indeed, his religious reformation is approved by the narrator in the same way as Hezekiah: “Now the rest of the acts of Hezekiah and **his good deeds**, behold, they are written in the vision of Isaiah the prophet the son of Amoz, in the Book of the Kings of Judah and Israel.” (2 Ch 32:32 ESV)[[462]](#footnote-462)

Mitchell makes a further argument that “when the prophetic word comes, therefore, it is a warning against some act already committed.”[[463]](#footnote-463) However, this is not true: some prophetic words come for other reasons (2 Chr 15:1–7; 20:14–17; 25:7–9; 34:22–28). For example, the prophetic word conveyed by Azariah to King Asa is a word of encouragement after he has defeated the great army of Ethiopians in crying out to the Lord (2 Chr 14:9–15:7). Jehoshaphat is also encouraged by the prophetic word delivered by Jahazial in the middle of a threatening invasion by neighbouring nations. Even when a warning comes that does refer to some act already committed, it does not always end up with an ordained punishment in Chronicles: some are forgiven, while others are punished.[[464]](#footnote-464) The individual’s response to the warning, in fact, decides the realization of the punishment. This implies that Josiah’s disobedience to the prophetic word could also be the sin leading to his death.

Thus, it seems better for us to turn our attention to the parallel with Ahab, instead of looking for other explanations, and to acknowledge its deeper implications. The parallel plot appears to be the most effective clue to resolving doubts regarding Josiah’s death. Note that 2 Chr 18 is not part of Ahab’s chronology, but Jehoshaphat’s. We might infer, then, that the details of Ahab’s death, which are an intrusion into Jehoshaphat’s story, are relayed for a particular purpose - namely, for the purpose of making a parallel to Josiah’s death. Indeed, Ahab is the only Israelite king who is depicted in detail in 1-2 Chronicles, which are the annals of the southern kingdom Judah. There are no other detailed stories of the northern kingdom Israel’s kings in the narrative of Chronicles. The Chronicler intends to locate the depiction of Ahab’s death in Jehoshaphat’s chronology, and gives more focus to Ahab than Jehoshaphat in that scene. The other part of the parallel, Josiah’s death, also includes a more detailed depiction different from that in Kings, which summarizes the death of Josiah only in a verse (2 Kgs 23:29). Thus, the inclusion of the parallel between Ahab and Josiah appears to be a stylistic option the Chronicler formulated in order to justify the puzzling death of Josiah and to emphasise the failure of Josiah.

A closer look should be taken at how the parallel is established in the syntagmatic aspects of the two scenes, so as to explain how such parallelism affects the audience’s comprehension of Josiah’s death in the reading of Chronicles.

* + - 1. Waging War against a Foreign Army (2 Chr 18:2–3; 35:20)

[Ahab: 18:2–3]

… And Ahab killed an abundance of sheep and oxen for him and for the people who were with him, and induced him to go up against Ramoth-gilead. Ahab king of Israel said to Jehoshaphat king of Judah, “Will you go with me to Ramoth-gilead?” He answered him, “I am as you are, my people as your people. We will be with you in the war.”

Ahab king of Israel asks Jehoshaphat king of Judah, “Will you go with me against Ramoth Gilead?” (הֲתֵלֵ֥ךְ עִמִּ֖י רָמֹ֣ת גִּלְעָ֑ד, 2Chr 18:3). According to 1 Kgs 22, Ahab wants to retake Ramoth Gilead from the king of Aram (1 Kgs 22:3), and so asks Jehoshaphat to be his ally in the war.

[Josiah: 35:20]

… Neco king of Egypt went up to fight at Carchemish on the Euphrates, and Josiah went out to meet him.

Josiah goes to Megiddo to encounter and ultimately to wage war against Neco king of Egypt (2 Chr 35:20). One may wonder if the text explicitly says that Josiah starts out with an intention of waging war, like Ahab. Talshir reasonably argues that Josiah intended to fight Neco when he went to meet him.[[465]](#footnote-465) He compares the differences of the Hebrew phrases used to describe the action of Josiah in Kings and in Chronicles: “and King Josiah **went** to meet him” (2 Kgs 23:29, וַ**יֵּלֶךְ** הַמֶּלֶךְ יֹאשִׁיָּהוּ לִקְרָאתו) and “and Josiah **marched out** to meet him” (2 Chr 35:20, וַ**יֵּצֵא** לִקְרָאתוֹ יֹאשִׁיָּהו). The vocabulary of Chronicles seems to denote that Josiah was intending to wage war against a foreign army.

Here we see the first part of parallel: both kings wage war against a foreign army. Ahab and Josiah want to go to a battlefield (Ramoth Gilead and Meggido), which turns out to be the place for their death later in that scene. In both cases, they are not defending their country against the invasion of a foreign army, but intentionally going to wage war pre-emptively.

* + - 1. Being Warned (2 Chr 18:4–24; 35:21)

[Ahab: 18:4–24]

And Jehoshaphat said to the king of Israel, “Inquire first for the word of the LORD.” Then the king of Israel gathered the prophets together, four hundred men, and said to them, “Shall we go to battle against Ramoth-gilead, or shall I refrain?” And they said, “Go up, for God will give it into the hand of the king.” … … the king said to him, “Micaiah, shall we go to Ramoth-gilead to battle, or shall I refrain?”… And he [Micaiah] said, “I saw all Israel scattered on the mountains, as sheep that have no shepherd. And the LORD said, ‘These have no master; let each return to his home in peace.’”… And Micaiah said, “Therefore hear the word of the LORD … … the LORD has put a lying spirit in the mouth of these your prophets. The LORD has declared disaster concerning you.”

When Jehoshaphat is asked if he would go with Ahab, he says to Ahab, “First seek the counsel of the Lord (2 Chr 18:4, **דְּרָשׁ־נָ֥א כַיֹּ֖ום אֶת־דְּבַ֥ר יְהוָֽה**).” Ahab summons all the prophets in Israel, and four hundred men are gathered before two kings. Those prophets prophesy the victory of Ahab and Jehoshaphat. However, according to the further request of Jehoshaphat, the prophet Micaiah is called, whom Ahab does not like. Contrary to the four hundred prophets, Micaiah warns that Ahab has been deceived by a deceiving spirit and will die in the battle against Ramoth Gilead.

[Josiah: 35:21]

But he sent envoys to him, saying, “What have we to do with each other, king of Judah? I am not coming against you this day, but against the house with which I am at war. And God has commanded me to hurry. Cease opposing God, who is with me, lest he destroy you.”

In a similar way, Neco warns Josiah. The Egyptian Pharaoh’s envoy delivers his message: his war is not against the house of Judah, but against another house. Also, it is argued that God has commanded this march. So if Josiah takes action against Neco, it would mean that he is actually opposing God, and the result would be Josiah’s death.

The audience may have noticed that both scenes present two antagonists against a protagonist: Micaiah and God against Ahab, and Neco and God against Josiah. A question that could be raised here is whether the two antagonists in each scene have the same idea. Both kings received a warning that their enterprise would be unsuccessful. In the scene involving Ahab, the audience may have been inclined to think that Micaiah delivers the message of God, not only because Micaiah is introduced as a prophet of God (though having not been proved accurate yet), but also because Ahab is typically known as a notorious king. Although this scene is his first appearance in Chronicles, the way the Chronicler deals with Ahab throughout the narrative assures us that the audience were very familiar with his unfaithfulness. Ahab is mentioned in the depiction of wicked kings (2 Chr 18:1–34; 21:6, 13; 22:3–8), along with Joash and Ahaziah. Specifically, the unfaithfulness of Judahite kings is often attributed to the marriage between Jehoshaphat’s son and Ahab’s daughter:

And he walked in the way of the kings of Israel, **as the house of Ahab had done, for the daughter of Ahab was his wife.** And he did what was evil in the sight of the LORD. (2 Chr 21:6 ESV)

…but have walked in the way of the kings of Israel and have enticed Judah and the inhabitants of Jerusalem into whoredom, **as the house of Ahab led Israel into whoredom**, and also you have killed your brothers, of your father's house, who were better than you, (2 Chr 21:13 ESV)

He also walked **in the ways of the house of Ahab**, for his mother was his counselor in doing wickedly. (2 Chr 22:3 ESV)

Such depictions of Ahab are contrasted to that of David in Chronicles:

They strengthened the kingdom of Judah, and for three years they made Rehoboam the son of Solomon secure, for they walked for three years **in the way of David and Solomon**. (2 Chr 11:17 ESV)

The LORD was with Jehoshaphat, because he walked **in the earlier ways of his father David**. He did not seek the Baals, (2 Chr 17:3 ESV)

And he did not do what was right in the eyes of the LORD, **as his father David had done**, (2 Chr 28:1 ESV)

And he did what was right in the eyes of the LORD, **according to all that David his father had done**. (2 Chr 29:2 ESV)

And he did what was right in the eyes of the LORD, and **walked in the ways of David his father**; and he did not turn aside to the right hand or to the left. (2 Chr 34:2 ESV)

In the scene involving Josiah, the audience could have had difficulty in believing Neco’s claim to divine authority, because Neco is a gentile king who is threatening to kill the faithful Judahite king. Listening to Chronicles, moreover, the audience probably had in mind the canonical story format (cognitive film theorist Bordwell calls this, “*template schemata*”), where a prophet typically confronts a king when making a decision of war (e.g. 2 Chr 11:1–4; 25:5–10). The *syuzhet* of this scene does not correspond to the schemata, for there is no prophet. Neither Josiah nor the audience is given a clue that Neco is to perform the job of a prophet. Moreover, Josiah has previously been the object of a prophecy by Huldah, stating that he would die in peace (2 Chr 34:28). Doubts would continue until the audience discovered that Neco’s speech actually came true over the course of the narrator’s commentary, for the credibility of a prophet depends on whether or not his/her words come true (Deut 18:21–22). Another question arises here: even if what happened to Josiah eventually proved that Neco had performed the job of a prophet, how could Josiah have recognized the divine authority in the word of Neco before his death? How could the audience perceive that Josiah was able to recognize the divine command but failed to obey it?

* + - 1. Refusing and Disguising (2 Chr 18:28–29; 35:22)

[Ahab: 18:28–29]

So the king of Israel and Jehoshaphat the king of Judah went up to Ramoth-gilead. And the king of Israel said to Jehoshaphat, “I will disguise myself and go into battle, but you wear your robes.” And the king of Israel disguised himself, and they went into battle.

Ahab refuses the warning of God. Interestingly, Ahab says to Jehoshaphat that he will disguise himself in the battle (18:29). Why does Ahab disguise himself, even though he refuses to listen to the word of Micaiah? If he does not trust that Micaiah has delivered the message of God, there is no need for him to disguise himself. One might say that disguising oneself was a common strategy in battle, but the evidence for this is lacking. Clothing is an important element in biblical narratives, as a narrator typically does not describe a character’s clothing unless it has significance for the interpretation of the narrative.

In fact, the motif of disguising oneself conveys a certain cumulative image in the Old Testament. The Hebrew word used in this parallel to mean disguising oneself is the hithpael of חפש, meaning “to hide oneself away, to make oneself unrecognizable.”[[466]](#footnote-466) It appears six times in the Old Testament: once for Saul (1 Sa 28:8); once for a prophet waiting for Ahab (1 Kgs 20:38); twice for Ahab (1 Kgs 22:30; 2 Chr 18:29); once for Josiah (2 Chr 35:22); and once for Job (Job 30:18). Most cases have a similar context: the person wants to hide his own identity or character. The exception to this is Job, who cries out against what has happened to his clothing in his affliction. Keil and Delitzsch explains that this word “denotes to disguise by clothing, to clothe oneself falsely (2 Chr 18:29; 1 Kgs 20:38; 22:30), and to disfigure oneself (Job 30:18). This signification is suitable here also, where the word is transferred to the mental domain: to disfigure oneself, i.e., to undertake anything that contradicts one’s character.”[[467]](#footnote-467)

It is worth noting that the motif of disguising happens in relation to someone’s death in four of the six cases: Saul (1 Sam 28:8), Ahab (1 Kgs. 22:30; 2 Chr. 18:29) and Josiah (2 Chr. 35:22). Although it is not yet clear in the case of the death of Josiah, the deaths of Saul and Ahab are apparently ordained by God, and this Hebrew word is used to show someone’s effort to avoid the punishment of God by disfiguring himself/herself so as to be unrecognizable or contradicting his/her own characters. It can thus be suggested that this Hebrew word has a clear negative connotation in its usages.

There are two more Hebrew words used in the Hebrew Bible for the motif of disguising oneself: שנה and נכר. שנה appears in the speech of Jeroboam to his wife in 1 Kgs 14:2. He asks his wife to disguise herself to go to Ahijah the prophet to ask about their sick son, because he does not want it to be known that she is his wife. In this case, disguising oneself refers to someone who hides his/her own character so as not to be recognized, for they are lacking confidence in what they are doing before others. As for נכר, it is used in Pro 26:24, “Whoever hates disguises himself with his lips and harbors deceit in his heart.” This case apparently implies that this Hebrew word is also used in a negative sense. Generally, it seems that the concept of disguising oneself has negative implications that one disfigures oneself to contradict one’s own identity or character because the person definitely knows that he/she is not justified in the sight of the Lord or others. Thus, the depiction here is more likely to imply that Ahab was afraid that the divine oracle could come true, since no other kings are recorded as disguising themselves in battle in the Hebrew Bible except him and Josiah.

[Josiah: 35:22]

Nevertheless, Josiah did not turn away from him, but disguised himself in order to fight with him. He did not listen to the words of Neco from the mouth of God, but came to fight in the plain of Megiddo.

Like Ahab, Josiah also refuses the word of Neco and intends to fight him. Interestingly, Josiah also disguises himself before attending the battlefield. This raises the same question as before: why is he doing so? Here, what we have found in the motif of disguising in Ahab’s death offer a critical implication in the understanding of Josiah’s behaviours. With respect to the implication of disguising oneself, it is strongly presumed that Josiah also knew that he was doing something wrong in the sight of the Lord when he refused the word of Neco. In the other words, Josiah recognized that his two antagonists, Neco and God, had the same message. We may need to refer to the suggestion of 1 Esdras reporting that the word of Neco was confirmed by Jeremiah, whose prophetic ministry parallels the reign of Josiah and who made a lament for Josiah after the death (2 Chr 35:25). 1 Esdras relates, “and Josiah on his chariot did not turn himself back but attempted to wage war, not paying attention to the word of Jeremiah prophet from the mouth of the Lord” (1 Esdras 1:26). [[468]](#footnote-468) This depiction seems plausible, as a prophet of the Lord counsels almost every king during crisis. That is, Jeremiah might have confirmed the divine authority of Neco’s words for Josiah, but the king did not want to obey.

It is interesting to note that this view seems to have been unwelcome to both the ancient and modern commentators. In the depiction of Josiah’s disguise, LXX uses “κραταιοω, to strengthen” instead of “κατακαλυπτω, to cover up”; the latter is a proper Greek equivalent to the Hebrew word “חפש, to disguise himself” that is used for the depiction of Ahab (2 Chr 18:39).[[469]](#footnote-469) Stemming from this LXX usage, there is an argument that the Hebrew word חפש in this passage should be translated as “fully armed himself.”[[470]](#footnote-470) However, this does not seem to fit the common usage of the word in the Hebrew Bible as we have seen. Such a decision by the LXX translator is quite strange, since the LXX translation for Chronicles tends to be very literal compared with other Hebrew Bible books.[[471]](#footnote-471) Furthermore, 1 Esdras 1:26–28 even removes the verb along with the fact that Josiah was wounded by archers.[[472]](#footnote-472) Indeed, the ancient Jewish historian Josephus also does not include “חפש” and presented another reason for the death of Josiah, which is that Josiah was driven by “a malevolent fate.”[[473]](#footnote-473) What is important to note is that their avoidance of the motif of disguising in Josiah’s death may imply that those commentators actually recognized its implication in the parallel to Ahab’s death. In other words, they seemed to notice that Josiah died for the same reason as Ahab, though this was not what they wanted to see.

In her case study of the Star Wars series, Anne Lancashire argues that we should pay attention to the interrelationships of patterns of plot and structure with prior films.[[474]](#footnote-474) This is because parallel plot often identifies the meaning of plot.[[475]](#footnote-475) In narrative films, parallel plot is used to draw the meaning and implications of specific details in the present scene out of the way they have functioned previously.[[476]](#footnote-476) Pramaggiore and Wallis argue “a similarity established between two characters or situations invites the audience to compare the two. It may involve visual, narrative and/or sound elements.”[[477]](#footnote-477) Kent also explains that “repetition between scenes can invite comparisons, compare different characters or the same characters with themselves at later stages, show habits and character traits, show the passing of narrative time, set moods, and reflect moral and spiritual assessments.”[[478]](#footnote-478) That is, in parallel plot, “people who perform identical actions are related by virtue of that action.”[[479]](#footnote-479) The parallel plot guides the audience’s cognitive activity to focus on repeated details, called motif, [[480]](#footnote-480) because they “may explain a character’s motivation, present themes, and contribute to the overall flow of the story.”[[481]](#footnote-481)

The audience may have not recognized the parallel between Ahab and Josiah until they reached this point in Josiah’s story. However, the audience possibly began to notice the parallel, or at least a similarity between the two scenes, since the motif of a disguised king in the battlefield only happens twice in the entire narrative of Chronicles. This would be subsequently confirmed as they saw the depiction of Josiah being wounded by archers and carried by a chariot, just as in the portrait of Ahab. Thus, the audience may have begun to activate their schemata to construct the *fabula* of this scene by examining the clues of parallel plot. Specifically, as the *syuzhet* in the depiction of Josiah’s death does not seem to be pertinent to the narrative logic or *template schemata*, the audience would find a gap in the correspondence between *syuzhet* and *fabula*. At this point, the explanation of the gap became the central concern of the audience.

According to Bordwell’s filmic view, the audience may have applied sets of schemata derived from context and prior experience so as to construct the complete story.[[482]](#footnote-482) The absence of an apparent prophet may have meant for the audience that the story does not correspond to the canonical story, meaning the narrative logic in the larger context of the Chronicler’s retributive pattern may not be defended [*template schemata*]. While the narrator’s commentary assures the audience that Neco has done the job of a prophet, the audience was unlikely to find it proper to expect that Josiah was ever able to recognize the divine authority of Neco’s words. As a result, the audience would attempt to adjust its expectations and posit new explanations for what is presented [*procedural schemata*].

In this process, the audience plausibly came to perceive that the depiction of Josiah’s death is paralleled to Ahab’s death [*stylistic schemata*]. This is because the audience’s schemata tend to favour a pattern in narrative comprehension.[[483]](#footnote-483) The parallel plot implies that the depiction of Ahab’s death was set up for Josiah’s death. Ahab’s death is an example of what the film scholar Kawin refers to as: “Artists set you up for something that is coming later.”[[484]](#footnote-484) Recognizing the parallel plot, that is, the audience probably would draw an inference that this is a compositional resolution to justify the narrative logic in this rarefied *syuzhet*. Thus, the audience would compare the structure and motifs between two kings, and the motif of disguise in the parallel plot could offer a clear implication that Josiah did recognize the divine authority in Neco’s words but disobeyed. This also means that the narrative logic of the retributive pattern and its referential and explicit meaning (disobedience to God and his prophets results in punishment) can be defended.

* + - 1. Being Shot and Wounded (2 Chr 18:33; 35:23)

[Ahab: 18:33]

But a certain man drew his bow at random and struck the king of Israel between the scale armor and the breastplate. Therefore, he said to the driver of his chariot, “Turn around and carry me out of the battle, for I am wounded.”

Despite his efforts to avoid being a target of the enemy in the battle, Ahab was shot by an archer drawing his bow “in his innocence (לְתֻמּוֹ),” and the arrow struck “between the scale armour and the breastplate (בֵּין הַדְּבָקִים וּבֵין הַשִּׁרְיָן).” This depiction appears to emphasize the fact that God ordained the death of Ahab, because it implies that the archer shot him accidentally.[[485]](#footnote-485) It has actually been prophesied by Micaiah that God would kill Ahab. Thus, the intervention of God in the death of Ahab is explicit.

[Josiah: 35:23]

And the archers shot King Josiah. And the king said to his servants, “Take me away, for I am badly wounded.”

Josiah also was shot and wounded by archers, but it is not clear if they had recognized Josiah and intentionally shot at him. As to this motif, there is one other similar description in Chronicles. At his death, Saul was found, shot and wounded by the archers: “The battle pressed hard against Saul, and the archers found him, and he was wounded by the archers.” (1 Chr 10:3) In this case, it appears that there was an intention of the archers to shoot Saul. However, the Chronicler clearly shows that his death also was the punishment of God, because he did not keep the command of the Lord (1 Chr 10:13–14). That is, God ordained the death of Saul because of his disobedience. Accordingly, this again confirms the motif of being shot and wounded by the archers has a cumulative image as a punishment of God in Chronicles, regardless of whether it is intended by the attackers.

* + - 1. Dying in or Taken Away by Chariot (2 Chr 18:34; 35:24)

[Ahab: 18:34]

And the battle continued that day, and the king of Israel was propped up in his chariot facing the Syrians until evening. Then at sunset he died.

After being shot and wounded by the archer, Ahab commanded the driver of his chariot to carry him out of the battle. However, as the battle continued, he had to fight in his chariot until evening, and died at sunset.

[Josiah: 35:24]

So his servants took him out of the chariot and carried him in his second chariot and brought him to Jerusalem. And he died and was buried in the tombs of his fathers.

Unlike Ahab, Josiah was taken away by his chariot to Jerusalem and died there. If he had died in the battle at Megiddo, as reported in 2 Kgs 23:29, it would have formed a better parallel to the death of Ahab. However, according to Kawin, slight differences within the parallel are more than acceptable. He points out that the phenomenon of repetition only ever happens as an approximation, because the event or the observer has been changed in repetition.[[486]](#footnote-486) Rather, repetition searches for novelty to avoid boredom and enervation, which are destructive effects of repetition.[[487]](#footnote-487) Repetition finds its value in artful variations. That is, it must be recognized as a technique of repetition “to avoid exactly repeating encounters by complicating positions, changing the number of participants, and intensifying the adjectives.”[[488]](#footnote-488) So, these slight differences would not be critical issues for the interpretation of a parallel, as long as the parallel is noticeable. Rather, this difference may result from the need for consistency in Chronicles. According to the prophecy of Huldah the prophetess, Josiah should have been gathered to his fathers and buried in peace (2 Chr 34:28), and this is only partially fulfilled.

Through this parallel plot, the audience’s doubt about the rationale for Josiah’s consciousness of his own disobedience could be resolved. Perceiving an established parallel in two scenes, along with the narrator’s commentary, the audience may have inferred that there is a retributive causality in the depiction of Josiah’s death. Josiah’s act of disguising himself like Ahab may imply his consciousness of disobedience to the divine command, and the conclusion is that Josiah deserved a similar humiliating death as punishment. Although it was not entirely clear how Josiah was able to recognize the divine command, the audience could at least perceive that the complete story of the king’s death can be summarized in the coherence of the retribution principle.

* 1. Josiah’s Death in the Reversal Pattern
     1. The Reason for Josiah’s Disobedience

Although the audience was able to construct coherently to the Chronicler’s retributive pattern the *fabula* of Josiah’s death with the aid of the narrator’s commentary and parallel plot to Ahab’s death, they might have still wondered as to whether such an interpretation fits the identification of Josiah [*prototype schemata*]. Why did Josiah the pious king choose to disobey the word of God?

Its historical background might initially be referred. The death of Josiah is dated to the year 609 B.C. By that year, the Assyrian empire had decreased to the point of losing most of its territory, while the Babylonians had become the new dominant power in that area. Since Nineveh, the capital of Assyria, had fallen three years before, in 612, the Assyrians had concentrated their forces around Haran and Carchemish on the upper Euphrates River, and successfully established an alliance with Egypt against their common enemy. However, it is possible that Josiah had an anti-Assyrian bias or coalition with the Babylonians, deciding to set out to intercept the Egyptians.[[489]](#footnote-489) It can be speculated that, for his own political desire, Josiah decided to disobey the word of God.

However, no referential or explicit explanation confirming this hypothesis is provided in the text. What is presented and noticeable to the audience is a sudden disobedience of a pious king; that is, Josiah’s failure after his success. If this had been a one-time event where a pious king fails after his success in Chronicles, the audience would have been reluctant to accept such a reversed image. The audience would have doubted whether its cognitive activities constructing the *fabula* of Josiah’s death in the retributive pattern were correctly done, for it would have been more coherent if Josiah, being an example of a pious king, had ended with God’s reward.

However, as discussed in the preceding chapter, the audience of Chronicles would notice that the reversal pattern distinctively emerges from the royal annals. The audience encounters a wide range of reversal images leading up to the episode of Josiah’s death, which is placed near the end of the narrative. Pious and rewarded kings suddenly disobeyed, while punished kings were restored following repentance. Thus, for the audience of Chronicles, Josiah’s foolish behaviour leading to his humiliated death should not have been truly shocking.

Although her argument relating Josiah to four evil kings and his sin to his inappropriate Passover observance has been criticized earlier in this chapter, it seems that Mitchell rightly highlights the question of “why the Chronicler chose to pattern the death of Josiah on the accounts of the death of Ahab who was evil in the eyes of the Chronicler.”[[490]](#footnote-490) The resemblance between the accounts surely “has a great deal to do with the picture that the Chronicler wanted to draw of Josiah” in the broader context of the whole narrative.[[491]](#footnote-491) The Chronicler re-wrote the story to create certain impressions to convey his own message, different from the Deuteronomist. Thus, Mitchell finally comes to question:

Might it not be possible, then, for the Chronicler to frame a depiction of Josiah, a good king in 2 Kings, as a backsliding king (prideful king? king afflicted with hubris?) in 2 Chronicles?[[492]](#footnote-492)

* + 1. Josiah’s Death in the Reversal Pattern

The Chronicler formulated Josiah’s annals into a reversal pattern, and his audience may have perceived the story in relation to this pattern. When the audience saw Josiah’s faithfulness and success, they may have taken it as a cue that Josiah would prove to be another example of the reversal pattern. In fact, the parallel plot between Josiah and Ahab in their deaths indirectly indicates that Josiah is going to be such a case. One more comparison needs to be made between the deaths of the two kings: the setting of each scene (2 Chr 18:1–2; 35:20). Setting is one of the important parts in staging a scene.[[493]](#footnote-493) “The primary functions of setting are to establish time and place, to introduce ideas and themes, and to create mood.”[[494]](#footnote-494) As such, any change in setting should draw the viewer or listener’s attention, for it could mark a turning point in the plot.

[Jehoshaphat: 18:1–2]

Now Jehoshaphat had great riches and honor, and he made a marriage alliance with Ahab. After some years he went down to Ahab in Samaria.

2 Chronicles 18 begins with a description of the life of Jehoshaphat as highly successful: “Now Jehoshaphat had great riches and honor” (1). Then, the following verse (2) provides a spatial-temporal change: a change of time (“After some years”, לְקֵץ שָׁנִים) and a change of place (Jerusalem to Samaria; potentially, Samaria to Ramoth-Gilead). Note again that 2 Chr 18 is not actually part of Ahab’s chronology but Jehoshaphat’s.

[Josiah: 35:20]

After all this, when Josiah had prepared the temple, Neco king of Egypt went up to fight at Carchemish on the Euphrates, and Josiah went out to meet him.

The scene of Josiah (2 Chr 35) also begins with the change of setting: a change of time (“After all this”, אַחֲרֵי כָל־זֹאת) and a change of place (Jerusalem to Megiddo: although the verse itself does not mention the exact names of the places, it provides implicit information, “Josiah went out to meet him”. Cf. 2 Kgs 23:29). This change occurs when Josiah had completed the Temple preparation and Passover observance. Such religious reformation is regarded as a positive achievement by a king in Chronicles (e.g. 2 Chr 15:8–19; 24:4–14; 29:3–31:21).

These scenes establish very similar settings, and the two incidents occur after Jehoshaphat and Josiah had achieved successful lives as reward for their faithfulness. Both kings left from Jerusalem, home to the Temple of God and their palaces. These changes of time and place clearly indicate that the Chronicler is introducing a new idea or mood that is distinguished from the preceding scenes.

However, what is important to note is that this comparison of setting is not presented as a parallel between Ahab and Josiah, but between Jehoshaphat and Josiah. That is, Ahab’s story is presented as part of Jehoshaphat’s annals, particularly his failure. While the depiction of Josiah’s failure to obey the word of God is paralleled to that of Ahab, the implication of the failure in the broader context of Josiah’s annals is paralleled to that of Jehoshaphat. Ahab’s death story was included as a rhetorical tactic not only to make a parallel plot to Josiah, thereby formulating the retributive logic in his death, but also to indicate that Josiah will meet the same fate as Jehoshaphat. In terms of his whole life, Josiah is linked to Jehoshaphat or other faithful kings whose images are subverted after their success, not with Ahab or other evil kings. Thus, the audience may have inferred that his failure has to do with what has already happened to other faithful kings in Chronicles.

Here again the cognitive film theory of Bordwell can be of help. The film’s *syuzhet* interacting with *style* is related to the *fabula* by three principles: narrative logic (usually causality), time and space.[[495]](#footnote-495) In this view, the cues in the Chronicler’s narrative logic and the spatial-temporal changes guide the audience’s schematizing and hypothesizing activities in building up the *fabula* of Chronicles. Jehu the seer criticizes Jehoshaphat’s alliance with Ahab (2 Chr 18) as a failure after his successes (2 Chr 19:2–3). The audience was able to perceive the Ahab story as a depiction of Jehoshaphat’s failure subsequent to his great success and reward (2 Chr 18:1–2). This means that, when the audience encountered the change of setting after the depiction of Josiah’s successful reformation, just as it had happened to Jehoshaphat, they may have perceived it as a cue for a specific upcoming event. Such failure emerges as a pattern in Chronicles, and the audience was highly likely to perceive the implications of such cues in a way that a reversal could happen to Josiah as well [*stylistic schemata*].[[496]](#footnote-496) Thus, Josiah’s foolish behaviour leading to his humiliating death was not unacceptable to the audience of Chronicles. In the Chronicler’s use of patterns, such a reversal of a pious king was justifiable.

If this is the case, the logical reconstruction of Josiah’s death may not have been a central concern for the Chronicler’s audience, who had been encountering the predominance of the reversal pattern throughout the narrative. This seems to be a concern for modern readers, who tend to analyse the story in its internal spatial-temporal relations, separating it from the effects of macro-repetitions in the broader context of Chronicles as a whole. For the Chronicler’s intended audience, the intrusion of a subverted image into Josiah’s annals was plausibly acceptable.

* + 1. The Chronicler’s Intention in Josiah’s Death

What may have been important to the Chronicler’s audience was the distinctive intention of creating such a reversal pattern in the narrative. That is, Josiah’s death comes to have implications in relation to the purpose of the reversal pattern. As a clear causality lies behind the flow of the plot, one might conclude that the audience inferred that the Chronicler’s intention was to refine the conventional view of retribution theology: even an extremely pious king could commit a sin of disobedience to God by a brief moment of inattention, which leads to an immediate and individual punishment. The message to stay alert seems to be clear. This might be regarded as a developed form of retribution theology.

It is worth noting that Josiah is portrayed as a very important figure in the Deuteronomistic History (2 Kgs 22:1–23:30), in which the law observance is a major criterion in determining Israel’s fortunes.[[497]](#footnote-497) Josiah was one of the most pious kings in the royal line of David:

And he did what was right in the eyes of the LORD and walked in all the way of David his father, and he did not turn aside to the right or to the left. (2 Kgs 22:2 ESV)

Before him there was no king like him, who turned to the LORD with all his heart and with all his soul and with all his might, according to all the Law of Moses, nor did any like him arise after him. (2 Kgs 23:25 ESV)

In particular, Josiah began his religious and social reform based on “the book of law (סֵפֶר הַתּוֹרָה)”, which had been found during the renovation of Jerusalem temple (2 Kgs 22:8–11). Most scholars speculate that the book was a version of Deuteronomy.[[498]](#footnote-498) Josiah showed unprecedented righteousness, attempting to redeem the previous kings’ wrongdoings according to all the Law of Moses (23:1–25). He is the ideal king who wholly adhered to the law of Moses. Although Pharaoh Neco killed Josiah at Megiddo, there is no depiction of any fault on his side in the Deuteronomistic version (23:29). This can only mean that he was a poor victim, reaping the reward of previous kings’ transgressions (23:26–27).[[499]](#footnote-499)

Compared with this status of Josiah in the Deuteronomistic History, the Chronicler’s depiction of Josiah’s death could be perplexing (2 Chr 35:20–24). The Chronicler’s Josiah disobeyed the word of God and his life ended as a result of the consequent punishment. If the Chronicler’s audience was familiar with the Deuteronomist’s view of Josiah, they would be shocked at such a failure on Josiah’s part, before inferring its retributive implication. Although it would not be very difficult for the audience to accept that a subverted image could intrude into the flow of plot, as had previously happened to other pious kings, it would be still hard to swallow that Josiah’s reign in particular should end with failure. Can this be the end of a pious king who had renovated the temple, purged pagan religious installations, observed the Passover and sought the Lord with all his heart and soul?

It is interesting to note that in the Chronicler’s depiction of Josiah’s early reign he is portrayed to be a more pious and reformative king than in 2 Kings: “For in the eighth year of his reign, while he was yet a boy, he began to seek the God of David his father, and in the twelfth year he began to purge Judah and Jerusalem of the high places, the Asherim, and the carved and the metal images (2 Chr 34:3 ESV).” This depiction, which comes before his renovation of the temple, is absent in 2 Kings. This emphasis of his righteousness in his early reign may strengthen the contrast with his needless death at the end of his reign. This also implies that, planning the upcoming reversal in mind, the Chronicler may have wanted to depict Josiah in as favourable a way as possible.

Such a reversal may have provoked questions among the audience: if Josiah, the pious king, ended in failure, what might happen to me? Can I have hope in the view of retribution principle? Can I be alert to seek God until my death? Other questions may arise, as Josiah’s life is compared with that of Manasseh, his grandfather. Between Manasseh, who was extremely unfaithful at the beginning but repented and lived an exceptionally long life, and Josiah, who was tremendously pious in his early reign but disobeyed and died suddenly, who is a good king or bad king? Which represents the ideal kingship or ideal human that the Chronicler wanted to present?

If the Chronicler intended the story of Josiah to reinforce the retributive view of law observance, it is doubtful whether he could have achieved that goal by depicting Josiah’s failure in such detail. Rather, he would have been more successful if he had left Josiah to be consistently pious, as in 2 Kings, so as to encourage the audience to engross themselves in seeking the Lord in line with the retributive view of law observance. In fact, the various questions we have raised about the interpretation of Josiah’s death earlier in this chapter implied that, if there was such an intention to reinforce the retributive view, it was unsuccessful.[[500]](#footnote-500) Although the retributive and reversal pattern of the plot could be perceived, it seems to break down in the story of Josiah. Regardless of the retributive implication of the surface plot, Josiah’s needless death could provoke theological and ontological questions. Thus, the audience may have come to infer, from the thoughts provoked by the impact of Josiah’s reversal, a different intention on the Chronicler’s behalf.

Moreover, the audience may have understood Josiah’s case in relation to other reversal images throughout the narrative. They might have asked the purpose of the Chronicler’s reversal pattern as a whole. That is, the Chronicler’s intention is effectively inferred from the impressions those reversal images convey. In the preceding chapter, we discussed the impressions caused by the reversal pattern. The reversal pattern changes the connotative sense of images: a king’s obedience and reward come to imply the potential of failure, while disobedience and punishment come to connote the potential of restoration. Also, as a reversal could happen to any king at any time with no obvious logical relation, a king’s identity comes to be indeterminable and indiscernible.

Thus, the Chronicler’s audience may have experienced the coexistence of two contrasting views: the conventional view of retribution theology on the surface plot, and the innovative view of counter-retribution provoked by the effect of the reversal pattern. On the one hand, the narrative apparently seems to argue that one must seek the Lord, because his/her obedience or disobedience to God will encounter reward or punishment in retribution principle. On the other hand, however, the reversal pattern presents the failures of rewarded kings and the restoration of punished kings, thereby provoking doubts about the benefits of a pious life. The narrative, within the destabilizing effects of the reversal pattern, emerges as a falsifying narration that shatters the conventional and creedal system of judgment premised in retribution theology. This unresolved tension between two contrasting voices may have been progressively and retroactively perceived by the audience listening to the story of Chronicles straight through as a whole.

1. Wisdom Image: Seeking God in Tension
   1. Seeking God and the Unresolved Tension
      1. The Chronicler’s Seeking God

A Deleuzian reading of 1-2 Chronicles in Chapter 5 has offered us to the opportunity to appreciate the peculiar effects of the reversal pattern on the audience’s perception. The reversal pattern could introduce a new trope and force the audience to think about the indeterminability/indiscernibility of their world. The success or failure of kings becomes a key focus for studying the potential of the reversed images. The Chronicler’s audience may have found that a king’s destiny cannot be judged from his present actions, and that a system of judgment based on the conventional view of retribution principle can be shattered by the innovative view of the reversal pattern. Moreover, the audience may have perceived such an abstract image in the narrative as a slice of their world. The implications of the image could be connected to the ontological questions of their world.

A consequent question would be how this reading can be practically applied to a comprehensive reading of Chronicles. This entails examining whether the effects of the reversal pattern could cope with other prevalent features in the narrative. As macro-repetition as a rhetorical device is closely linked to the theme of the narrative as a whole, a form of macro-repetition in a narrative must be understood in its interrelation to the others, because “they are often used together by the Hebrew writers to reinforce each other and to produce a concerted whole.”[[501]](#footnote-501)

As discussed in Chapter 2, one of the most striking macro-repetitions in biblical narrative is a repetition of keywords [word-motif], along with a repetition of type-scene [pattern]. A repetition of certain keywords often proves to convey a thematic idea through their recurrence at different occasions, and so comes to be “one of the most common features of the narrative art of the Bible.”[[502]](#footnote-502) The implication of the reversal pattern in Chronicles must be understood in its interrelationship with the keywords of the narrative. Although the Chronicler does not explicitly state how they are related to each other, they reinforce each other and produce a concerted whole in order to convey the Chronicler’s intention.

The most predominantly repeated keyword in Chronicles is ‘seeking the Lord/God’, in conjunction with the use of the Hebrew term ‘דרש’. Although the phrase appears in various forms and the Hebrew word has been translated into different equivalents in the modern English Bible, the predominance of this concept is highly noticeable. Indeed, Duke believes that “seeking the Lord” epitomizes the purpose of Chronicles.[[503]](#footnote-503) Other frequent words such as ‘עזב’ (to forsake),[[504]](#footnote-504) ‘מעל’ (to act unfaithfully),[[505]](#footnote-505) ‘שׁוב’ (to turn),[[506]](#footnote-506) ‘נוח/מנוחה’ (rest)[[507]](#footnote-507) and ‘צלח’ (to prosper)[[508]](#footnote-508) can be regarded as subsidiary to this, as they are concerned with either the means or the consequences of seeking the Lord in the narrative. The emphatic repetition of this concept is explicitly found throughout the narrative. Thus, it seems proper to investigate the interrelated effects of the reversal pattern on the interpretation of seeking the Lord, so as to see how our reading of the reversal pattern in the preceding chapter can be incorporated into a comprehensive reading of Chronicles.

* + - 1. דרש

דרש. This Hebrew verb appears 165 times throughout the Hebrew Bible, and approximately one-fourth of these instances are found in Chronicles (38 times).[[509]](#footnote-509) Moreover, the usages of this verb in Chronicles are connected to a more important point. דרש is most frequently translated “to seek”, especially in collocation with the Lord/God or other gods as the object (1 Chr 15:13; 16:11; 22:19; 28:8; 28:9\*2; 2 Chr 1:5; 12:14; 14:3, 6\*2; 15:2, 12, 13; 16:12; 17:3, 4; 19:3; 20:3; 22:9; 25:15, 20; 26:5\*2; 30:19; 31:21; 34:3).[[510]](#footnote-510)

In the royal annals of Chronicles, דרש with the Lord/God as object is used as the decisive factor in the depiction of a king: did he or did he not seek the Lord/God? Some instances are as follows:

So Saul died for his unfaithfulness, wherein he acted faithlessly against the Lord, against the word of the Lord he did not keep; and also consulted a medium **to seek (לִדְרוֹשׁ) (guidance)**. He did **not seek the Lord (לֹא־דָרַשׁ בַּיהוָה)** and He killed him and turned the kingdom to David the son of Jesse. (1 Chr 10:13-14)

And David could not go before it **to seek God (לִדְרֹשׁ אֱלֹהִים),** for he was terrified before the sword of the angel of the Lord. (1 Chr 21:30)

And he did evil, for he did not set his heart **to seek the LORD (לִדְרוֹשׁ אֶת־יְהוָה)**. (2 Chr 12:14)

And he told Judah **to seek the Lord (לִדְרוֹשׁ אֶת־יְהוָה)** God of their fathers, and to perform the law and commandments. (2 Chr 14:4)[[511]](#footnote-511)

For he **sought God of his father (לֵאלֹהֵי אָבִיו דָּרָשׁ)**, and walked in his commandments, and not according to the works of Israel. (2 Chr 17:4)[[512]](#footnote-512)

They buried him, for they said, “He is the grandson of Jehoshaphat, who **sought the LORD** (**דָּרַשׁ אֶת־יְהוָה**) with all his heart.” (2 Chr 22:9)

It happened to **seek God** (**לִדְרֹשׁ אֱלֹהִים**) in the days of Zechariah, who instructed him in the fear of God, and as long as he **sought the LORD (דָּרְשׁוֹ אֶת־יְהוָה)**, God made him prosper. (2 Chr 26:5)

And in every work which he began in service in the house of God, and in the law, and in the commandments, **seeking his God (לִדְרֹשׁ לֵאלֹהָיו)**, he did with all his soul, and prospered. (2 Chr 31:21)

And he was yet a boy, he **began to seek the God** of David his father **(לִדְרוֹשׁ לֵאלֹהֵי)**. (2 Chr 34:3)

Even when the verb does not take the Lord/God as its direct object, it can still be understood in relation to one’s act of ‘seeking the Lord/God’.

And let us bring over the ark of our God to us, for men did not **inquire of it** (**דְרַשְׁנֻהוּ**) in the days of Saul. (1 Chr 13:3)

He did not **seek the Baals** (דָרַשׁ לַבְּעָלִים). (2 Chr 17:3)

Why have you **sought the gods of the people (דָרַשְׁתָּ אֶת־אֱלֹהֵי הָעָם)** who could not deliver their own people from your hand? (2 Chr 25:15)

Because they had sought the gods of Edom (דָרְשׁוּ אֵת אֱלֹהֵי אֱדוֹם). (2 Chr 25:20)

In contrast, the same Hebrew verb in Samuel-Kings is mostly translated as “consult, inquire of, seek guidance” (15 times).[[513]](#footnote-513) In fact, the phrase “seek [דרש] the Lord/God/other gods” appears only twice in Deuteronomy (4:29; 12:30). The rest of the occurrences are found in Psalms (9:11; 10:4; 14:2; 22:27; 24:6; 34:11; 69:33; 77:3l; 78:34; 119:2, 10), Isaiah (9:12; 55:6; 58:2: 65:10), Jeremiah (8:2; 29:13) and some of latter prophets (Hos 10:12; Amo 5:4, 6; Zph 1:6; Lm 3:25; Ezr 4:2; 6:21). That is, the Chronicler’s use of this expression is definitely distinctive (27 times) in the entire Hebrew Bible. The Chronicler is making a particular point by adopting this Hebrew verb in collocation with seeking the Lord, so as to convey his peculiar message.

For the theme of “seeking the Lord” in the Hebrew Bible, there is a more popular Hebrew term: בקש. This verb is used 225 times in the Hebrew Bible, though it occurs only 12 times in Chronicles. The most frequent meaning of this verb in the Hebrew Bible is “to seek”. So, it often formulates synonymous parallelism with דרש for the theme of seeking the Lord.

But from there you will **seek [בקש] the LORD** your God and you will find him, if you **search after [דרש] him** with all your heart and with all your soul. (Deut 4:29 ESV)

You will **seek [בקש] me** and find me, when you **seek [דרש] me** with all your heart. (Jer 29:13 ESV)

Glory in his holy name; let the hearts of those who **seek [בקש] the LORD** rejoice! **Seek [דרש] the LORD** and his strength; **seek [בקש] his presence** continually! (Psa 105:3–4 ESV)

Those who have turned back from following the LORD, who do not **seek [בקש] the LORD** or **inquire of [דרש] him.** (Zep 1:6 ESV)

Thus, these two verbs, בקש and דרש, can be regarded as synonyms in the Hebrew Bible, and indeed are often used together so as to heighten the theme of seeking the Lord.[[514]](#footnote-514) Notwithstanding the Chronicler’s great preference for דרש over בקש, such synonymous parallelism can also be found in Chronicles.[[515]](#footnote-515)

Glory in his holy name; let the hearts of those who **seek [בקש] the LORD** rejoice! **Seek [דרש] the LORD** and his strength; **seek [בקש] his presence** continually! (1 Chr 16:10–11 ESV).

Then Jehoshaphat was afraid and set his face to **seek [דרש] the LORD**, and proclaimed a fast throughout all Judah. And Judah assembled to **seek [בקש] help from the LORD**; from all the cities of Judah they came **to seek [בקש] the LORD.** (2 Chr 20:3–4 ESV)

* + - 1. מִדְרַשׁ

The Chronicler’s preference of דרש instead of the more popular term בקש for the concept of seeking in the Hebrew Bible may give a clue of his understanding of this concept. He might have wanted to illustrate specific aspects in the implications of the theme. The verb דרש is often perceived as ‘to inquire’, ‘investigate’, ‘study’ and ‘interpret’.[[516]](#footnote-516) That is, the verb implies a sense of studying tradition. This might be an indication that the Chronicler was involved with or affected by certain scribal traditions.

It is also interesting to note that Chronicles includes the term ‘midrash [מִדְרַשׁ]’, which is found only twice in the Hebrew Bible and on both occasions in Chronicles:

The rest of the acts of Abijah, his ways and his sayings, are written in **the midrash** (**מִדְרַשׁ**) of the prophet Iddo. (2 Chr 13:22)

Accounts of his sons and of the many oracles against him and of the rebuilding of the house of God are written in **the Midrash** (**מִדְרַשׁ**) of the Book of the Kings. (2 Chr 24:27 ESV)

Midrash refers to the study tradition of Torah, becoming a technical term for “a collection of traditional teachings of the rabbis” that aims “to apply the ancient text to contemporary circumstances in a variety of ways.”[[517]](#footnote-517) Although it may be argued that the term in Chronicles simply means ‘book or writing,’ it is intriguing to consider why the Chronicler chose a term that does not occur in other biblical books. The distinctive use of this term, alongside of דרש in seeking the Lord, could offer a clue of the Chronicler’s specific interest.[[518]](#footnote-518)

The Chronicler’s distinctive use of דרש and מִדְרַשׁ may indicate the Chronicler’s relation to a specific scribal tradition. For instance, Person proposes a scribal school instead of an individual author for 1-2 Chronicles.[[519]](#footnote-519) According to him, there were two scribal schools after the return of the exile: the Deuteronomic scribal school that came back with Zerubbabel, and the Chronistic scribal school that returned with Ezra-Nehemiah and wrote the Book of Chronicles.[[520]](#footnote-520) Person particularly observes that the task of the school that produced Chronicles would have been defined by a community dedicated to studying Torah, [[521]](#footnote-521) as a forerunner of the later midrashic traditions.

Granting that seeking the Lord is the most striking theme in Chronicles, it is necessary for us to inquire closely into the implications of the theme in the narrative. It is highly likely that the Chronicler repeated the key terms as an interpretive literary device leading the audience to a particular theological point.[[522]](#footnote-522) In fact, seeking the Lord/God is not a new theme introduced by the Chronicler. Rather, the Chronicler may have selected the idea from Deuteronomy (Deu 4:29).[[523]](#footnote-523)

But from there you will seek (בקש) the LORD your God and you will find (מצא) him, if you search after (דרש) him with all your heart and with all your soul. (Deu 4:29 ESV)

In Deuteronomy, this concept occurs in the promise of restoration from the exile (Deut 4:25–31). So, the Chronicler may have employed this concept to remind his post-exilic audience of that promise.[[524]](#footnote-524) In other words, his audience may have felt invited to seek the Lord in order to be restored (cf. Lev 26:33–45 and 1 Kgs 8:46–50), though we should not hasten to conclude that the Chronicler was merely repeating a Deuteronomic idea.

* + - 1. לב/לבב: Heart to Seek the Lord

In elucidating the theme of seeking the Lord in Chronicles, one more Hebrew term needs to be examined: לב (or לבב, ‘heart’). This is one of the most frequently occurring words in the Hebrew Bible, appearing 858 times (601 times for לב and 257 times for לבב). ‘Heart’ in the Hebrew Bible does not simply mean feelings, affections or the sensibility of human beings. Rather, it can be primarily defined as one’s inner self. By the orientation of heart, therefore, one will be judged. Claude Tresmontant observes,

Heart is the centre in which are taken the fundamental decisions; in particular, the choices between knowledge and ignorance, light and darkness, understanding and what the prophets call stupidity, foolishness. In the “heart” the strife unfolds that will decide man’s destiny, his very essence: according to the essence he has chosen, man will be judged.[[525]](#footnote-525)

It is interesting to note that this term, which occurs 59 times in Chronicles (23 times for לב and 36 times for לבב), has to do closely with seeking the Lord/God. Heart is often involved in the act of seeking the Lord (1 Chr 16:10(= Psa. 105:3); 22:19; 28:9; 2 Chr 11:16; 12:14; 15:12, 15; 19:3; 20:3, 22:9; 30:19). Heart is accompanied with either דרש or בקש, and it often presents one’s determination in seeking the Lord. Two phrases are specifically found: “to give [נתן] one’s heart to seek the Lord” (1 Chr 22:19; 2 Chr 11:16; 20:3) and “to set [כון] one’s heart to seek the Lord” (2 Chr 12:14; 19:3; 30:19). Only a few verses in other books of the Hebrew Bible make such a connection between seeking the Lord/God and heart (Deut 4:29; Psa. 105:3; 119:2, 10; Ezr 7:10; Jer 29:13).[[526]](#footnote-526)

The term ‘heart’ can also be the object of God’s action. This may explain the reason for the failure of a king whose heart was proud [גבה, נשא] in strength [חזקה] and the restoration of a king whose heart became “humble” [כּנע]. God tests [בחן (1 Chr 29:17), נסה (2 Chr 32:31)], knows [ידע (2 Chr 6:30; 32:31)], seeks [דרש (1 Chr 28:9)] and discerns [בין (1 Chr 28:9)] one’s heart in order to judge him/her.

I know, my God, that you **test (בחן) the heart (לבב)** and have pleasure in uprightness. In the uprightness of **my heart (לבב)** I have freely offered all these things. (1 Chr 29:17)

God left him, in order to **test (נסה)** him, to **know (ידע)** all that was in **his heart (לבב)**. (2 Chr 32:31)

And you will hear from heaven your dwelling place and forgive and render to each according to all his ways, which **you know (ידע) his heart (לבב)**, for you, you only, **know (ידע) the hearts (לבב)** of the children of mankind. (2 Chr 6:30)

In the search of one’s heart, God judges whether or not one is seeking him. David advises Solomon his son,

The LORD **searches [דרש] all hearts [לבב]** and understands every plan and thought. If you **seek him**, he will be found by you, but if you forsake him, he will cast you off forever. (1 Chr 28:9b)

This means that God knows the orientation of one’s heart, and that seeking the Lord represents the essential and demanded orientation of one’s heart. In summary, a close connection between seeking the Lord/God and heart is salient in Chronicles, and demonstrates that ‘seeking the Lord’ is the essential and demanded orientation of one’s heart, one’s inner self.

* + 1. Seeking God in the Unresolved Tension
       1. The Retributive Implication of Seeking God/the Lord

What is the peculiar implication of seeking the Lord the Chronicler wanted to convey? It might be initially proposed that to seek the Lord is to live in the observance of the laws. Substantial instances in Chronicles illustrate the importance of law observance as a specific act of seeking the Lord (e.g. 1 Chr 16:40; 22:2–13; 2 Chr 6:16: 12:1; 14:3–4; 15:3; 17:3–4; 17:9; 23:18; 25:4; 30:16; 31:3; 31:4; 31:21; 33:8; 34:14; 35:26; cf. Ezr 7:10).[[527]](#footnote-527) For instance,

You may keep the law of the LORD your God. Then you will prosper if you are careful to observe the statutes and the rules that the LORD commanded Moses for Israel… (1 Chr 22:12–13 ESV)

… commanded Judah **to seek the LORD**, the God of their fathers, **and to keep the law and the commandment**. (2 Chr 14:3–4 ESV)

…but sought the God of his father and walked in his commandments… (2 Chr 17:3–4 ESV)

…in accordance with the law and the commandments, seeking his God, he did with all his heart, and prospered. (2 Chr 31:21 ESV)

It is important to note that law observance is essentially linked to retribution theology. The certain connection between obedience to the laws of God and a blessed life is juxtaposed to the curses and death that follow upon disobedience. “God will repay his people in a manner exactly appropriate to their degree of faithfulness.”[[528]](#footnote-528) Moses clarified such a relationship:

See, I have set before you this day life and good, death and evil. If you obey the commandments of the Lord your God… then you shall live and multiply… But if your heart turns away… I declare to you this day, that you shall perish… (Deut. 30:15–18)

In fact, the demanding voice of seeking the Lord in Chronicles has to do with its anticipated consequences. In Chapter 4, we have seen how coherently the Chronicler depicts such a retributive relationship in the narrative. That is, seeking the Lord could be understood as the preliminary condition to the life of blessings or restoration. God responds to those who seek him or who abandon him. Joseph Blenkinsopp believes that the Chronicler “explicitly associates wisdom with law observance in the charge addressed by David to Solomon in which discretion and understanding are expressed in observance of the law that in its turn brings success (1 Chr 22:12–13).”[[529]](#footnote-529) From this view, we may infer the Chronicler’s primary intent in seeking the Lord “to edify and convey moral teaching, and specifically by demonstrating the consequences of observance or nonobservance of the laws.”[[530]](#footnote-530)

The retributive pattern seemed to confirm and teach the conventional testimony of their faith to the audience of the Chronicler. Everyone receives what he/she deserves. One may be effectively able to explain what has happened, is happening and is to happen. One may confidently testify how God responds to his own people. Thus, seeking the Lord comes to mean, in the anticipation of retributive consequences, orientating one’s heart to what God requires. If one will but seek the Lord in heart, then good things will happen to him/her. More particularly, since what God wants is, in the view of the tradition, definitively presented in the commandments and statutes given through Moses, seeking the Lord could mean orientating one’s inner-self to the observance of the law.

* + - 1. The Counter-Implication of Seeking God/the Lord

In the case of Chronicles, however, the retributive implication of seeking the Lord encounters a serious challenge by the destabilizing effects of the reversal pattern. The reversal pattern could bring implications in contradiction to the premises of retribution principle. A king who has been believed to be pious suddenly fails after reward. Another king, who has been regarded as the typical model of wicked kings, repents and is restored after punishment. There is no proper justification for this. As such images occur repeatedly and unexpectedly throughout the narrative, a new trope emerges. Blessing or reward comes to imply a potential failure, and curse or punishment comes to connote a potential restoration. Moreover, the reversal images may create two heterogeneous images in the same king’s identity, presenting the audience with images that confusingly liken faithful kings to unfaithful kings, and vice versa. Thus, the Chronicler’s narrative seems to become a falsifying narration, in which the system of judgment between a good king and a bad king, right and wrong, comes to be shattered.

In a comprehensive understanding of the narrative, the Chronicler’s intended audience may have been provoked to further thoughts by such implications. A king’s seeking the Lord does not last for long, and he ends his life with punishment. Why bother, then, with seeking the Lord? Also, can we ever judge good and evil, right and wrong, wisdom and foolishness, based on the present situation? Does prosperity always mean that the prosperous have been seeking the Lord, and vice versa? If not, what are the benefits of seeking the Lord? Surely, there is no one who is good and never sins (2 Chr 6:36; cf. 1 Kgs 8:46; Ecc 7:20). Nobody is able to guarantee that he/she will seek the Lord continuously so as to avoid the punishment of God forever.

Moreover, even though a king’s faithfulness continues during his life, all his efforts and achievement in seeking the Lord may perish under the reign of the next king: for example, Jotham’s faithfulness (2 Chr 27:2) is ruined by the wickedness of Ahaz his son (2 Chr 28:1–4); Hezekiah the son of the Ahaz restores corrupted Judah and Israel (2 Chr 29:2), but is succeeded by Manasseh and Amon, who provoke God to anger (2 Chr 33). Another pious king, Josiah’s efforts (2 Chr 34:2) end with his sons’ wickedness (2 Chr 36).

Why must people seek the Lord though experiencing this unresolved tension? Perceiving incomprehensible images in the secession of the Northern Kingdom in Chronicles, Ben Zvi observes,

Chronicles’ explanation of the secession shows Yhwh as one who made crucial decisions concerning Israel that were essentially beyond the expounding power of the Yehudite literati … The Chronicler’s decision was intentional and communicated on one level that the historical event of the succession defies human reason. On another level, it revealed Yhwh as a deity not bound by the limits of human reason or confined to what humans might predict. Thus, Chronicles reflects, shapes and communicates an understanding of history as a fully unpredictable affair at times, because the deity governing history (and the fate of Israel) may act unpredictably … The readers of Chronicles are told that they may learn much about Yhwh’s governing rules, desires and motives in governing history through their reading of the book … But they are also told that crucial aspects of their history should be simply accepted as Yhwh’s will, even if these aspects seem to defy accepted theological reasoning. In other words, the story of the secession in Chronicles serves to inform and balance the main underlying epistemology on which the entire book is grounded, and surely, this removes any possible claim that it may have to categorical or universal validity.[[531]](#footnote-531)

Ben Zvi’s observations bring useful insight into our discussion of seeking the Lord. When the audience of Chronicles was supposed to understand that “crucial aspects of their history should be simply accepted as YHWH’s will,” they may have realized that some incidents would happen regardless of their diligent efforts in seeking the Lord. They would gain what they do not deserve. Here, the retributive view of seeking the Lord might lose its place. “Surely, this removes any possible claim that it may have to categorical or universal validity.”[[532]](#footnote-532)

Thus, the destabilizing effects of the reversal pattern, along with the incomprehensible images in Chronicles, could bring in the counter-implications to the retributive implication of seeking the Lord. When a king’s identity and the system of judgment are shattered, the implication of seeking the Lord needs to be radically scrutinized. One’s present image might not explain what has happened, is happening and is to happen. One’s seeking the Lord might not bring out immediate and physical success. The Chronicler’s seeking the Lord seems to be faced with a sceptical voice.

It is still true, however, that the retributive view of seeking the Lord is valid in many instances. As promised (1 Chr 28:9; 2 Chr 15:2, 15; 16:9), God responds to those who seek him (e.g., 1 Chr 4:9–10; 5:20; 14:10, 14; 2 Chr 13:13–16; 14:11–12; 18:31;[[533]](#footnote-533) 20:3–27; 32:20–22; 33:12–13). Although one may encounter unjustified and incomprehensible experiences, the act of seeking the Lord can be of benefit. The retribution implication cannot, therefore, simply be rejected or defied. This means that there is a theological tension between two contrasting views on the implications of seeking the Lord.

* 1. Theological Tension and Wisdom
     1. The Theological Tension in the Hebrew Bible

The destabilizing effects of the Chronicler’s reversal pattern have led us to the theological tension over the implications of seeking the Lord in 1-2 Chronicles. In fact, such a tension between the conventional view of retribution theology and its counter-view is found as one of the theological features in the Hebrew Bible. In other words, this theological tension in Chronicles reminds us of some other biblical texts or images which predominantly convey an unresolved theological tension in the life experiences of God’s people.

* + - 1. Ecclesiastes

The world-images framed by Qoheleth present similar images to what we have seen within the destabilizing effects of the Chronicler’s reversal pattern. First of all, Qoheleth casts doubts on the differences between the life of the wise and of the fool. Both the wise and the fool seem to encounter the same event. The same time and chance happen to them all. The wise man dies just like the fool and will have been forgotten.

The wise person has his eyes in his head, but the fool walks in darkness. And yet I perceived that the same event happens to all of them. Then I said in my heart, “What happens to the fool will happen to me also. Why then have I been so very wise?” And I said in my heart that this also is vanity. For of the wise as of the fool there is no enduring remembrance, seeing that in the days to come all will have been long forgotten. How the wise dies just like the fool! So I hated life, because what is done under the sun was grievous to me, for all is vanity and a striving after wind. (Ecc 2:14–17 ESV)

For what advantage has the wise man over the fool? And what does the poor man have who knows how to conduct himself before the living? (Ecc 6:8 ESV)

Again I saw that under the sun the race is not to the swift, nor the battle to the strong, nor bread to the wise, nor riches to the intelligent, nor favor to those with knowledge, but time and chance happen to them all. For man does not know his time. Like fish that are taken in an evil net, and like birds that are caught in a snare, so the children of man are snared at an evil time, when it suddenly falls upon them. (Ecc 9:11-12 ESV)

But there was found in it a poor, wise man, and he by his wisdom delivered the city. Yet no one remembered that poor man. (Ecc 9:15 ESV)

The same observation is depicted in the differences between the life of the righteous and of the wicked. What should happen to the wicked happens to the righteous, and *vice versa*:

In my vain life I have seen everything. There is a righteous man who perishes in his righteousness, and there is a wicked man who prolongs his life in his evildoing. (Ecc 7:15 ESV)

Then I saw the wicked buried. They used to go in and out of the holy place and were praised in the city where they had done such things. This also is vanity. Because the sentence against an evil deed is not executed speedily, the heart of the children of man is fully set to do evil. (Ecc 8:10-11 ESV)

There is a vanity that takes place on earth, that there are righteous people to whom it happens according to the deeds of the wicked, and there are wicked people to whom it happens according to the deeds of the righteous. I said that this also is vanity. (Ecc 8:14 ESV)

It is the same for all, since the same event happens to the righteous and the wicked, to the good and the evil, to the clean and the unclean, to him who sacrifices and him who does not sacrifice. As the good one is, so is the sinner, and he who swears is as he who shuns an oath. (Ecc 9:2 ESV)

These glimpses of competing world-images cast doubts on the life of God’s people. Encountering such life-images in contrast to the creedal testimony, one may be skeptical about the reason why one should seek to live so wisely and righteously. Rather, what one realises is that no one can tell how the future will be, or avoid the day of death.

It is better to go to the house of mourning than to go to the house of feasting, for this is the end of all mankind, and the living will lay it to heart. (Ecc 7:2 ESV)

For he does not know what is to be, for who can tell him how it will be? No man has power to retain the spirit, or power over the day of death. There is no discharge from war, nor will wickedness deliver those who are given to it. (Ecc 8:7-8 ESV)

Then I saw all the work of God, that man cannot find out the work that is done under the sun. However much man may toil in seeking, he will not find it out. Even though a wise man claims to know, he cannot find it out. (Ecc 8:17 ESV)

But all this I laid to heart, examining it all, how the righteous and the wise and their deeds are in the hand of God. Whether it is love or hate, man does not know; both are before him. (Ecc 9:1 ESV)

Even if one’s pious efforts have achieved some success during one’s life, who knows whether or not one’s successor will be wise? If the successor is a fool, any achievement will be despised and wasted.

I hated all my toil in which I toil under the sun, seeing that I must leave it to the man who will come after me, and who knows whether he will be wise or a fool? Yet he will be master of all for which I toiled and used my wisdom under the sun. This also is vanity. (Ecc 2:18-19 ESV)

But I say that wisdom is better than might, though the poor man's wisdom is despised and his words are not heard. The words of the wise heard in quiet are better than the shouting of a ruler among fools. Wisdom is better than weapons of war, but one sinner destroys much good. (Ecc 9:16-18 ESV)

Moreover, these images could raise a question whether making a fundamental distinction between the righteous and the wicked is possible for the children of man.

In the day of prosperity be joyful, and in the day of adversity consider: God has made the one as well as the other, so that man may not find out anything that will be after him. (Ecc 7:14 ESV)

Surely there is not a righteous man on earth who does good and never sins. Do not take to heart all the things that people say, lest you hear your servant cursing you. Your heart knows that many times you yourself have cursed others. (Ecc 7:20-22 ESV)

It is the same for all, since the same event happens to the righteous and the wicked, to the good and the evil, to the clean and the unclean, to him who sacrifices and him who does not sacrifice. As the good one is, so is the sinner, and he who swears is as he who shuns an oath. This is an evil in all that is done under the sun, that the same event happens to all. Also, the hearts of the children of man are full of evil, and madness is in their hearts while they live, and after that they go to the dead. (Ecc 9:2-3 ESV)

Notwithstanding, on the other hand, it is also important that Qoheleth still holds his trust in God’s righteous judgment. Although God’s fundamental plan cannot be fully comprehended by human beings, all we enjoy today should be regarded as the gift of God. That is, it is important in our daily life to give thanks to God and to remember his final judgment.

also that everyone should eat and drink and take pleasure in all his toil-- this is God's gift to man. I perceived that whatever God does endures forever; nothing can be added to it, nor anything taken from it. God has done it, so that people fear before him. (Ecc 3:13-14 ESV)

For when dreams increase and words grow many, there is vanity; but God is the one you must fear. (Ecc 5:7 ESV)

Behold, what I have seen to be good and fitting is to eat and drink and find enjoyment in all the toil with which one toils under the sun the few days of his life that God has given him, for this is his lot. Everyone also to whom God has given wealth and possessions and power to enjoy them, and to accept his lot and rejoice in his toil— this is the gift of God. For he will not much remember the days of his life because God keeps him occupied with joy in his heart. (Ecc 5:18-20 ESV)

In the day of prosperity be joyful, and in the day of adversity consider: God has made the one as well as the other, so that man may not find out anything that will be after him. (Ecc 7:14 ESV)

Though a sinner does evil a hundred times and prolongs his life, yet I know that it will be well with those who fear God, because they fear before him. But it will not be well with the wicked, neither will he prolong his days like a shadow, because he does not fear before God. (Ecc 8:12-13 ESV)

Enjoy life with the wife whom you love, all the days of your vain life that he has given you under the sun, because that is your portion in life and in your toil at which you toil under the sun. (Ecc 9:9 ESV)

Rejoice, O young man, in your youth, and let your heart cheer you in the days of your youth. Walk in the ways of your heart and the sight of your eyes. But know that for all these things God will bring you into judgment. (Ecc 11:9 ESV)

Remember also your Creator in the days of your youth, before the evil days come and the years draw near of which you will say, "I have no pleasure in them"; (Ecc 12:1 ESV)

The end of the matter; all has been heard. Fear God and keep his commandments, for this is the whole duty of man. For God will bring every deed into judgment, with every secret thing, whether good or evil. (Ecc 12:13-14 ESV)

Thus, Qoheleth, on the one hand, agonizes over understanding the inexplicable and intolerable images in the life of God’s people, and, on the other hand, does not want to abandon his essential faith in God. That is, the Book of Ecclesiastes leads its readers to the theological tension between two contrasting life images with which their faith is probed fundamentally.

* + - 1. Job

In the Book of Job, Job is introduced as one who is perfect and upright, and fears God: “There was a man in the land of Uz whose name was Job, and that man was blameless and upright, one who feared God [וִירֵא אֱלֹהִים] and turned away from evil” (Job 1:1 ESV; cf. 1:8-9; 2:3). This introduction is followed by the depiction of Job’s enormous wealth and success.

There were born to him seven sons and three daughters. He possessed 7,000 sheep, 3,000 camels, 500 yoke of oxen, and 500 female donkeys, and very many servants, so that this man was the greatest of all the people of the east. His sons used to go and hold a feast in the house of each one on his day, and they would send and invite their three sisters to eat and drink with them. (Job 1:2-4 ESV)

This composition implicitly indicates that Job’s piety in fearing God results in such a prosperous life. However, before long, the story depicts Job’s unreasonable suffering and unjustified desolation. The ostensible reason is to prove whether or not the Satan’s point of view is correct: men fear God, only because they gain by it.

Then Satan answered the LORD and said, “Does Job fear God for no reason? Have you not put a hedge around him and his house and all that he has, on every side? You have blessed the work of his hands, and his possessions have increased in the land. But stretch out your hand and touch all that he has, and he will curse you to your face.” And the LORD said to Satan, “Behold, all that he has is in your hand. Only against him do not stretch out your hand.” So Satan went out from the presence of the LORD. (Job 1:9-12 ESV)

And the LORD said to Satan, “Have you considered my servant Job, that there is none like him on the earth, a blameless and upright man, who fears God and turns away from evil? He still holds fast his integrity, although you incited me against him to destroy him without reason.” Then Satan answered the LORD and said, “Skin for skin! All that a man has he will give for his life. But stretch out your hand and touch his bone and his flesh, and he will curse you to your face.” And the LORD said to Satan, “behold, he is in your hand; only spare his life.” (Job 2:3-6 ESV)

Job’s loss of his possessions, the death of his children and the pain of terrible illness evoke “an enormous question as to the validity of traditional morality”[[534]](#footnote-534) or even as to the premise of all wisdom, and God himself (Job 21:7–15). This kind of situation is often termed a “Crisis” of wisdom.[[535]](#footnote-535) Such crises provoke various questions. First of all, one may question whether suffering can be always explained as punishment, as implied in the retribution theology and traditional morality. The question becomes a crucial issue in Job’s debates with his friends (Job 4-26). The friends’ world is based on a consistent picture of the divine-human relationship (Job 4:7-8; 5:17; 8:3-4, 5-7, 20; 15:20-35; 18:5-21; 20:4-29; 22:4-11, 21-30). Their vision is expressed in proverbs, narrative anecdotes, and rule-governed conduct. A sharp contrast is presented in Job’s speech. His speech is not reducible to conventional proverbs and is driven by grievance against God and his reign over the world (Job 6:10, 24; 7:20-21; 9:17, 20-24; 10:2-3, 7-8; 12:4, 6; 13:23-24; 16:11, 17; 19:4-6; 21:7-15; 23:2-9, 10-17; 24:1-12, 13-17, 25; 27:1-6).

Also, this crisis may lead to another question as to whether human beings are fundamentally able to access the wisdom of God whose presence cannot be denied. (Job 28:12–13, 20–22; 38–41; 42:2–3; cf. Eccl 8:16–17).

“But where shall wisdom be found? And where is the place of understanding? Man does not know its worth, and it is not found in the land of the living.” (Job 28:12-13 ESV)

“From where, then, does wisdom come? And where is the place of understanding? It is hidden from the eyes of all living and concealed from the birds of the air. Abaddon and Death say, ‘We have heard a rumor of it with our ears.’” (Job 28:20-22 ESV)

“I know that you can do all things, and that no purpose of yours can be thwarted. ‘Who is this that hides counsel without knowledge?’ Therefore I have uttered what I did not understand, things too wonderful for me, which I did not know.” (Job 42:2-3 ESV)

What is happening in the world is too vast to be comprehended. Wisdom in the fullest sense is found to be about God, and ultimately belongs to God alone. As such, wisdom must be approached in the same way as to God himself. As described in Job 28, “wisdom is inaccessible to humanity, a mystery more precious than the finest of metals; God alone knows the ‘way’ to her, having seen and established here at the time of creation.”[[536]](#footnote-536) “His wisdom is not only completeness of knowledge pervading every realm of life (Job 10:4; 26:6; Pro 5:21; 15:3) but also ‘consists in his irresistible fulfilment of what he has in his mind’”[[537]](#footnote-537) Thus, the story of Job’s desolation raises a theological tension in the understanding of God’s governing wisdom over the world.

As mentioned earlier in this thesis, one of the most striking studies on the conflicting voices in Job is Carol A. Newsom’s.[[538]](#footnote-538) Newsom adopts Mikhail Bakhtin’s theories of genres and polyphony. For Bakhtin, truth is glimpsed in the dialogue of many voices, not in one final, dominant set of claims. Dialogical truth is rooted in embodied, personal speech, closer to testimony than to propositional thinking. It appears in events or processes and is always open, unable to be finalized.[[539]](#footnote-539) In this sense, Newsom posits that Job is a polyphonic work in which various voices compete with one another in an open-ended dialogue.[[540]](#footnote-540)

Job consists of multiple genres which include didactic narrative in prologue and epilogue, a poetic wisdom dialogue between Job and friends, a wisdom hymn in chapter 28, and a dialogue between God and Job. Newsom argues that each of these literary forms communicates a distinct moral vision of the world which remain irreconcilable with one another, thereby contributing to the “contest of moral imaginations.”[[541]](#footnote-541) Competing discourses of piety and contradictory ways to imagine moral relations on earth and in heaven stand side by side. Newsom believes that Job does not mediate among its moral visions. Rather, it draws readers into the characters’ own struggles, urging them to draw their own conclusions and make their own meaning of Job’s desolation, and challenging their own moral worlds.[[542]](#footnote-542) That is, an unresolved theological tension among a variety of moral imaginations in the life of God’s people appears throughout the story of Job.

* + - 1. Proverbs

Proverbs is often perceived as a list of moral principles, which are presented as the principles of successful life. Fear of God specifically appears to epitomize them:[[543]](#footnote-543)

My son, do not forget my teaching, but let your heart keep my commandments, for length of days and years of life and peace they will add to you. Let not steadfast love and faithfulness forsake you; bind them around your neck; write them on the tablet of your heart. So you will find favor and good success in the sight of God and man. (Pro 3:1–4 ESV)

Honor the LORD with your wealth and with the firstfruits of all your produce; then your barns will be filled with plenty, and your vats will be bursting with wine. (Pro 3:9-10 ESV)

The fear of the LORD prolongs life, but the years of the wicked will be short. (Pro 10:27 ESV)

A good man leaves an inheritance to his children's children, but the sinner's wealth is laid up for the righteous. (Pro 13:22 ESV)

The fear of the LORD is a fountain of life, that one may turn away from the snares of death. (Pro 14:27 ESV)

The fear of the LORD leads to life, and whoever has it rests satisfied; he will not be visited by harm. (Pro 19:23 ESV)

The reward for humility and fear of the LORD is riches and honor and life. (Pro 22:4 ESV)

Blessed is the one who fears the LORD always, but whoever hardens his heart will fall into calamity. (Pro 28:14 ESV)

However, upon closer reading, Proverbs also offers a more nuanced understanding of God’s wisdom, by which his people seeks to live. Paul S. Fiddes observes:

This move, however, is definitely taken in a redaction of a wisdom saying in Proverbs 30:1–6. The frustration of coping with the vastness of creation is well expressed in this late collection, headed “Sayings of Agur”. . . the wise observer of the world exclaims that he is ‘weary and worn out’, and that it is impossible for a mortal being to explore the heights and the breadth of the cosmos (Pro. 30:1–4). He lacks God’s grasp of the world order and so is exhausted by the extent of the material he has to deal with. . . The contrast is not between uncertain cosmological wisdom and certain religious wisdom (as Weinfelf suggests), but between the vast and the comprehensive. The fixed text of Torah is to stand over against a world where boundaries cannot be measured.[[544]](#footnote-544)

Fiddes points to a tension between two wisdom views in the Book of Proverbs. While we often believe that man may acquire God’s wisdom through the list of explicit instructions, the extent of material in God’s grasp of the world order is found to be too vast for us to comprehend. In fact, many verses in Proverbs support this view.

The plans of the mind belong to mortals, but the answer of the tongue is from the Lord. All one’s ways may be pure in one’s own eyes, but the Lord weighs the spirit. (Pro 16: 1–2)

The human mind plans the way, but the Lord directs the steps. (Pro 16: 9)

House and wealth are inherited from parents, but a prudent wife is from the Lord. (Pro 19: 14)

The human mind may devise many plans, but it is the purpose of the Lord that will be established. (Pro 19: 21)

All our steps are ordered by the Lord; How then can we understand our own ways? (Pro 20: 24)

No wisdom, no understanding, no counsel, can avail against the Lord. The horse is made ready for the day of battle, but the victory belongs to the Lord. (Pro 21: 30–31)

In each of these sayings, a human act or decision can be set contradicted by a counter-act or decision on the part of God.[[545]](#footnote-545) Thus, an unresolved theological tension between the vastness of the object and the aspiration to be comprehensive in the life of faith should be regarded as an essential part of the sage’s theological viewpoint.

* + - 1. Psalms

Blessed is the man who walks not in the counsel of the wicked, nor stands in the way of sinners, nor sits in the seat of scoffers; but his delight is in the law of the LORD, and on his law he meditates day and night. He is like a tree planted by streams of water that yields its fruit in its season, and its leaf does not wither. In all that he does, he prospers. The wicked are not so, but are like chaff that the wind drives away. Therefore the wicked will not stand in the judgment, nor sinners in the congregation of the righteous; for the LORD knows the way of the righteous, but the way of the wicked will perish. (Psa 1:1-2:1 ESV)

Psalms 1 declares a clear distinction between the way of the righteous and of the wicked. While the way of the wicked is like chaff that the wind drives away, the way of the righteous “is like a tree planted by steams of water that yields its fruit in season, and its lead does not wither. In all that he does, he prospers.” This depiction may give an impression that the way of the righteous is in the push, smooth and prosperous.

However, it is important to note that the single most common type of psalm is the lament. In other words, what we hear most throughout the psalms are the groans of the broken-hearted righteous. A lament psalm frequently consists of “address to Yahweh, complaint describing the situation (often employing the language of sickness metaphorically), request for help, affirmation of confidence, assertion of innocence or confession of sin, and hymnic elements.”[[546]](#footnote-546) That is, in lament psalms we find individuals who groan under incomprehensible situations which differ from what they have learned to expect. The way of the blessed or the righteous is not always smooth. The people of God need an essential faith that God knows the way of the righteous, and that the counsel of the wicked, the way of sinners and the seat of scoffers will finally face the harsh judgment of God.

R. W. L. Moberly’s research in Old Testament theology deals with the question of faith and perplexity found in the Psalms.[[547]](#footnote-547) Moberly illustrates the predominance of the lament as “a renewed appreciation of the spiritual and psychological importance of honesty in facing the many difficulties and perplexities that can be part of the life of faith, and of giving expression to this in prayer and worship.”[[548]](#footnote-548) Moberly specifically focuses on two psalms: Psalms 44 and 89. These psalms begin with “what is in essence a creed - an official recitation of what is believed to be true about God and His dealing with Israel” (Psa 44:1-8; 89:1-37).[[549]](#footnote-549) However, the psalmists here face situations that seem directly opposed to these creedal affirmations (Psa 44:8-26; 89:38-51). That is, an apparent contradiction is presented between creedal faith and actual circumstances. According to Moberly, moreover, each of these psalms is different from regular laments “in that it is explicitly designed not only to pose a problem that is both theological and existential but also to leave it without resolution.”[[550]](#footnote-550) Moberly describes this as “something recurrent in the life of the people of God.”[[551]](#footnote-551) God’s people encounter circumstances that could find no rational or satisfactory theological explanation. In this sense, Moberly observes,

They are designed to evoke not a specific situation but recurrent situations of unresolved and inexplicable tension . . . inexplicable tensions in the life of faith, experienced in various situations of success and failure, expectation and disappointment.[[552]](#footnote-552)

* + - 1. The Theological Tension in the Hebrew Bible

As we have seen so far, the same theological tension emerges as a significant characteristic in a number of biblical books. This tension arises between the conventional testimony of retribution theology and the counter-testimony based on actual life experiences. W. Brueggemann, in his discussion of the Old Testament theology, proposes this concept of Israel’s counter-testimony, in comparison with its core testimony. The core testimony preaches Yahweh, “who in majestic sovereignty provides a viable life-order in the world through decisive, transformative interventions, a God who in generous compassion attends to the needs of Yahweh’s own.”[[553]](#footnote-553) Unlike this, Israel’s counter-testimony includes hiddenness, ambiguity and negativity. Brueggemann observes,

The cross-examination is not intended by Israel to obliterate the core testimony … rather, core testimony and cross-examination belong to each other and for each other in an ongoing exchange … As a result, it is evident that Israel’s counter-testimony is not an act of unfaith. It is rather a characteristic way in which faith is practiced … Israel’s faith is a probing, questioning, disjunctive faith…The questions that Israel raises in its cross-examination are … of a concrete, practical kind, arising out of life experience… Israel’s lived experience appears to deliver neither viable life-order nor generous compassion-certainly not by highly visible, nameable acts of intervention… Three different facets of Israel’s counter-testimony: hiddenness, ambiguity or instability, and negativity.[[554]](#footnote-554)

It is interesting to note that in his discussion about counter-testimony, Brueggemann quotes and cites much from those biblical books discussed in the previous section.[[555]](#footnote-555) Although the counter-testimony could appear throughout the Hebrew Bible, it particularly predominates in those books. It is significant to note that these books have been frequently labelled as wisdom books. Brueggemann argues, thus, “Israel’s wisdom traditions - perhaps more sophisticated or more reflective - do not in general continue such visible directness on Yahweh’s part, and so do not make a claim for either direct terror or exultation.”[[556]](#footnote-556) Rather, the wisdom traditions introduce several questions, such as ‘how long?’, ‘why?’, ‘where?’ and ‘is?”[[557]](#footnote-557) Brueggemann understands that “these questions arise not in an act of unfaith, but out of deep confidence that the God of the core testimony, when active in power and fidelity, can prevent and overcome such intolerable life experiences.”[[558]](#footnote-558) In other words, since there is deep confidence of God testified in the core-testimony, God’s people raise the question why he does not intervene or how long he would neglect in this intolerable situation. Strictly speaking, this implies that, when Brueggemann points to the wisdom traditions, they can be not only the scriptures of counter-testimony, but also those of core-testimony. Thus, Brueggemann argues, “I propose to consider a greatly revised utterance of Yahweh under the rubric of wisdom.”[[559]](#footnote-559) Wilson also supports this view, observing,

The sages counsel us that true faith is lived out between the parameters of pessimism and hope, submission and confrontation, and lament and praise. They teach us that God is both darkly hidden and immediately present to humans who continue to struggle with the value, meaning, and purpose of life.[[560]](#footnote-560)

It is also worth noting that Brueggemann ascribes such questions raised from counter-testimony to the experience of the exile and the temple destruction (Psa 74:1, 10–11; 79:5, 10; and 89:46). To that extent, he argues “Israel’s counter-testimony is context-driven.”[[561]](#footnote-561) Brueggemann observes,

This convergence of injustice-complaint-exile in the speech of Israel, which I take as a fulcrum for Israel’s counter-testimony, is a characteristic and definitional feature of Israel’s faith. When Israel spoke about Yahweh, Israel had often and characteristically to speak about injustice through complaint in exile … Israel asks and wonders about Yahweh’s reliability and fidelity. Israel had a sense of being abandoned… With reference to the exile, Israel asks: Why have you forgotten us completely? Why have you forsaken us these many days? (Lam 5:20) The operative terms are forget and forsake (abandon)… Old testament theology must recognize that this question lives at the center of Israel’s most convinced testimony.[[562]](#footnote-562)

According to Brueggemann, this counter-testimony rooted in Israel’s lived experience of absence and silence lives in acute and ongoing tension with the core-testimony.[[563]](#footnote-563) In other words, the tension precludes and resists resolution.

* + - 1. Fearing God in the theological tension

The theological tension specifically affects the implication of fearing God which seems to be an important theme in Job, Proverbs, and Psalms.[[564]](#footnote-564) Fearing God has a special emphasis in the Deuteronomistic tradition. The Deuteronomistic tradition is widely accepted as having “a specific view of God’s relationship to human beings incorporated in the OT books from Deuteronomy to 2 Kings.” It explains, “the judgment of Israel by God was due to the grave sins of the people. This judgment was justified and was explained to those who were suffering in order to get them to change their ways and return to obedience to God’s law.”[[565]](#footnote-565) So, the retributive theory is the central axis of the historiographical writings in that tradition.[[566]](#footnote-566) The commandments of law observance are set out in Deuteronomy and “in the subsequent Books Israel’s history is recounted and commented on the light of this retributive theory.”[[567]](#footnote-567) Thus, the retributive principle of law observance is regarded as a key implication in the Deuteronomistic tradition.

See, I have taught you statutes and rules, as the LORD my God commanded me, that you should do them in the land that you are entering to take possession of it. Keep them and do them, for that will be your wisdom and your understanding in the sight of the peoples, who, when they hear all these statutes, will say, ‘Surely this great nation is a wise and understanding people.’ (Deu 4:5–6 ESV)

In the Deuteronomistic tradition, the theme of fearing God is explicitly located in its centre:

…that you may **fear (ירא) the LORD your God**, you and your son and your son's son, by keeping all his statutes and his commandments, which I command you, all the days of your life, and that your days may be long. (Deu 6:2 ESV)

It is **the LORD your God you shall fear (ירא)**. Him you shall serve and by his name you shall swear (Deu 6:13 ESV)

And the LORD commanded us to do all these statutes, **to fear (ירא) the LORD our God**, for our good always, that he might preserve us alive, as we are this day. (Deu 6:24 ESV)

So you shall keep the commandments of the LORD your God by walking in his ways and by **fearing (ירא) him** (Deu 8:6 ESV).[[568]](#footnote-568)

And now, Israel, what does the LORD your God require of you, but to **fear (ירא) the LORD your God**, to walk in all his ways, to love him, to serve the LORD your God with all your heart and with all your soul, (Deu 10:12 ESV)

You shall **fear (ירא) the LORD your God**. You shall serve him and hold fast to him, and by his name you shall swear. (Deu 10:20 ESV)

You shall walk after the LORD your God and **fear (ירא) him** and keep his commandments and obey his voice, and you shall serve him and hold fast to him. (Deu 13:4 ESV)

And before the LORD your God, in the place that he will choose, to make his name dwell there, you shall eat…that you may learn to **fear (ירא) the LORD your God** always. (Deu 14:23 ESV)

If you are not careful to do all the words of this law that are written in this book, that you may **fear (ירא) this glorious and awesome name, the LORD your God**, (Deu 28:58 ESV)

The Deuteronomistic tradition seems to view fearing the Lord as the most essential wisdom for God’s people and this often appears interwoven with the demand of law observance. Gerald Wilson observes that “fear of Yahweh becomes synonymous with keeping the Mosaic Law (Sir 2:16; 23:27; 32:15–17; 33:1–3), and Torah becomes the culmination of wisdom.”[[569]](#footnote-569) In other words, Torah could be epitomized by the theme of fearing the Lord and this theme could also be understood as lying behind the retributive implication of the Deuteronomistic tradition.

Such wisdom “involves both knowledge and the ability to direct the mind toward a full understanding of human life and toward its moral fulfillment,”[[570]](#footnote-570) which will lead to a way of life. Thus, men may hear, read, do and teach Torah at all time and in all places, in order to learn how to fear the Lord/God, and by so doing to obtain God’s blessings.

Gather the people to me, that I may let them **hear** my words, so that they may **learn** **to fear (ירא) me** all the days that they live on the earth, and that they may **teach** their children so. (Deu 4:10 ESV)

And it shall be with him, and he shall **read** in it all the days of his life, that he may **learn to fear (ירא) the LORD his God** by keeping all the words of this law and these statutes, and doing them, (Deu 17:19 ESV)

Assemble the people, men, women, and little ones, and the sojourner within your towns, that they may **hear and learn to fear (ירא) the LORD your God**, and be careful to **do** all the words of this law, and that their children, who have not known it, may **hear** and **learn** to **fear (ירא) the LORD your God**, as long as you live in the land that you are going over the Jordan to possess. (Deu 31:12–13 ESV)

Encountering the theme of fearing God in Job, Psalms, Proverbs, and Ecclesiastes, one might tend to perceive it in the same retributive implication as in the Deuteronomistic tradition. The life of fearing God, which can be mostly represented in law observance, would lead to a successful life.

Given that an unresolved theological tension emerges in the life of God’s people, however, the implication of fearing God in those books comes to be questioned and scrutinized. A question is raised over whether the retribution principle of law observance really justifies us in fearing God. One might experience indeterminable and indiscernible situations in which the retribution theology does not seem to work properly. If so, why bother with fearing the Lord? Encountering the heterogeneous experiences of life, what are the benefits of fearing the Lord? The invitation to fear the Lord in the middle of life experiences comes to be placed under serious scrutiny.

What is interesting is that the theological tension in these aforementioned biblical books is very similar to what we have discussed in the reading of Chronicles. The destabilizing effects of the Chronicler’s reversal pattern seemed to provoke theological and ontological questions in his audience’s narrative comprehension. The glimpses of their world represented by the images of the narrative could lead the audience to notice the heterogeneous images of a king’s identity and to think about the indeterminability or indiscernibility of their world. A system of judgment based on the conventional view of the retribution principle could be shattered by those counter-images. That is, the Chronicler’s audience may have come to face the theological tension between the core-testimony presented by the immediate retribution plot on the surface and the counter-testimony cognitively provoked by the destabilizing effects of the reversal pattern.

Furthermore, the effects of this theological tension on the implications of *fearing* God is reminiscent of what happens to the concept of *seeking* the Lord in the reading of Chronicles. This does not mean that Chronicles and those books can be classified as falling into a specific tradition or genre. Yet, it is important that, by focusing on the destabilizing effects of the Chronicler’s reversal pattern, we have come to discover in Chronicles similar theological features to that in those biblical books, which could induce a discussion about wisdom.

* + 1. Wisdom Perspective on Chronicles
       1. Theological Tension and Wisdom

The theological tension between two heterogenous images caused by the destabilizing effects of the Chronicler’s reversal pattern has led us to the discussion of a theological feature in some biblical books. Those books are frequently related and labelled as ‘wisdom’ books, not only because they directly deal with the theme of ‘wisdom’ in the text, but also because a distinct theological characteristic has been perceived in their treatment of wisdom. In this sense, modern biblical scholarship has often classified them as ‘wisdom tradition’ or ‘wisdom literature’.[[571]](#footnote-571)

However, the tendency to approach wisdom as a generic title has been critically challenged these days. Roland Murphy suggests a working definition in the broadest terms for biblical theology: “a theology of the Bible (however the canon or extent of that Bible be defined) is an organized presentation of the biblical data concerning God, humans, and the world, according to biblical categories.”[[572]](#footnote-572) Wisdom cannot be restricted to a specific genre, but observed throughout any biblical book. Murphy specifically points out four essential perspectives in which wisdom can be observed: “the understanding of reality, the search for order, creation theology, and Yahwism and wisdom (the wisdom experience).”[[573]](#footnote-573)

Scholars have often attempted to interpret a certain passage or book in relation to wisdom even though the term does not appear. Some of those attempts have been made in the prophetic books, such as Amos,[[574]](#footnote-574) Hosea,[[575]](#footnote-575) Isaiah,[[576]](#footnote-576) Jeremiah,[[577]](#footnote-577) Daniel,[[578]](#footnote-578) and the scribal wisdom in Minor Prophets.[[579]](#footnote-579) Some have even attempted to interpret wisdom in historical narratives such as Esther,[[580]](#footnote-580) the Succession Narrative in 2 Samuel - 1 Kings 1 (2 Sam 9–20; l Kgs 1–2),[[581]](#footnote-581) Deuteronomy,[[582]](#footnote-582) Genesis 2–3[[583]](#footnote-583) and the Joseph story.[[584]](#footnote-584) These instances show that the discussion of wisdom cannot be limited by the literary form/genre or the textual explicitness of the theme. McKenzie even makes the radical comment that “evidently I have identified the wise men of Israel with the historians, and thus effectively designated the historical books as wisdom literature.”[[585]](#footnote-585)

Murphy proposes three specific elements for the discussion of wisdom in a particular text: vocabulary, literary forms and content.[[586]](#footnote-586) It is not necessary that all three elements appear together, as each of these elements could open up a possibility of discussion. However, it is also true that these elements or characteristics should be considered along with others to establish a better case for the designation of wisdom.[[587]](#footnote-587) Coupled with these elements, Murphy suggests that the didactic intent needs to be regarded as another possible element. He points to wisdom substrata in Deuteronomy, as the didactic atmosphere of Deuteronomy is matched in many depictions of the Proverbs (e.g. Deut 6:7–9; 11:18–20 with Pro 6:20–22; 7:3; 8:34), along with items of vocabulary like ‘listen’, ‘heart’, ‘teach’, and ‘discipline’, and themes like ‘fear of the Lord/God’ and ‘life’ that are frequent and common in both (cf. Deut 10:12–13).[[588]](#footnote-588)

The most radical recent proposal regarding the theme of wisdom is argued for by Will Kynes.[[589]](#footnote-589) Kynes is very skeptical about genre classifications such as ‘wisdom tradition’ or ‘wisdom literature’. According to him, the tendency to classify a group of books as belonging to a specific genre of ‘wisdom’ literature is the result of a modern philosophical trend. According to Kynes, a circular relationship between the definition of wisdom literature and its contents develops in the early nineteenth-century.[[590]](#footnote-590) So, he posits that such a modern conception of Wisdom Literature is more a hindrance than a help in the interpretation of the Hebrew Bible. Thus, Kynes suggests,

I would suggest, instead, reversing the approach to Wisdom’s definition and influence. Our understanding of the definition of Wisdom would then be broad, based on the role that the diverse Wisdom traits, which need not be considered distinctive of any one worldview, play in the variety of texts in which they appear. . . It would not even encompass the whole of texts in which it appears prominently, but only contribute, along with other factors in the Israelite conception of reality, to the interpretation of those texts. This, in effect, would treat wisdom (in the lower-case) as a concept, similar to ‘holiness’ or ‘righteousness’, instead of a genre.[[591]](#footnote-591)

Wisdom should be approached as a concept instead of a genre across the Hebrew Bible. Each book could present and depict its own wisdom image. Those books which have been frequently labelled as ‘wisdom tradition’ or ‘wisdom literature’ can be perceived to present their own distinctive image of wisdom, focusing on the theological tension between the core-testimony and the counter-testimony in the life of faith.

* + - 1. The Wisdom of Chronicles

In this sense, it can be argued that the theological tension in Chronicles may be also illustrated with the concept of wisdom. Along with its vocabulary and content, a strong didactic mood is found in Chronicles. Peter Ackroyd observes that the Chronicler’s “style is very strongly homiletic”, and a strong catechetical intent is suggested by its many repetitions in the book.[[592]](#footnote-592) These elements together suggest the Chronicler’s didactic intent. Ben Zvi observes:

On the one hand, Chronicles was a document pointing at, reflecting on, and contributing to the sophisticated self-understanding of the Yehudite literati for whom it was written, including their limitations (cf. also, e.g., Jonah and see Ben Zvi 2003d), but on the other, it was a great source of edifying texts that could be used to educate (or ideologically socialize) the community, to teach its members how to behave on the grounds of the events of their past.[[593]](#footnote-593)

More fundamentally, as discussed above, wisdom can be observed as a concept throughout the Hebrew bible. Chronicles may not obviously fit into some wisdom corpus, but the wisdom substrata of its historiography can be still discussed. In fact, some scholars, focusing on the retributive view, have written papers dedicated to the Chronicler’s wisdom perspective.[[594]](#footnote-594) Focusing on the retributive pattern on the plot, they view that the Chronicler presents the wisdom of God’s people at the immediate and individual level of retribution theology.

However, the present thesis, from perceiving the destabilizing effects of the reversal pattern in Deleuze’s cognitive semiotic reading of Chronicles, has come to argue that the Chronicler’s version of wisdom exemplifies the theological tension, recurrent in the life of faith. In the Chronicler’s reversal pattern, interwoven with the retributive pattern, the narrative could emerge as a falsifying narration, in which the system of judgment or the belief in truth may be shattered and scrutinized by theological and ontological questions.

Thus, the wisdom of Chronicles pays attention to the theological tension between the core-testimony and the counter-testimony, which is a critical part of the wisdom perspectives in the Hebrew bible, rather than the retribution theology itself. This may provide an indication to the distinctiveness of the Chronicler’s theological intent. If so, this actually opens up a hitherto unexplored view on the interpretation of Chronicles, since the narrative has been frequently perceived to have non-divergent theology which is distinct from the Deuteronomistic historiographies such as 1-2 Samuel and 1-2 Kings.

* 1. The Chronicler’s Theo-anthropology
     1. Beyond the Tension
        1. Human Beings to Seek God/the Lord

It has been argued that the Chronicler’s wisdom view emerges through the theological tension between the core-testimony represented from the retributive pattern on the surface and the counter-testimony conveyed by the destabilizing effects of the reversal pattern. Then, this tension might have led the audience to a more sophisticated and reflective understanding about the faith in God. Such tension does not necessarily mean to deny or weaken either of conflicting perspectives. Rather, conflicting perspectives could be complementary to shape a more complex, sophisticated idea in the biblical interpretation. For instance, Hahn observes the purpose of two different views on the history of Israel: [[595]](#footnote-595)

In biblical canon, the secular and the sacred are not distinguished to be opposed: they are distinguished to be united. In the canon we find a duality of complementary perspectives rather than a dualism of contradictory viewpoints.[[596]](#footnote-596)

For instance, strong scepticism is mainly found in Ecclesiastes and Job,[[597]](#footnote-597) but it eclipses neither the conventional wisdom view included in Proverbs nor the traditional teachings of Torah. It should be remembered that “the witness of Job and Qoheleth is treasured by the community which also retained the book of Proverbs.”[[598]](#footnote-598) Different or conflicting views could be meant to cooperate with each other, representing the different experiences in the life of faith, so as to formulate an integrated picture of wisdom for God’s people. Such tension reflects the reality of life, which contains intolerable contradictions as well as justified consistency of rules.[[599]](#footnote-599) Thus, Brueggemann observes, “It is rather a characteristic way in which faith is practiced . . . Israel’s faith is a probing, questioning, disjunctive faith . . . The questions that Israel raises in its cross-examination are … of a concrete, practical kind, arising out of life experience.”[[600]](#footnote-600)

This theological tension should be perceived as a characteristic of Israel’s faith by which God’s people could reach a deeper understanding about their faith. Indeed, some biblical authors seem to suggest their own conclusions as to how to live as God’s people in such tension. For instance, Qoheleth perceives that there is nothing better for men than to be joyful in their work and to do good as long as they live, for it is God’s gift and they do not know what will be afterward (Ecc 3:12-13, 22), and to remember that God will bring every deed into judgment, with every secret thing, whether good or evil (12:14).

Job and Proverbs may illuminate a more sophisticated and reflective implication of fearing God. Job’s reader begins with a question the Satan raises (Job 1:9-12; 2:3-6): Will Job continue to fear God, when he gains nothing by it? This question comes to be the reader’s own. Why do we fear God when we gain nothing by it, and what does it imply in the life of faith? Although Job’s skeptical questions or the theological tension are explicitly left to be unresolved, the text also depicts that Job is overwhelmed by God’s existence and providence over the world (Job 42:1–6; cf. Job 38–41). This image may provide a response to the theological tension. Davidson observes: “for as the absolute Wisdom belongs to the Creator, so the fear of the Lord is the wisdom that befits the creature.”[[601]](#footnote-601) In other words, though the retribution theology does not always and immediately work in a way we expect, fearing God still should be perceived as the beginning of wisdom (cf. Job 28:28; 37:24). His existence and providence imply that God knows what is happening to his people. God will finally prove that he has achieved his ends and that his judgements have been just all along. Thus, “life may seem pointless, the world may seem to be essentially a place of vanity, but the truth of God and reverence for God must be maintained in the face of radical doubt.”[[602]](#footnote-602)

Perceiving the vastness of God’s wisdom depicted in Proverbs, the reader may come to reflect the implication of fearing God. Some verses in Proverbs teach that fearing God should be demanded in questionable and doubtful moments.

Better is a little with the fear of the LORD than great treasure and trouble with it. (Pro 15:16 ESV)

Let not your heart envy sinners, but continue in the fear of the LORD all the day. (Pro 23:17 ESV).

Be not envious of evil men, nor desire to be with them, (Pro 24:1 ESV)

Fret not yourself because of evildoers, and be not envious of the wicked, (Pro 24:19 ESV)

Better is a poor man who walks in his integrity than a rich man who is crooked in his ways. (Pro 28:6 ESV)

These verses illustrate that God’s people could meet intolerable moments in which they are tempted to be envious of the wicked. Then, the implication of fearing God needs to be reflected based on such life experiences. Men should fear God, not because their every effort in the way of the righteous always and immediately results in positive consequences, but because God as a sovereign ruler fundamentally judges everything in his wisdom. In other words, God knows his own ways, though they may not be understood by men at the present. Thus, trusting in God, fearing him, would be the wisest way for men even in the face of radical doubt. Such a fear can be defined as “a deep-seated humility grounded in an abiding awareness of one’s absolute dependence for existence on the undeserved mercy of Yahweh.”[[603]](#footnote-603)

Trust in the LORD with all your heart, and do not lean on your own understanding. In all your ways acknowledge him, and he will make straight your paths. Be not wise in your own eyes; fear the LORD, and turn away from evil. (Pro 3:5–7 ESV)

Thus, the theological tension consequently brings a more sophisticated and reflective implication of fearing God, based on “a recurrent issue within the life of God’s people.”[[604]](#footnote-604) Men fear God, not because they may gain any reward always and immediately, but because God is always found to be the one whom they can rely on.

In the same way, it can be said that the theological tension in Chronicles might have provided for the audience a more sophisticated and reflective understanding of their faith in God. Although the Chronicler does not give any ostensible advice, the theological tension between the core-images and the counter-images framed by him may have provoked the audience to question their faith in God. To be more specific, as discussed previously, such tension could affect the implications of seeking God, the Chronicler’s key theme. ‘Seeking God’ may resist being understood in terms of the retributive view only. People do not always seek the Lord to gain any immediate and physical reward.

In the face of this theological tension, the audience may have inferred the Chronicler’s intent. God is recognized as the only and final judge we can entreat. However, no one is confident of appearing consistently righteous before God. Rather, people may repeatedly encounter ups and downs in the way of faith until their death. In addition, human beings are ultimately incapable of observing, judging and comprehending God’s will. They “cannot find out what God has done from the beginning to the end” (Ecc 3:11 ESV). That is, the audience may have realised the ontological status of human beings who must hold the covenantal faith in God’s steadfast love (חסד, 1 Chr 16:34, 41; 17:13; 2 Chr 1:8; 5:13; 6:14, 42; 7:3, 6; 20:21). Human frailty and inaccessibility to God’s wisdom may be blamed for such unresolved tension. In the light of this, seeking the Lord comes to mean orientating one’s heart, one’s inner self, toward God within a deep-seated humility. Kelly observes,

By the same token, ‘seeking Yahweh’, one of the key theological motifs of the work, is not to be understood simply in cultic terms. While faithful worship according to the Mosaic Torah is one of the principal expressions of this concept, more fundamentally the term describes an orientation of the whole of life towards God within a personal covenantal faith.[[605]](#footnote-605)

Thus, the destabilizing effects of the reversal pattern interwoven with the Chronicler’s retributive pattern seems to offer a more essential, reflective and ontological interpretation of seeking the Lord. Seeking the Lord could be illustrated in a variety of ways such as observing his law and worship in cultic situations. However, more fundamentally, the term should be also described as “an orientation of the whole of life towards God within a personal covenantal faith.” Human beings should seek the Lord, because God’s steadfast love is the only thing to which they can entrust themselves.

* + - 1. Seeking God: Doing and Waiting

Seeking the Lord, in its essential implications, might be illustrated in terms of the experience of ‘doing’ or ‘waiting’. As seen earlier, Brueggemann elucidates the unresolved tension between core-testimony and counter-testimony in the Hebrew bible. He also points out that he believes that the life of faith in a recurrent, acute and ongoing tension is experienced in terms of the experience of ‘waiting’:

The waiting is inescapable because of the unresolved condition of life in the world, an unresolved shared by Christians with Jews and with all others… All wait not doubting, but having nothing in hand except this rich, complex, disturbing testimony.[[606]](#footnote-606)

Brueggemann’s explanation is also linked to Deleuze’s ontological perspective. For Deleuze, all images are ceaselessly moving, linked and effectuated in the Whole. The Whole itself is open and expanding. So, the present existence of image is explained as ‘becoming’. Marrati describes “it expresses a purely immanent dimension of time, one without a determinable beginning or end, and one that cannot be judged - or even experienced - according to any result attained.”[[607]](#footnote-607)

Deleuze uses the concept of duration [*durée*] to explain the human experience of this state of becoming in the Whole. Interestingly, he discusses this aspect of *durée* in terms of ‘doing’ or ‘waiting’.[[608]](#footnote-608) That is, the experience of the changing state is similar to human experience in the act of doing or waiting. Ashton’s observation may help:

Another way to think of *durée* is in terms of the “experience” of “doing” in the absolute present, the experience of the time of “doing” right now, without a conscious effort to “measure” time; an experience of change, which is time, in the moment. Deleuze discusses this aspect of *durée* in terms of “waiting,” experiencing the change of time, but not “waiting for.[[609]](#footnote-609)

Both Brueggemann’s theological ontology and Deleuze’s philosophical ontology describes the essential experience of human beings in the present in terms of ‘waiting’.[[610]](#footnote-610) For them, such an ontological view comes from the unresolved tension between a conventional view (core-testimony, logical narration) and an innovative view (counter-testimony, falsifying narration). In this sense, the experience of seeking the Lord, in its essential implication, also can be illustrated as ‘doing’ or ‘waiting’.

One further reflection is needed here. Deleuze describes the present experience of human beings in the world in term of ‘waiting’, not ‘waiting for’. This is because he wanted to draw a new way of living in this broken world from “immanent powers of life, which hold the hope and pose the challenge of creating new links between humans and this world.”[[611]](#footnote-611) However, for the people of God, their seeking should be understood as ‘waiting for’, not ‘waiting’. Although the act of seeking the Lord in the unresolved condition of the world could be experienced as that of ‘doing’ or ‘waiting’, the fundamental reason for it is their covenantal faith in God. God’s people are waiting for God whose wisdom could exert a whole judgment (1 Chr 16:12, 14, 31, 33). They know that “he comes to judge [שפט] the earth” (16:33). He will reveal all hidden intent in his time. Seeking the Lord eventually stands upon the expectation of the final judgement, as does fearing the Lord (Eccl 11:9; 12:13–14).

* + 1. The Chronicler’s Theological Anthropology

It is plausible to argue that, experiencing the theological tension emerged from the destabilizing effects of the reversal pattern, the Chronicler’s audience would be affected in his/her understanding of ‘seeking God’. The Chronicler may have wanted his audience to infer an essential implication of seeking the Lord in the theological tension recurrent in the life of God’s people, and by so doing to perceive his ontological view of human beings implicitly underscored. That is, the ontological status of human beings who should seek the Lord in the unresolved tension and, as a consequence, in the deep dependence and humility may have been a part of the wisdom view the Chronicler theologically intended by the literary structure of the narrative. If so, it is worth examining how such an ontological view as we have proposed appears throughout the Chronicler’s narrative. No matter whether the Chronicler specifically intended it or not, his writing was very likely to be linked to his theological and ontological perspective, that is, his theo-anthropology.

* + - 1. David’s Thanksgiving and Preparation for Temple Building (1 Chr 10–29)

David is depicted as blameless in Chronicles, except for his census (1 Chr 21). This may lead to the claim that the Chronicler presents him as an ideal of kingship in Israel, perhaps alongside Solomon in relation to the Temple. David with ‘all Israel’ establishes a powerful nation. He seeks the Lord/God eagerly in every aspect (e.g. 1 Chr 15:10, 14), contrary to Saul (1 Chr 10:13–14). In particular, the Chronicler attributes the preparation for Temple building to David (1 Chr 22–29), while Solomon is responsible for that in 1 Kings 5. Most of the negative events in David’s life, such as the notorious scandal of his adultery (2 Sam 11–12), the tragedy of his family (2 Sam 13–19) and the rebellion of Sheba and the famine for three years (2 Sam 20–21), do not appear in the Chronicler’s account of David. Although his census is still included (1 Chr 21), it is highly likely that its relevance to the appointment of a temple place explains the reason (22:1). Indeed, in Chronicles David’s heart is very much focused on temple building (1 Chr 17:2; 22:7; 28:2; 2 Chr 6:7, 8). In fact, the greater portion of temple-related passages in Chronicles (1 Chr 22–26; 2 Chr 1–7) reveal the Chronicler’s special interest in the temple. Thus, David appears to be a perfect model for his followers, not only on his reign (1 Chr 11–21), but also on his zeal for the Temple and worship (22–29).[[612]](#footnote-612)

However, upon a closer reading, it is noticeable that the Chronicler uses a more nuanced standpoint in the depiction of David. Specifically, this is revealed in David’s two thanksgiving speeches of praise: one after bringing in the ark of God into the tent he has pitched for it (1 Chr 16:8–36) and the other after giving offerings for temple building with a joyful and whole heart (1 Chr 29:10–19). These are not found in 2 Samuel - Kings. This means that we may hear the voice of the Chronicler through the mouth of David.

After setting the ark of God inside the tent, David sings thanksgiving to the Lord (1 Chr 16:8–36).

Oh give thanks to the LORD; call upon his name; make known his deeds among the peoples! Sing to him, sing praises to him; tell of all his wondrous works! Glory in his holy name; let the hearts of those who seek the LORD rejoice! Seek the LORD and his strength; seek his presence continually! Remember the wondrous works that he has done, his miracles and the judgments he uttered, O offspring of Israel his servant, children of Jacob, his chosen ones! He is the LORD our God; his judgments are in all the earth. Remember his covenant forever, the word that he commanded, for a thousand generations, the covenant that he made with Abraham, his sworn promise to Isaac, which he confirmed to Jacob as a statute, to Israel as an everlasting covenant, saying, “To you I will give the land of Canaan, as your portion for an inheritance.” When you were few in number, of little account, and sojourners in it, wandering from nation to nation, from one kingdom to another people, he allowed no one to oppress them; he rebuked kings on their account, saying, “Touch not my anointed ones, do my prophets no harm!” Sing to the LORD, all the earth! Tell of his salvation from day to day. Declare his glory among the nations, his marvelous works among all the peoples! For great is the LORD, and greatly to be praised, and he is to be feared above all gods. For all the gods of the peoples are worthless idols, but the LORD made the heavens. Splendor and majesty are before him; strength and joy are in his place. Ascribe to the LORD, O families of the peoples, ascribe to the LORD glory and strength! Ascribe to the LORD the glory due his name; bring an offering and come before him! Worship the LORD in the splendor of holiness; tremble before him, all the earth; yes, the world is established; it shall never be moved. Let the heavens be glad, and let the earth rejoice, and let them say among the nations, “The LORD reigns!” Let the sea roar, and all that fills it; let the field exult, and everything in it! Then shall the trees of the forest sing for joy before the LORD, for he comes to judge the earth. Oh give thanks to the LORD, for he is good; for his steadfast love endures forever! Say also: “Save us, O God of our salvation, and gather and deliver us from among the nations, that we may give thanks to your holy name and glory in your praise. Blessed be the LORD, the God of Israel, from everlasting to everlasting!” (1 Chr 16:8–36 ESV)

David declares seeking the Lord for His wondrous works (vv. 9–12, 23–24). It is salient that God is described as a ruler and judge [מִשְׁפָּטָ] (vv. 12, 14, 31, 33) whose faithfulness to the covenant has been shown (vv. 13–22). Splendour, majesty, strength, joy, glory, holiness and salvation are ascribed only to Him (vv. 27–29), and God deserves to be feared by his people as the appropriate response (vv. 25–26). Such fearing contains trembling, joy, exultation, singing (vv. 30–33), thanksgiving and pleas of salvation (vv. 34–35). The heavens and the earth declare, “The Lord reigns!” (vv. 31–32) They know that “he comes to judge [שפט] the earth” (v. 33). Thus, the Chronicler seems to draw the audience’s attention to focus on the image of God as judge. The implication of this image will become more impressive in comparison with the depiction of Solomon’s wisdom, which shall be discussed in the subsequent section.

David’s other thanksgiving praise, which comes at the end of all his deeds, unequivocally illustrates the Chronicler’s view of David.

Therefore David blessed the LORD in the presence of all the assembly. And David said: “Blessed are you, O LORD, the God of Israel our father, forever and ever. Yours, O LORD, is the greatness and the power and the glory and the victory and the majesty, for all that is in the heavens and in the earth is yours. Yours is the kingdom, O LORD, and you are exalted as head above all. Both riches and honor come from you, and you rule over all. In your hand are power and might, and in your hand it is to make great and to give strength to all. And now we thank you, our God, and praise your glorious name. "But who am I, and what is my people, that we should be able thus to offer willingly? For all things come from you, and of your own have we given you. For we are strangers before you and sojourners, as all our fathers were. Our days on the earth are like a shadow, and there is no abiding. O LORD our God, all this abundance that we have provided for building you a house for your holy name comes from your hand and is all your own. I know, my God, that you test the heart and have pleasure in uprightness. In the uprightness of my heart I have freely offered all these things, and now I have seen your people, who are present here, offering freely and joyously to you. O LORD, the God of Abraham, Isaac, and Israel, our fathers, keep forever such purposes and thoughts in the hearts of your people, and direct their hearts toward you. Grant to Solomon my son a whole heart that he may keep your commandments, your testimonies, and your statutes, performing all, and that he may build the palace for which I have made provision.” (1 Chr 29:10–19 ESV)

David confesses that everything - the greatness, power, glory, victory, majesty, all that is in the heavens and in the earth, kingdom and riches and honour - belongs to God (vv. 11–12). David has realized that he is only offering from what come from God (v. 14). Moreover, he identifies him and his people as strangers or sojourners who live only with the things provided from the landlord, God, and by his favour (vv. 15–17). In this respect, it becomes clear what ‘uprightness of heart’ means in verse 17.

I know, my God, that you test the heart [בֹּחֵן לֵבָב] and have pleasure in uprightness [מֵישָׁרִים]. In the uprightness [יֹשֶׁר] of my heart I have freely offered all these things, and now I have seen your people, who are present here, offering freely and joyously to you.

The uprightness of one’s heart is one’s recognition of his/her ontological status. He/she finds himself as a stranger or sojourner who can live only on what has been provided by God. He/she is totally dependent upon the favour of God. Although David and his people seem to be able to offer a great amount of things to God from their own property and capacity, the truth is that they only enjoy the privilege of offering what ultimately belongs to God. That is, it is not David, or the people, but God himself who prepares all things for Temple building.

The Chronicler may have wanted to present David as an ideal king in this theological, ontological realization, rather than through all his achievements. Indeed, David is apparently depicted as having such an understanding of what has happened to him.

And David knew that the LORD had established him as king over Israel, and that his kingdom was highly exalted for the sake of his people Israel. (1 Chr 14:2 ESV)

David’s heart is upright in knowing that he is fundamentally dependent upon God’s steadfast love. David recognizes that he enjoys not what is deserved based on his achievements, but what is given by God. Thus, David’s thanksgiving speech seems to adhere to the Chronicler’s theological anthropology.

* + - 1. Solomon, Wisdom and Temple Building (2 Chr 1–9)

In Chronicles, Solomon is consistent in his faithfulness to God. It may be concluded that Solomon is faultlessly depicted as a surpassingly good and wise person. Scholars tend to find the reason for this in his relevance to Temple building. Roddy Braun, for instance, observes the image of Solomon as the chosen temple builder in Chronicles.[[613]](#footnote-613) Braun believes that Solomon is clearly portrayed as the chosen temple builder in these three devices used by the Chronicler: “(1) by his use of the concept of “rest”; (2) by his dependence upon the account of Joshua’s commissioning (Joshua 1) and his possible use of the *Gattung* of *Amtseinsetzung*; and (3) by his unique application of the term בָּחַר (to choose) to Solomon.”[[614]](#footnote-614)

However, this is not the only facet in the depiction of Solomon.[[615]](#footnote-615) In terms of wisdom, it may be said that Solomon in Chronicles is presented as less wise but more dependent on God than in 1 Kings 1–11, even though he is chosen as the temple builder. Solomon in 1 Kings definitely possesses surpassed or god-like wisdom: he executes perfect judgment (1 Kgs 3:28); he wisely designs and builds both the temple and his own house (5:5; 7:8); his wisdom is repeatedly praised (5:9, 10, 14, 26); the queen of Sheba is overwhelmed by Solomon’s wisdom (10:4, 6–8, 23–24); and his wisdom is recorded as the most important element in his annal (11:41). Solomon’s wisdom is ascribed the credit for all of his deeds. In particular, Solomon’s god-like wisdom in 1 Kings has to do with his ability in judgment:

And all Israel heard of the judgment [מִשְׁפָּט] that the king had rendered, and they stood in awe of the king, because they perceived that the wisdom of God was in him to do justice [מִשְׁפָּט]. (1 Kgs 3:28 ESV)

And he made the Hall of the Throne where he was to pronounce judgment [שפט], even the Hall of Judgment [מִשְׁפָּט]. (1 Kgs 7:7 ESV)

Because the LORD loved Israel forever, he has made you king, that you may execute justice [מִשְׁפָּט] and righteousness. (1 Kgs 10:9 ESV)

Walter Brueggemann, in his monograph on Solomon, observes “the key issue of wisdom for the king is to rule effectively, particularly in juridical matters.”[[616]](#footnote-616) That is, Solomon’s wisdom, which appears to be the hallmark of his reign (1 Kgs 11:41), has to do with the ability of his judgment. People are amazed by such ability (1 Kgs 3:28; 5:14; 10:1, 24). Brueggemann also explains that in the ancient world knowledge or wisdom was regarded as a matter of power, and, in this sense, “Solomon is born to power and born to the chance for wisdom.”[[617]](#footnote-617) It is interesting to note that Brueggemann cites only from 1 Kings to establish his arguments of Solomon’s wisdom. That is, the focus in the depiction of Solomon in 1 Kings is obviously laid on his juridical wisdom.

This implies that we may find a different focus in the depiction of Solomon in Chronicles. The Chronicler’s Solomon is quite different from the Deuteronomist’s. His wisdom is less mentioned in Chronicles (2 Chr 1:12; 9:3, 5–7, 22–23). The temple replaces the position of wisdom in Kings, and becomes the hallmark of Solomon’s reign in Chronicles. According to Raymond B. Dillard, the chiastic structure of the Chronicler’s Solomon narrative unequivocally illustrates that the dedication of the temple (5:2–7:10) and divine response (7:11–22) is placed at the centre of the structure.[[618]](#footnote-618) Here is the brief illustration of the structure.[[619]](#footnote-619)

1. Solomon’s wealth and wisdom (1.1–17)
2. Recognition by gentiles / dealings with Hiram (2.1–16)
3. Temple construction /gentile labour (2.17–5.1)
4. Dedication of temple (5.2–7.10)

D’. Divine Response (7.11–22)

C’. Other construction / gentile labour (8.1–16)

B’. Recognition by gentiles / dealings with Hiram (8.17–9.12)

A’. Solomon’s wealth and wisdom (9.13–28)

David A. Dorsey also agrees with this observance with slight differences appear in detail.[[620]](#footnote-620)

1. Solomon’s wisdom and wealth (1:1–17)
2. Solomon’s foreign relations with Hiram of Tyre (2:1–18 [1:18–2:17])
3. Solomon builds the temple (3:1–5:1)

D. CLIMAX: dedication of the temple (5:2–7:10)

C’. God accepts the temple (7:11–22)

B’. Solomon’s foreign relations with Hiram of Tyre and queen of Sheba (8:1–9:12)

A’. Solomon’s wisdom and wealth (9:13–28)

Thus, the dedication of the temple is at the centre of the reign of Solomon in Chronicles. Indeed, Solomon is commanded to seek God (1 Chr 28:9), to keep all God’s commandments (1 Ch 29:19a) and to build the temple (1 Ch 29:19b; cf. 2Ch 7:11). The Chronicler’s Solomon is meant to display his zeal for seeking the Lord in the temple building.

It is worth noticing that, although he is chosen as temple builder and is without any explicit faults, Solomon appears to be somewhat dependent in his works. Whereas in 1 Kings (5–8) Solomon takes all the critical roles in designing the temple of God - and his own palace - and preparing all the materials for it, the Chronicler attributes most of his works to David’s preparation (1 Chr 22–29). David, whose heart was set on building a house for the name of the Lord (2 Chr 6:7–8), chose the location and gathered the money, building materials and workmen. God-like wisdom is not the essential requirement for the king charged with the mechanics of temple building. Interestingly, W. E. Barnes observes “divine guidance is claimed in Chronicles for the temple plan with which David supplied.”[[621]](#footnote-621) According to Barnes, 1 Chr 28:12 can be simply translated into “And the pattern of all which by the Spirit was with him, even of the courts of the house, etc” [וְתַבְנִית כֹּל אֲשֶׁר הָיָה בָרוּחַ עִמּוֹ לְחַצְרוֹת בֵּית־יְהוָה].[[622]](#footnote-622) Strictly speaking, it is not David but God who ultimately guides the temple building.

It may also be significant that the Chronicler does not include the matter of wisdom in the closing words for Solomon’s reign (2 Chr 9:29–31), in contrast to Kings (1 Kgs 11:41–43).

Now the rest of the acts of Solomon, from first to last, are they not written in the history of Nathan the prophet, and in the prophecy of Ahijah the Shilonite, and in the visions of Iddo the seer concerning Jeroboam the son of Nebat? Solomon reigned in Jerusalem over all Israel forty years. And Solomon slept with his fathers and was buried in the city of David his father, and Rehoboam his son reigned in his place. (2 Chr 9:29–31 ESV)

 Now the rest of the acts of Solomon, and all that he did, and **his wisdom**, are they not written in the Book of the Acts of Solomon? 42 And the time that Solomon reigned in Jerusalem over all Israel was forty years. 43 And Solomon slept with his fathers and was buried in the city of David his father. And Rehoboam his son reigned in his place. (1 Kgs 11:41–43 ESV)

This suggests that Solomon’s highly praised wisdom and ability in judgment might be peripheral to the Chronicler’s main concern. In fact, the Chronicler tends to emphasize the identity of God as judge, as we have seen in David’s thanksgiving song in 1 Chr 16:8–16. No one is able to execute judgment without God’s help (cf. 2 Chr 19:6).

It might be speculated that the Chronicler did not wish Solomon to be perceived as a god-like judge, different from the Deuteronomist’s Solomon. Hugh Pyper’s insightful observation is worth mentioning here. Pyper believes that Solomon’s God-given wisdom in 1 Kings 3 may contain the seeds of what would happen in the rest of the narrative (the destruction of the kingdom).[[623]](#footnote-623) As is well known, the judgment of Solomon in 1 Kings 3:28 is presented as the proof of his wisdom. Pyper argues, however, that such wisdom is “a useful gift, perhaps, but dangerous and not particularly admirable.”[[624]](#footnote-624) Solomon in 1 Kings 3 is faultless and heartless in response to the feelings of the mother and the life of the child, which “become legitimate material for the king to use in the demonstration of his superiority.”[[625]](#footnote-625) What Pyper finds from such a depiction is “the subtlety of the portrayal of the monarchy in these texts, not as something either bad or good, but as something that failed as all human enterprise must fail.”[[626]](#footnote-626)

In fact, even in the depiction of Solomon’s prosperity (1 Kgs 10), it is confusing as to whether the writer of Kings intended to depict Solomon positively. Solomon has many horses and chariots, riches and many women. Such a depiction is preceded by the description of Solomon’s prosperity in a positive mood. He met the queen of Sheba, who praises the Lord who set Solomon on the throne of Israel (1 Kgs 10:1–13). Then, Solomon’s wisdom, properties and military forces are subsequently listed (10:14–29). The audience is highly likely to have the impression that God has blessed Solomon.

Thus King Solomon excelled all the kings of the earth in riches and in wisdom. And the whole earth sought the presence of Solomon to hear his wisdom, which God had put into his mind. Every one of them brought his present, **articles of silver and gold**, garments, myrrh, spices, horses, and mules, so much year by year. And Solomon gathered together chariots and horsemen. He had **1,400 chariots and 12,000 horsemen**, whom he stationed in the chariot cities and with the king in Jerusalem. And the king made silver as common in Jerusalem as stone, and he made cedar as plentiful as the sycamore of the Shephelah. And Solomon's import of horses was from Egypt and Kue, and the king’s traders received them from Kue at a price. A chariot could be imported from Egypt for 600 shekels of silver and a horse for 150, and so through the king's traders they were exported to all the kings of the Hittites and the kings of Syria. (1 Kgs 10:23–29)

However, such depiction is confusingly followed immediately by an accusation that he violates the commandment of God:

Now King Solomon loved **many foreign women**, along with the daughter of Pharaoh: Moabite, Ammonite, Edomite, Sidonian, and Hittite women, from the nations concerning which the LORD had said to the people of Israel, “You shall not enter into marriage with them, neither shall they with you, for surely they will turn away your heart after their gods.” Solomon clung to these in love. He had 700 wives, who were princesses, and 300 concubines. And his wives turned away his heart. (1 Kgs 11:1–3 ESV)

This accusation may have confused the Deuteronomist’s audience regarding their perception of the preceding passage. However, they may suddenly realise that the depictions of Solomon’s riches, military forces and wives recap the warning of Moses in Deuteronomy 17:14–17:

When you come to the land that the LORD your God is giving you, and you possess it and dwell in it and then say, ‘I will set a king over me, like all the nations that are around me,’ you may indeed set a king over you whom the LORD your God will choose. One from among your brothers you shall set as king over you. You may not put a foreigner over you, who is not your brother. Only **he must not acquire many horses for himself** or cause the people to return to Egypt in order to acquire many horses, since the LORD has said to you, ‘You shall never return that way again.’ And **he shall not acquire many wives for himself**, lest his heart turn away, **nor shall he acquire for himself excessive silver and gold**. (Deu 17:14–17 ESV)

According to this warning, Solomon’s failure is not shocking at all. He obviously abandons the commandments of God concerning Israel’s king. However, what is confusing is that such a depiction in 1 Kings 10 seems to be depicted as the consequence of his wisdom. Thus, one could doubt the value of Solomon’s wisdom in 1 Kings. As his god-like wisdom eventually leads Solomon to his failure, it could be questioned that god-like wisdom is a real blessing.

In contrast, the Chronicler depicts Solomon as a rather dependent and limited being, as seen before. The Chronicler might have wanted to present Solomon more like the audience, who should seek the Lord in deep humility and dependence. No matter whether the Chronicler was aware of the depiction of Solomon in 1 Kings, he seemed to think that there is a potential danger when a man finds himself being able to independently execute an ultimate judgment, for it might lead to a disastrous failure. Men should realize their ontological status.

Perhaps other small variations in the Chronicler’s depiction of Solomon in relation to the temple support this perspective. Firstly, Solomon’s letter to Huram includes what is not found in its counterpart in 1 Kings: “Who am I then, that I should build Him a house, save only to burn incense before Him?” (2 Chr 2:6). Secondly, the Chronicler depicts heavenly fire coming down and consuming Solomon’s burnt offering for the temple (2 Chr 7:1–3). This, too, does not appear in 1 Kings. Thirdly, 2 Chronicles 6:18, “But will God indeed dwell with man (אֶת־הָאָדָם) on the earth?”, shows one small variation in emphasis 1 Kings 8:27, “But will God indeed dwell on the earth?” These variations might be supporting grounds for the Chronicler’s ontological viewpoint.

* + - 1. Kings and People (2 Chronicles 10–36)

The Chronicler’s ontological viewpoint may be found in the depictions of post-Solomonic kings as well. God rebukes Asa by the mouth of Hanani the seer after the king has relied on [שען] the king of Syria: “the eyes of the LORD run to and fro throughout the whole earth, to give strong support [חזק] to those whose heart is blameless toward him [עִם־לְבָבָם שָׁלֵם אֵלָיו]. You have done foolishly in this, for from now on you will have wars” (2 Chr 16:9 ESV). Here, “whose heart is blameless/whole toward him” may mean one’s ontological attitude of seeking the Lord in total dependence and deep humility.

Jehoshaphat and the people of Judah seek the Lord in the invasion of allied foreign nations (2 Chr 20). This scene seems to illustrate the Chronicler’s intent of seeking the Lord. The episode is focused on depicting the desperate status of the people (vv. 1–23), rather than simply presenting the causality of seeking the Lord (vv. 24–30). A great multitude of foreign armies are coming and are very near Jerusalem [Hazazon-tamar] (vv. 1–2). All Judah, including their wives and children, are desperate in such a difficult situation. The words of Jehoshaphat exactly describe the status of their heart:

For we are powerless against this great horde that is coming against us. We do not know what to do, but our eyes are on you. (2 Chr 20:12, ESV)

Since they find themselves totally powerless, nothing can help them but seeking the favourable intervention of the Lord. God promises his salvation by the mouth of a Levite, Jahaziel (vv. 14–17). The next morning, when they marched out, Jehoshaphat stood and said,

Hear me, Judah and inhabitants of Jerusalem! Believe in the LORD your God, and you will be established; believe his prophets, and you will succeed. (2 Chr 20:20 ESV)

There is no other hope they can find, but in God and his promise, at such a desperate moment. This scene intensively depicts the ontological status of human beings who have to seek the Lord. They are totally dependent on God’s help.

It may be necessary to see the last scene of Jehoshaphat’s annals in this light as well (2 Chr 20:35–37). Jehoshaphat joined with Ahaziah, king of Israel, “who acted wickedly” (v. 35), and built ships together to go to Tarshish. Then, Eliezer prophesied against him, saying, “Because you have joined with Ahaziah, the Lord will destroy what you have made.” (v. 37) The ships were destroyed, and were unable to go to Tarshish. Here, Jehoshaphat made the same mistake as he had with Ahab (2 Chr 18:1–34; cf. 19: 1–3). He joined with a king of Israel who had acted wickedly, and failed in such an enterprise. It is interesting to note that such an attempt to build ships and send them to Tarshish for overseas trade is found in the Chronicler’s depiction of Solomon: “For the king’s ships went to Tarshish with the servants of Hiram. Once every three years the ships of Tarshish used to come bringing gold, silver, ivory, apes and peacocks.” (2 Chr 9:21 ESV) While Solomon’s enterprise was successful, Jehoshaphat’s ended in failure, though he might have obtained more developed skills in shipbuilding and sent them to the same destination.

This implicitly seems to present the Chronicler’s theo-anthropology. The knowledge of shipbuilding and overseas trade may symbolize the knowledge and power of human beings at that time. In this regard, the Chronicler might have wanted to illustrate that such knowledge and power do not always lead to success. God is the hidden supervisor who ultimately gives success, though it might seem to be achieved by men’s own plans, intelligence, knowledge and materials. That is, in these scenes, it could be inferred that the Chronicler wanted to illustrate how much human beings are dependent upon God.[[627]](#footnote-627)

Hezekiah and his people decided to keep the Passover “in the second month” instead of the first month, not as prescribed in the Torah (2 Chr 30:1–4). Also, there were many people who “had not cleansed themselves, yet they ate the Passover otherwise than as prescribed” (30:17–18 ESV). Thus, Hezekiah prayed for them, saying, “May the good LORD pardon everyone who sets his heart to seek God, the LORD, the God of his fathers, even though not according to the sanctuary’s rules of cleanness” (30:18–19 ESV). And God heard Hezekiah and healed the people (30:30). This episode clearly illustrates that the heart to seek the Lord is more important than obedience to the laws.

It is important to note in the Hezekiah episode above that the heart to seek the Lord is granted by God:

The hand of God was also on Judah to give them one heart to do what the king and the princes commanded by the word of the LORD. (2 Chr 30:12 ESV)

This actually corresponds to the prayer of David.

O LORD, the God of Abraham, Isaac, and Israel, our fathers, keep forever such purposes and thoughts in the hearts of your people, and direct their hearts toward you. Grant to Solomon my son a whole heart that he may keep your commandments, your testimonies, and your statutes, performing all, and that he may build the palace for which I have made provision. (1 Chr 29:18–19 ESV)

This implies that the orientation of human hearts to seek the Lord is achieved only by God’s favour. This may maximize the essential implication of the theme ‘seeking the Lord’. Human beings are fundamentally dependent on God, even in the orientation of their heart to seek him. Thus, the Chronicler’s ontological standpoint seems to be prudently deployed throughout the narrative.

1. Canonical Image: Distinct Chronicles
   1. The Chronicler’s Distinct Theological Intent

The theological characteristics emerging from the destabilizing effect of the Chronicler’s reversal pattern, such as the theological tension in the life of faith and his perspective on seeking the Lord and theo-anthropology, may induce us to reconsider the interpretation of Chronicles. It has been argued that those theological proposals could be understood in relation to the Chronicler’s wisdom view. While some scholars have argued that the Chronicler’s perspective on wisdom is represented in the retributive principle, this thesis has argued that his wisdom perspective may have been inferred and perceived on a more sophisticated and reflective level by the audience, as discussed previously.

The theology of Chronicles has been often perceived as not being distinct from that of Samuel-Kings which covers the similar historical accounts and shows the predominance of retribution theology. In fact, the relationship between Chronicles and the Deuteronomistic tradition [history] has been “one of the oldest and most perennial issues in Chronicles studies.”[[628]](#footnote-628) Less attention has been paid to theological differences than to historical and textual problems,[[629]](#footnote-629) and it has often been assumed that they do not necessarily diverge from each other in their theological perspective.[[630]](#footnote-630) That is, Chronicles has often been understood in relation to Samuel-Kings as following the predominance of the retributive perspective with an emphasis of the individual and immediate level.[[631]](#footnote-631)

One critical drawback to this view is that Chronicles has often been understood as a supplementary work to Samuel-Kings in its theology as well as its content. Each book does not necessarily have to present a distinct theological intent from each other. However, in the case of the theological relationship between Chronicles and Samuel-Kings, it is necessary to examine their distinct intent from each other in that each attempts to present an independent historiography of the same historical events. In writing, the Chronicler had his own intentions. Selman observes, “Chronicles stands apart in its attempt to interpret the Old Testament from beginning to end”.[[632]](#footnote-632) Ackroyd also observes that the Chronicler’s “style is very strongly homiletic”, and a strong catechetical intent is suggested by its many repetitions in the book.[[633]](#footnote-633) In this sense, he even describes the author of Chronicles as “the first theologian of the canon”.[[634]](#footnote-634) History is more than facts and their interpretation. Chronicles is “a coherent and compelling theology of history.”[[635]](#footnote-635) Indeed, the Chronicler does not only include material omitted from other biblical sources, but also excludes much material counted as essential to the history of Israel by other biblical writers.[[636]](#footnote-636) This means that the Chronicler retells Israelite history from a distinctive perspective with its own agenda, themes and emphases, in order to respond to questions he counted important in the milieu of his own generation.

Nonetheless, less attention has been paid to the Chronicler’s distinct theological intent. First of all, this could be because no proper hermeneutical lens was found to examine such a distinct intent, while the present research could make an attempt with the help of narrative film theory. To be specific, Deleuze’s cognitive semiotic approach to film images has offered, though not technically crucial, a very useful insight into our interpretation of the Chronicler’s reversal pattern.

Also, another crucial reason should be considered why the destabilizing effects of the Chronicler’s reversal pattern have not been appreciated in respect to the Chronicler’s distinct theological intent. In the modern Christian bibles, 1-2 Chronicles appear subsequent to 1-2 Samuel and 1-2 Kings. Accordingly, the book has been often regarded as one of the long series of historical books, from Genesis to Esther. Such a position follows the canonical order of the ancient Greek translation, the Septuagint, and it has a critical impact on its interpretation. Given that it comes after the Former prophets (Joshua, Judges, 1-2 Samuel, 1-2 Kings) and a large portion of its sources are synoptic with Samuel-Kings, Chronicles tends to be read as having a similar viewpoint to these books.

Furthermore, the title of Chronicles in the Septuagint, “*Paraleipomena* (things omitted [or left behind]),” may have supported such a viewpoint. It gives an impression that the book is essentially supplementary to the earlier historical accounts in Samuel-Kings. In other words, the role of Chronicles might be assumed to fill in the missing information in its preceding historical books from Genesis to Kings. Thus, Chronicles would be understood to share a non-divergent theology with the Deuteronomistic tradition, serving it by including some materials left out. It has even been questioned whether Chronicles is authoritative enough to justify its inclusion in the canon: “I have always been astonished that they have been included in the Bible by men who shut out from the canon the books of Wisdom, Tobit, and the others styled apocryphal” (Baruch Spinoza, *Theologico-Political Treatise* II, 10.5).[[637]](#footnote-637)

In the Hebrew canon, however, Chronicles has a rather different profile. Firstly, in most ancient Hebrew manuscripts, the book is placed at the end of the Hebrew Bible as the final book of Ketuvim [“Writings”], and the close of the Tanakh [the entire Hebrew Bible].[[638]](#footnote-638) Although some manuscripts place Chronicles at the beginning of Ketuvim, followed by the grouping Psalms/Proverbs/Job (in various orders),[[639]](#footnote-639) the canonical position of Chronicles as Ketuvim is obvious. The canonical position of Chronicles might support the hypothesis that it has a somewhat distinct theological viewpoint from the other historical writings which are grouped as the Former Prophets or Nevi’im.

It is commonly acknowledged that the Ketuvim books were shaped after the Exile[[640]](#footnote-640) and canonized before the second century BCE.[[641]](#footnote-641) However, this does not mean that Ketuvim was merely a collection put together by later authors. There were competing scriptures and competing systems of classification in the Babylonian and Persian period until the three-part division of books was eventually settled in the final form of the Hebrew canon. In other words, the final three divisions of the Hebrew canon are not the mere product of historical accidents, but ‘works of art’.[[642]](#footnote-642) This implies that certain theological intents can be argued as accounting for the arrangement of the Hebrew canon. Thus, the canonical position of Chronicles could mean that its theological viewpoint might best be understood in relation to the Ketuvim, and thus as distinct from the views of the Deuteronomistic tradition or of the Nevi’im, though no consensus has been reached on the theology of Ketuvim as a whole.

Secondly, the theologically distinct viewpoint of Chronicles from the Deuteronomistic historiographies seems to be supported by its Hebrew title, *Dibrê hayyāmîm* (The Events [*or* Words] of the Days). This has a neutral implication that is appropriate to a stand-alone historical writing. The beginning of the book (“The descendants of Adam,” 1 Chr 1:1) and the first line of the final scene (“In the first year of King Cyrus of Persia,” 2 Chr 36:22) indicate that the book is “nothing short of a history of the world from the creation of humanity to the restoration of the Jews from Babylonian exile.”[[643]](#footnote-643) This separation of the work from the sweep of the Deuteronomistic History means that Chronicles can be more easily regarded as a distinct work of historiography than as a supplementary work to Samuel-Kings.

By granting significance to the canonical position of Chronicles in the Hebrew bible, we have come to a different interpretation from those who see it as a supplement to Samuel-Kings. This distinctive theological view of Chronicles is difficult to compare with any common theology in the books included in the Ketuvim, for no consensus has been achieved in the theological interpretation of these books as a unit. The study of the writings as a coherent set of texts is still in its infancy.[[644]](#footnote-644) In other words, this research does not claim that the theology of Chronicles should be necessarily distinguished because of its canonical position as part of the Ketuvim, or that the theological characteristics we have found in Chronicles explicitly explain its canonical position. What is argued here is that Chronicles should not be merely understood in relation to the Deuteronomistic tradition and that a better environment to discuss the Chronicler’s distinct theological intent may be provided in its Hebrew canonical profile. As seen in the preceding chapter, the idea of counter-testimony as to the applicability of retributive theories is shared by many of these books, which makes a context in which Chronicles’ questioning of these aspects is particularly relevant. The Chronicler’s wisdom view is closer to the wisdom view shared by those Ketuvim books, than to the wisdom view shared by Samuel-Kings. This shows the possibility that the canonical profiles of Chronicles as part of Ketuvim could provide a theological implication to the interpretation of the narrative.

The profile of Chronicles in the Septuagint and modern Christian bibles may have been an obstacle to reading the distinct theological purpose of the narrative from that of the Deuteronomistic historiographies. In contrast, it is easier to pay attention to the Chronicler’s distinct intent in the context of the Hebrew canon. The Chronicler’s wisdom view this research has argued has a more plausible environment to be discussed or considered in the interpretation of Chronicles.

* 1. A Canonical Approach to Chronicles
     1. The Theological Proposals of Chronicles for the Audience

The interpretation of Chronicles in relation to its canonical profile in the Hebrew bible can be classified as a kind of canonical approach to Chronicles. A canonical approach is established on the premise that the canonical arrangement or division was made on a certain theological intent, and gives rise to so-called canonical theology. The hermeneutical impact of the canonical division on the interpretation of the Hebrew Bible can be connected to canonical criticism, which is “used rather ambiguously to refer to a variety of interpretive approaches that share a common concern with regard to the nature, function, and authority of canon.”[[645]](#footnote-645) James A. Sanders[[646]](#footnote-646) and Brevard S. Childs[[647]](#footnote-647) have taken the lead in this canonical approach. Although there are some disagreements between them, Sanders and Childs share “a broad definition of canon, a concern for the theological significance of the biblical texts, and a concern for the function of the biblical texts within the communities of faith that preserved and treasured them.”[[648]](#footnote-648) This approach suggests that the three canonical divisions of the Hebrew Bible are not the mere product of historical accidents, but ‘works of art’.[[649]](#footnote-649) As such, certain theological intents or factors can be claimed from the arrangements of the canon.

According to Morgan, one should carefully distinguish between “scripture” and “canon”.[[650]](#footnote-650) In the early post-exilic period, various scriptures may have been perceived to be authoritative texts within a community, but not to be a canon when viewed as a whole. The canonical forms were changed and revised until they came into their final form. That is, we use canon “as a constructive and heuristic device to identify and organize that literature” contained in the final form of the Hebrew Canon.[[651]](#footnote-651)

A canonical approach is plausible in biblical interpretation. For instance, much attention has been paid to the theological implication of the canonical order of Minor Prophets (the Twelve).[[652]](#footnote-652) While some scholars are sceptical about a theological intent in such order, other scholars have argued certain theological links or thematic echoes in the arrangement of the Twelve as a whole.[[653]](#footnote-653) For instance, Clements believes that “the literary form of prophecy in the Old Testament establishes not simply a medium of preservation, but also a medium of interpretation.”[[654]](#footnote-654) A similar discussion has been made about the canonical construction of Psalms. Psalms scholarship has often related the canonical arrangement of those psalms to the reflection of Moses’ five books or the recognized collections to be used in the temple liturgy, though no explicit and apparent evidences are found internally.[[655]](#footnote-655) That is, many readers have noticed that the final canonical divisions of the Hebrew Bible have to do with certain theological factors. Thus, providing that a theological intent can be accepted in the arrangement of the Hebrew Bible, the canonical profile of Chronicles in the Hebrew canon may indicate a peculiar view embedded in Chronicles.

However, as discussed above, it is difficult to argue any specific theological purpose of Chronicles, based on its canonical profile only, due to the lack of evidence for the theological unity of Ketuvim books. How then can a distinctively canonical approach be undertaken for an individual book? According to Donn F. Morgan, a canonical interpretation involves a twofold task. Firstly, it sufficiently describes “the dialogue between community and text to which they testify.” [[656]](#footnote-656) The distinct relationship between the contemporary community of faith as the originally intended audience and the text as an authoritatively received Scripture within them is fundamental to a canonical interpretation.[[657]](#footnote-657) The next task is “to go beyond the particular interests and motives of its authors and its communities.”[[658]](#footnote-658) Later communities of faith approached the Canon through reading. A constructive and theological proposal that presents the canon for the life of God’s people is essential for a canonical approach.

Morgan introduces this twofold task as an integrated model of a canonical study. He has noticed that the nature of canon is based upon the question of authority. Brevard Childs defines canon as “the authoritative form of the Scriptures as received and transmitted by the community of faith.”[[659]](#footnote-659) For Sanders, however, “the authority of canon is closely tied to the needs and cries of particular communities of faith”.[[660]](#footnote-660)While Childs focuses on “the textual side of the normative dialogue” (the community shaped by the text and its story and values), Sanders emphasizes “the community’s role in this dialogical process” (the text shaped by the community and its particular needs).[[661]](#footnote-661) In short, as canon is the fruit of a dialogue between text and community, it is necessary to examine the two-fold task.

Thus, a canonical interpretation of Chronicles can be done in this twofold task. First of all, Chronicles needs to be set within the needs of the originally intended audience. The narrative was shaped and became canon in response to their particular needs. Next, the theological proposals that Chronicles presents for the communities who preserved and treasured it have to be investigated. It is very difficult to reconstruct the particular needs of the Chronicler’s original intended audience, for there are not many internal and external evidences regarding the historical identity of the audience. This is why the present thesis has been focusing on the literary and rhetorical strategy of the narrative and its theological proposals which may have been inferred in the audience’s reading of Chronicles, based on the communication model of cognitive film semiotics. The theological proposals of the narrative have been discussed in relation to the Chronicler’s wisdom view: the theological tension between the core-testimony and the counter-testimony in the life of God’s people, its implications for the Chronicler’s perspective on seeking the Lord and theo-anthropology.

Within the institution of the faith community as well as the effect of internal modification, the narrative was highly likely to be read as a divinely authoritative historiography. The comprehension of the narrative may have been affected by the audience’s faith in the sacred status of the story of Israel’s history in the community. The theological and ontological implications may then have been received as authoritative messages for the recurrent issues in the life of the audience as God’s people. The Chronicler modified the narrative to be optimally relevant to the context of the audience in the life of faith. The people of God should realize their ontological status of living in the theological tension between the core-testimony and the counter-testimony. Duke observes,

The general rhetorical functions of the genre ‘historical narrative’ in the Hebrew Bible are: (1) to preserve the traditions, and consequently shape the identity, of Israel; (2) to respond to the needs and questions of the intended audience in their given situation; and (3) to present and inculcate a worldview, a description of how the world operates …The locus of meaning that we seek when we interpret a historical narrative is not in the who, what, when, and where. They are important, but they are just the ‘bones’. The flesh and blood of a historical work is what it says about ‘why’. When reading Chronicles the rhetorically minded reader should be asking: How might the traditions that are being selected and recorded by Chr. shape the identity of the audience? What questions about their past, present and prospective future situations are being answered? What is the audience being ‘told’ about the way its world functions?[[662]](#footnote-662)

* + 1. The Theological Need of the Audience

As mentioned above, the other side of canonical interpretation assumes that Chronicles was shaped in response to the particular needs of the first intended audience. In other words, the needs and crises of a particular community seems to be closely linked to the theological message of Chronicles. However, as discussed previously, it is very difficult to identify the historical audience of Chronicles. Although it is widely accepted that Chronicles was produced by a single author or a scribal group for his contemporary audiences who lived in the Yehud community of the returned exiles inhabiting Jerusalem and its surrounding suburbs under the rule of Persia around the fourth century BCE, it cannot be a precise definition of the audience’s circumstances in a particular historic time and location due to the lack of textual and historical data on the community itself and the late-Persian period.

In the discussion about the Chronicler’s intended audience in Chapter 4, it was argued that the Chronicler’s audience could be defined as those who shared the collective memory of specific historical experiences such as temple-destruction, exile and post-exilic events, based on the assumption that the text was modified to be optimally relevant to the context of the intended audience. A variety of textual evidences in the narrative indicate the Chronicler’s consciousness of his intended audience’s exilic and post-exilic context. This again means that Chronicles was shaped by the important characteristics of exilic and post-exilic experiences that challenged Israel. That is, we could infer that the Chronicler’s distinct theological intent may have been a response to a particular need raised from the audience’s such context, though we cannot reconstruct the exact circumstances of the audience from a particular historic time and location. In other words, on widely accepted condition that Chronicles was produced for the audiences who lived in the Yehud community of the returned exiles around the fourth century BCE and thus that they shared the collective memory of the Babylonian exile and return, it can be speculated how their collective memory of historical experiences may have affected the audience’s particular needs and the Chronicler’s writing. This view might provide a little extra help to our interpretation of the Chronicler’s distinct theological intent.

After the destruction of the Temple, many people were exiled to Babylon or fled to Egypt. They lost their promised land and national, religious identity. One of the themes most central to the post-exilic Jewish community may have been ‘loss’.[[663]](#footnote-663) The community had to find a new role and identity for Israel in the view of current realities. They plausibly had “the need to accommodate its customs and religious faith to the powers of this world without losing its identity.”[[664]](#footnote-664) Not all the dispersed returned. The majority of the first group of the returned seemed to be the priests, Levites and temple servants (1 Chr 9:2; cf. Ezr 1:5). As such, the rebuilding of the temple may have been another key theme to them (1 Chr 22–29; 2 Chr 1–7, 36:23; Ezr 1:1–7).

What we can first point out for the needs of the audience is somewhat related to the motif of restoration. The hope of rehabilitation may have nurtured the post-exilic Jewish community. They had to rehabilitate their social, political and religious identity in Palestine. It seems that the return of Zerubbabel around 520 BC was a critical signal for the restoration of the nation to its former state. Boda observes:

He represented the reinstatement of the royal identity marker, even if he was accountable to Persian authorities. His choice of Jerusalem as the capital of the province reinstated a second identity marker, while the reconstruction of the Temple represented the third and final identity marker. Thus, by 515 bc there would have been much hope that the community was on the brink of restoration; all that remained was independence from the Persian Empire.[[665]](#footnote-665)

Duke’s observance may help further:

The deportees’ strong sense of religious identity as worshipers of Yahweh was preserved perhaps through the dissemination of the words of the prophet Jeremiah and the presence and messages of the prophet Ezekiel. Whatever the contributing factors were, a deported community of faithful worshipers of Yahweh remained alive to the hope of restoration. When the winds of power shifted from the Babylonians to the Persians, the offer was extended to captives of Babylonian warfare to return to their homelands. A remnant of this people and their offspring were willing to return and start life anew in the Promised Land in the face of many challenges.[[666]](#footnote-666)

The desire for rehabilitation would lead to a specific way of achieving it. They needed a particular vision for the future, and the Chronicler may have intended to respond to meet that need.[[667]](#footnote-667) He presumably sought “to establish for the post-exilic community an identity of continuity with the past and to encourage them to actualize the traditions and lessons from their past in their current lives.”[[668]](#footnote-668) Indeed, much scholarly attention has been focused on such need. A broad range of themes have been proposed for the purpose of Chronicles, including holiness,[[669]](#footnote-669) law observation,[[670]](#footnote-670) retribution,[[671]](#footnote-671) Temple and its service,[[672]](#footnote-672) prophecy or liturgy,[[673]](#footnote-673) kingship,[[674]](#footnote-674) utopia,[[675]](#footnote-675) all Israel,[[676]](#footnote-676) legitimizing the present community by the past[[677]](#footnote-677) and seeking the Lord.[[678]](#footnote-678) These themes might seem to discuss different purposes, but on deeper reflection it is noticeable that they stand on the underlying motif of rehabilitation. Such a goal seems to be achieved in a logical relation. The audience would be restored, but only when they obeyed the law or prophecy, rebuilt the temple, restored temple services and re-established Davidic kingship in all Israel.

However, this view is not enough to describe the particular needs the Chronicler’s intended audience was likely to have. It was a time of disorientation and uncertainty. The post-exilic community had to deal with the concept of ‘loss’, ‘abandonment’ or ‘failure’. Those concepts and experiences might have nurtured deep skepticism, as well as the hope of restoration. The complaint, shock and confusion caused by the experience of the temple destruction and exile may not have been easily forgotten. In spite of the transgressions of the people, it was not easy to justify this wholesale disaster as God’s punishment (cf. Lam 1:12–14; 2:1–8,20–22; 3:1–18,43–45; 4:11,16; 5:22). Perdue well observes:

The social, economic, political, and theological issues were interrelated. Economic devastation, exile, the slaughter of many in the war, the end of kingship, the homeland's loss of experienced and educated leadership, and the destruction of Jerusalem and the temple had to be addressed not only in terms of measures necessary to re-create a communal infrastructure, but also theologically. The justice of God and the meaning of election came under serious question. The responses of the exiles and those who remained in the homeland varied from the Deuteronomistic Historian's doctrine of retribution for corporate guilt occasioned by the sinful leadership of kings, to the repudiation of the power and justice of Yahweh (e.g., the wicked in Ps. 73), to debates over theodicy (especially Habakkuk and Job), to the anticipation of new acts of divine salvation and liberation (Second Isaiah). [[679]](#footnote-679)

James Crenshaw’s observance may help as well:

The catastrophic events of 609-587 BCE and the loss of self-government amid a humiliating exile, followed by intense rivalry upon returning to Jerusalem and economic hardship for more than a century, gave ample inspiration to someone who fictionalized the problem of suffering and a religious response to injustice.[[680]](#footnote-680)

The Chronicler’s historical writing seemed to be written “from his perspective not only after the Exile but also after the first phase of the restoration with its successes and failures.”[[681]](#footnote-681) The post-exilic life may have not reached its prophetic expectations, and the nation was under the political power of foreign overlords. Although the Temple had been rebuilt and its services had been restored, people possibly failed again to be faithful to God and to be observant to the law (Ezra 9–10; Neh 13), just as their ancestral kings failed after their success and reward in Chronicles. Those circumstances may have provoked practical questions for the people - What is the benefit of all our efforts to restore political and religious identity? How could we understand these realities of life not meeting our expectations? What if we fail again? How does seeking the Lord benefit us, when we fail repeatedly?

Deleuze, as discussed earlier, believes that a filmic image contains an image of the world. For this reason, though a wide range of images appear in a film, a certain kind of image can be more dominantly presented. Deleuze also believes all images -documentary or fictional - are actualizations or realizations of the virtual.[[682]](#footnote-682) That is, documentary is just a mode of representation. What is important in his approach is to remember that a present image is the actualization of the virtual, which remains largely outside cinematic image. This implies that there are needs of life that cause the actualization of the virtual. In Deleuze’s eyes, cinema as a mode of thinking is the filmmaker’s response to the needs of life, because “it is only when thought is constrained by a necessity coming from the outside that it starts thinking.”[[683]](#footnote-683)

Marrati observes, “The sensorimotor schema, the link between perception and action . . . guaranteed humans a possible grasp on the situations and events that concerned them: the world, ordered or disordered, then made sense.”[[684]](#footnote-684) Classic cinema, in this view, can be explained as the revolutionary dream of people, which was shared by Soviet cinema, fascism, Hitlerism and even American cinema.[[685]](#footnote-685) They used the sensory-motor schema as a transformation of the world, the hope of a new nation and new world. Those conventional movement-images ultimately encourage the spectator to judge that one image is truer than others.

Contrasting this, according to Deleuze, time-images serve to create new thought in confrontation. Time puts the truth into crisis, as we cannot know today what will come to pass tomorrow. “In acknowledging all the virtual images, a film keeps open the idea that any of these may have been true and may come to be true.”[[686]](#footnote-686) It is important to note, in this regard, that Deleuze believes that time-images in modern cinema were formed by the needs of life, and by the rupture of the link between humans and the world. Deleuze specifically observes that the Second World War marked the emergence of time-image films, in which crystalline montage or falsifying narration predominantly appeared. In other words, time-image movies were reflections of the war and post-war experiences. The specific needs of the intended spectator that time-images movies testified to were linked to the war and post-war context of production and reception.

The link between man and the world is broken. Henceforth, this link must become an object of belief: it is the impossible which can only be restored within a faith. Belief is no longer addressed to a different or transformed world. Man is in the world as if in a pure optical and sound situation. The reaction of which man has been dispossessed can be replaced only by belief. Only belief in the world can reconnect man to what he sees and hears. The cinema must film, not the world, but belief in this world, our only link. The nature of the cinematographic illusion has often been considered. Restoring our belief in the world-this is the power of modern cinema (when it stops being bad).[[687]](#footnote-687)

Marrati illustrates more on this,

The war . . . tore apart confidence in human action: we no longer believe that an action can have bearing on a global situation or unveil its meaning even in part; we no longer believe in a human becoming of the world . . . the thought and spirit that cinema needs (and that we, too, need) are immanent powers of life, which hold the hope and pose the challenge of creating new links between humans and this world.[[688]](#footnote-688)

Philosophical and ontological shocks were evoked by the experience of the war. On the one hand, people sought the rehabilitation of postwar society. On the other hand, they no longer came to believe that such a goal would be achieved by a certain action in the logical relation of the world. A serious scepticism was spread over the belief in human nature of modern philosophy.

The time-image of crystalline montage was understood for Deleuze as a filmic expression of such a philosophical reflection. The post-war filmmakers intended a syntagmatic effect of that montage so as to represent the philosophical and ontological reflection. The syntagmatic strategy of crystalline montage induced the spectator to rethink their ontological belief in this world, in light of war and post-war experience. While the conventional montage of action-images presents the clear logical link between actions that makes clear, logical sense,[[689]](#footnote-689) crystalline montage often breaks and shatters such links to create openings for new thought in confrontation. The falsifying narration of crystalline montage calls the conventional belief into question.[[690]](#footnote-690) Thus, the philosophical and ontological need of the post-war spectator could be assumed from such a syntagmatic strategy in film. According to Deleuze, what the post-war cinema intended was to free cinema from the sensory-motor schema of human action, and to provide new ways of looking at the world, new ways to produce meanings and new ways of living; that is, new link between humans and the world.

It is very interesting to note that Brueggemann and Murphy, discussing the counter-testimony, point out that this has to do with Israel’s experience of temple destruction and exile. In other words, the external temporal-spatial context of the intended audience may have given rise to the predominance of the counter-testimony against the core-testimony of conventional, retributive view. The counter-testimony could be regarded as a theological response to the audience’s experience of exilic and post-exilic life.

If this is the case, it seems plausible to say that the Chronicler’s wisdom view was a response to the theological and ontological questions of the audience in their exilic and post-exilic context. As Boda properly observes, “in all historical work there is interplay between the needs of the author’s generation and the realities of history. This is true not only in the selection of the data for the historical work, but also in the presentation of this data.”[[691]](#footnote-691) The reversal pattern in the royal annals may have been the Chronicler’s chosen way of presenting his data in response to such a need.

Thus, the theological tension in Chronicles has induced us to speculate the theological and ontological need of the intended audience in their post-exilic experiences. On the one hand, they probably sought the rehabilitation of the post-exilic community. On the other hand, at the same time, they may have had to deal with the need for theological and ontological reorientation resulting from the exilic and post-exilic experiences that broke the logical link of the conventional view and shattered the system of belief. The Chronicler’s reversal pattern might be regarded as a rhetorical device which testifies to the need for theological and ontological reorientation. Responding to that need, the Chronicler may have intended to provoke a syntagmatic connotation which would lead his audience from the conventional view of the Deuteronomistic tradition to a new way of looking at the world, a new way to produce meanings and to live. That is, the Chronicler may have wanted to fulfil the hope by creating a new and essential link between humans and God’s created world. Note that this does not mean that the Chronicler merely intended to deny the convention of retributive view. What the Chronicler likely meant was to complement a more essential view to their way of looking at the world and living in faith, modifying his own historical writing by the innovation of reversals in the retributive pattern.

Considering the context of the audience, which is widely accepted in Chronicles scholarship, it is not hard for us to assume that the Chronicler’s audience may have had such a theological or ontological need. However, research on Chronicles has not been able to illuminate how the literary construction or rhetorical strategy of the narrative actually testifies to that need. Accordingly, much attention has been paid to the motif of restoration, a probable reason for this being that no proper hermeneutical means has been found to appreciate the motif of scepticism from the literary and rhetorical devices of the narrative. Although the distinct rhetorical feature of the reversal pattern was noticeable, its innovative meaning was not appreciated but immersed in the conventional view of retribution theology. However, thanks to Cognitive film semiotics’ view on the theoretical effects of macro-repetition, this research has argued how to appreciate the falsifying, wisdom-related and canonical implications of the reversal pattern in the comprehensive and practical reading of 1-2 Chronicles.

1. Conclusion

This research set out to investigate the effects of macro-repetition, particularly the reversal pattern, in a coherent reading of Chronicles as a whole, adopting the insights of narrative film theory. Macro-repetition as a rhetorical device is one of the key elements in the interpretation of biblical narrative. It unifies a narrative as a coherent whole, and functions as a grammatically guiding clue in the audience’s comprehension. One of the striking macro-repetitions in Chronicles is the retributive pattern. A king who is faithful to God and obedient to his law is rewarded with prosperity and rest, while a king who abandons God and his law is punished with suffering. However, upon closer inspection, this is not so straightforward. Another pattern significantly emerges from a group of reversal images throughout the narrative, as some kings fail after their initial success and reward, while others repent and are restored after their initial failure and punishment.

This reversal pattern has drawn much attention, for it is unique to Chronicles. Many scholars have attempted to explicate its implication in the interpretation of Chronicles, but no convincing consensus has been achieved yet. A widely shared argument for this has been the extension or emphasis of the retribution principle on an individual and immediate level. However, the Chronicler includes substantial instances that subvert the principle. Others have attempted to resolve this by focusing on either side or on part of the pattern. Although these one-sided interpretations offer valuable insights, they do not illuminate the effects of the reversal pattern as a whole in the reading of Chronicles. This may imply that Chronicles scholarship has to explore a new methodological approach to explain such effects.

For this purpose, this research has adopted narrative film theory. Narrative film theory essentially aims to answer a question of “how film is understood.” Interestingly, what happens to the spectator in a cinematic experience is somewhat similar to the interpretation of biblical narrative. The ancient audience of biblical narrative experienced storytelling through oral transmission, and narrative film theory can offer useful insights into how a biblical narrative was understood by them. Both the ancient audience and the modern film spectator were unable to pause or review the storytelling to analyse the textual and literary tactics in detail. Rather, they had to understand the narrative, while listening or watching it straight through as a whole. As a result, since they know that a film or biblical narrative would be transmitted in such environment, filmmakers or biblical authors have to employ proper rhetorical tactics or grammatical strategies to convey the narrative most effectively. Macro-repetition is identified as one of the most important means for this purpose.

To be more specific, the effect of macro-repetition is linked to an impression conveyed through the narrative as a whole. This means that such an impression could be achieved not only by the immediate and ostensive meanings of the plot, but also by the underlying implications emerged progressively and retroactively while reading it straight through as a whole. For those underlying connotations, narrative film theory may provide a better insight, for film is often understood in relation to transcendental meanings or philosophical questions conveyed through a narrative as a whole. Given that the narrative of Chronicles was highly likely to be delivered in an oral-aural environment, the implications of the reversal pattern can be investigated in relation to the transcendental or theological impressions it gives rise to. Thus, narrative film theory offers hitherto unexplored but useful insights into the theoretical grounds for describing the effects of the reversal pattern in our practical reading of Chronicles.

The aim of this research is to increase our understanding of the effects of the reversal pattern in the interpretation of 1-2 Chronicles. The focus is on how the reversal pattern as a rhetorical tactic may have practically and theologically affected the Chronicler’s intended audience in the reading of Chronicles, not on a filmic understanding of the narrative or a filmic reconstruction of a biblical narrative. Narrative film theory was adopted in this study only to provide theoretical grounds for describing the effects of the Chronicler’s macro-repetitions to the ancient audience more plausibly and persuasively. Thus, the examination of narrative film theory was concentrated on the theoretical discussion about the effects of macro-repetitions in the communication between the Chronicler and his intended audience in the early three chapters (3-5), while the later three chapters (6-7) were focused on the practical and theological effects of the reversal pattern that may have been linked to the Chronicler’s intent for his audience’s understanding of the narrative.

Furthermore, this can help to explain why the Book of 1-2 Chronicles has different profiles in the Hebrew Bible and in modern Christian bibles. The canonical profile of a biblical book can affect its interpretation. The canonical divisions of scriptures seem to be not the mere product of historical accidents, but are themselves ‘works of art’.[[692]](#footnote-692) Certain theological intents can be argued from the arrangements of the scriptures. If so, it could be questioned how modern interpretations of Chronicles may have been affected by its canonical profile in the Septuagint and modern Christian bibles. In other words, such a profile might have offered a specific theological view on the interpretation of Chronicles.

A canonical profile, of course, does not automatically guarantee or force a specific perspective on Chronicles. It cannot be argued that the different profile of Chronicles in the Hebrew Bible is undoubtedly the product of a deliberate intention to offer a theologically distinct perspective from that in the modern Christian bibles. However, the canonical position of the book could at least provide plausibility for the new hermeneutical view this research has argued. When it seems that the theological implications of Chronicles differ from those of the historical writings in the Deuteronomistic Tradition, which Chronicles follows in the modern bibles, the fact that Chronicles is included in the Ketuvim of the Hebrew Bible rather than the Former Prophets may indicate that earlier readers were also sensitive to this theological difference. In this regard, this thesis has claimed to be a canonical approach, as well as a filmic approach in the subtitle.

Thus, the present thesis has attempted to answer three research questions: (1) what are the effects of macro-repetition, particularly the reversal pattern, in a comprehensive reading of Chronicles, in relation to the Chronicler’s distinct intent? (2) What kinds of methodological/theoretical insights does narrative film theory offer into our understanding about those effects? (3) How does this reading resonate with the canonical profile of Chronicles in the Hebrew Bible?

In narrative film theory, macro-repetition has much to do with grammatical guiding clues which enable the spectator, who is watching a film straight through as a whole to infer the syntagmatic connotations or underlying meanings properly (Chapter 3). Also, the latest development of narrative film theory called Cognitive Film Semiotics, which is the movement to integrate both cognitive approach and semiotic approach to film, seems to offer, though not technically crucial, useful insights into the effects of the Chronicler’s macro-repetitions in the Chronicler’s intended audience’s perception to infer the ostensive and underlying messages of the narrative as a whole. By combining semiotics with cognitive science, cognitive film semioticians restore balance and hope to develop “a more informed understanding of film’s underlying structure, together with the way spectators comprehend films.”[[693]](#footnote-693) They believe that the meaning of a film is the product of the relationship between the non-perceptible underlying system of codes and the perceptible surface-level of film. The significant contribution film semioticians have made to film theory establishes this relationship “between the perceptible level of film and the non-perceptible system of codes underlying it.”[[694]](#footnote-694)

Specifically, in our reading of Chronicles, the theoretical observations of cognitive film semioticians led us to establish a communication model between the Chronicler and his intended audience (Chapter 4). Semio-pragmatist Roger Odin offers an attention-grabbing explanation for a communication model. According to him, the sender and the receiver can adopt the same way of producing meaning and affects by ‘the social space of communication’ which may be generated in the restraints of ‘institutions’, ‘modes’ and ‘operations’. In a modified social space, the spectator is encouraged to limit the scope of possible modes in film comprehension and to make inferences of a communicative message if necessary.

Odin is more particularly concerned with “characterizing the specificity of the documentary mode according to the *documentarizing reading strategy* adopted by film spectators, and with outlining how this documentarizing reading is triggered by the film and the institutions in which it is screened.”[[695]](#footnote-695) According to Odin, a real enunciator is always constructed when one makes or reads “a film in a documentary perspective.”[[696]](#footnote-696) This documentarizing reading is a consequence of operations. The film has been modified with operations to have a documentary mode and institution, no matter whether it actually represents the truth in the world outside the film.[[697]](#footnote-697) In the documentarizing reading, the spectator posits a real enunciator and comes to be conscious that this film has been given to him/her.

This social space of communication in a documentarizing reading strategy is rationalized in ‘*the principle of relevance*’ and ‘*transformational generative grammar*’. The principle of relevance persuasively illustrates the way of processing information in the concept of inference. The enunciator [author] abides by this principle to make the purposeful utterance to be relevant to the addressee’s context, while the addressee [audience] uses it to make inferences correctly in response to the message of the enunciator. Also, Chomsky’s ‘Transformational Generative Grammar’ provides insight into human linguistic competence, by which the enunciator can produce and understand infinite sentences, including sentences he has never heard before. His concept of transformational generative grammar analyses a more abstract and deeper set of rules underlying the surface sentences, in which grammar come to be descriptively adequate.

A social space of communication between the Chronicler and his audience may result from the interactive motion of institution, modes and operations. It is very plausible that the Chronicler modified the narrative to be optimally relevant to his audience’s context, by which the audience would proceed to infer his communicative intent. In particular, it seems that the Chronicler modified the narrative to be read as a historiographical documentary, so that his intended audience would be encouraged to receive its message as relevant to themselves in the life of God’s people in the post-exilic Jewish community.

In the reading of Chronicles, the retributive pattern was noticeable enough to be drawn on as a part of the grammar of the narrative. It was a convention not just of this narrative but one recognized widely, in the society. Retribution theology was one of social and theological conventions in the Hebrew community. Thus, a retributive pattern in biblical narrative is very natural in that it reproduces “the recurrent rhythm of a divinely appointed destiny in Israelite history.”[[698]](#footnote-698) Such a conventional pattern could help the audience follow the thread of a biblical narrative without much effort and recognize the core view of their faith. Some exceptional instances can be resolved by the audience’s grammatical competence.

However, convention may disturb the communication of a biblical author’s distinct message, for “what is merely repeated automatically no longer conveys a message.”[[699]](#footnote-699) For this reason, the biblical author had to break and remake the conventional pattern by innovating. Such innovation is part of the distinctive message of the narrative. Although the Chronicler’s use of the retributive pattern may have enabled his intended audience to follow the thread of the plot and served to reinforce the core view of their faith, it did not offer a distinct view from the Deuteronomistic tradition books such as Samuel-Kings, which cover the similar period of Israelite history. Something else was required.

A reversal pattern emerges from the middle of the retributive pattern in Chronicles, as explained above in Chapter 5. A king’s initial image is subverted after reward or punishment which seems to cut against a retributive model. So, this reversal pattern could be regarded as a rhetorical tactic by which the Chronicler intended to convey his innovative and distinct interpretation. Unfortunately, there has been neither a consensus on the implications of this reversal pattern, nor a proper methodological lens to interpret it. However, thanks to Deleuze’s cognitive semiotic view on film, this thesis presents the hypothesis that the reversal pattern may have caused the narrative to become a falsifying narration.

Deleuze pays attention to non-mainstream cinema, having begun in the 1940s after WWII. Deleuze called this new stream modern cinema as a ‘crisis’ of ‘action-image’. In classical cinema, action-images are central to cinema. Frames are usually organised or constructed so as to be comprehensible according to sensory-motor schemas and the causal connections between shots. However, modern cinema emphasizes a new cinematography determined by non sensory-motor schemas, fragmentation and the production of the intolerable. The meanings of the montaged shots do not seem to be controlled by the rhythm and the duration of the intercut shots in the spectator’s view. That is, images in modern cinema emerge as a kind of mental image.

In Deleuze’s theoretical approach, montage in films is more than a formal strategy. What is of prime interest for Deleuze is not only what the relationships of images are and how these relationships are formed, but also what is between images, what happens there and how it happens. Deleuze sees that various forms of montage draw up variations of movements of life in the Whole.[[700]](#footnote-700) Specifically, we encounter crystalline-images when the rational or causal links between images are loose, broken, irrationally linked or not regulated by causality or sensory-motor schema. Crystalline montage strategies often formulate two heterogeneous images that continually reflect and exchange each other. Contrasting images replace and transform prior depictions, and they are denied by the following images, without the links of sensory-motor schema. As a result, images are doubled with other images in the past, as if they coexist simultaneously in the present. Two characters that are similar to or resemble each other are often referred to as mirror-doubles.

What we learn from watching these crystalline-images is to suspend our judgment of images, because we never know which aspect of an image will be selected for radical reworking later in the film. The spectator cannot judge how characters should be identified or how events should be justified. Assumptions are often refused, as the distinction between true and false become opaque and contingent. In the crystalline regime, therefore, images lead the spectator beyond the casual links of the *fabula* towards certain mental aspects, such as the message of the narrative as a whole or transcendental existence of the universe. One may come to rethink his belief or her faith in the world. The crystalline montage emerges as a ‘falsifying narration’ that calls the authority or truth into question.

In the reading of 1-2 Chronicles, the reversal pattern as a whole tends to create, reconfigure and occupy an unexpected meaning to the audience’s perception. Encountering the reversal pattern, the audience would learn to suspend their judgment of images. They did not know how an image of a king would be subverted by a subsequent image and how those reversal images together would be used for radical reworking later in the narrative. Rather, the reversal pattern changes the connotative sense of images: a king’s obedience and reward come to imply the potential of failure, while disobedience and punishment come to connote the potential of restoration.

At the same time, as a reversal could happen to any king at any time beyond a logical relation, any king’s identity comes to be indeterminable and indiscernible. The reversal images may create two heterogeneous images in the same king’s identity, presenting the audience with images that confusingly liken faithful kings to unfaithful kings, and vice versa. Such mirroring images could disrupt the linear flow of time, for the audience may have been forced to think of the meaning or implications of those images. It is interesting to note that this is contrasted with the conventional view of the retribution theory, which predominates the Deuteronomist tradition. Retribution theory implies that we can always judge what is right or wrong before God. However, the Chronicler’s reversal pattern shakes our system of judgment, for anyone can be reversed throughout his/her life. As a result, the reversal pattern interwoven with the retributive pattern emerges as a falsifying narration that shatters the conventional and creedal system of judgment premised in retribution theology. It may be said that the Chronicler parodied the retribution genre, for he outwardly seemed to follow the principle, but in practice attempted to liberate it from cliché or convention. A crucial scepticism underlies the text.

As part of a communication model, this falsifying narration also could be connected to the Chronicler’s communicative intention. The narration could be regarded as a syntagmatic strategy by which the Chronicler intended to convey his distinctive understanding. Listening to such a falsifying narration, the audience would come to focus more on questions about the reality or ontology of their world or the Chronicler’s particular intent embedded in such a syntagmatic strategy, than on the narrative logic or the *fabula* of the story.

This theoretical description becomes significant grounds for our understanding about how the reversal pattern in practice may have affected the audience’s practical and theological comprehension of 1-2 Chronicles. The interrelation between the retributive pattern and reversal pattern may have affected the audience’s interpretation of a particular incident or passage in the narrative (Chapter 6). In the interpretation of Josiah’s death, for instance, the audience could be guided by those patterns in constructing the *fabula* of the episode. The incident has been puzzling to many ancient and modern readers, who have attempted to understand it without the consideration of the effects of those (macro-) patterns. However, the ancient audience who listened to the narrative straight through as a whole could infer its retributive implication by means of the allusions to the parallel plot involving Ahab, but also had to accept without resistance such an intrusion of a reversal image in the pious king’s annals. As the narrative about Josiah came to confirm the Chronicler’s reversal pattern, what may have intrigued the ancient audience was the intention conveyed through those rhetorical devices.

Furthermore, the destabilizing effect of the reversal pattern could affect the implication of ‘seeking the Lord’, which seems to be a key phrase epitomizing the purpose of Chronicles (Chapter 7). This theme is linked to specific Hebrew words such as דרש (בקש, מִדְרַשׁ) and לב / לבב. It is presented as the essential orientation of one’s inner self. For the Chronicler, the key question that is to be drawn from his narrative is how to seek the Lord, that is, how to orientate one’s inner-self.

Initially, seeking the Lord seems to mean, in the anticipation of retributive consequences, orientating one’s inner-self to the observance of the law. However, the retributive implication of seeking the Lord encounters a serious challenge by the destabilizing effects of the reversal pattern. The reversal pattern contradicts the premises of the retribution principle, thereby causing the narrative to become a falsifying narration. When a king’s identity and the system of judgment are shattered, the implication of what it means to seek the Lord needs to be radically scrutinized. A king’s present image might not explain what has happened, is happening and is to happen. Seeking the Lord might not bring out immediate and physical success. For the Chronicler, seeking the Lord seems to be faced with a sceptical voice, though the retributive view of seeking the Lord could be valid in many instances. This means that there is a theological tension between two contrasting views on the implications of seeking the Lord.

Such a tension between the conventional view of retribution theology and its counter-view is one of the theological features in the Hebrew Bible. Qoheleth, on the one hand, agonizes over understanding the inexplicable and intolerable images in the life of God’s people, and, on the other hand, does not want to abandon his essential faith in God. An unresolved theological tension among a variety of moral imaginations in the life of God’s people appears throughout the story of Job. In each of the sayings in Proverbs, a human act or decision can be contradicted by a counter-act or decision on the part of God. Many lament psalms show that God’s people encounter circumstances that could find no rational or satisfactory theological explanation. That is, the same theological tension emerges as a significant characteristic in a group of biblical books. This tension arises between the conventional testimony of retribution theology and the counter-testimony based on actual life experiences.

In respect of the theological tension in the Hebrew Bible, W. Brueggemann proposes the concept of Israel’s counter-testimony, in comparison with its core testimony. The core testimony preaches Yahweh, “who in majestic sovereignty provides a viable life-order in the world through decisive, transformative interventions, a God who in generous compassion attends to the needs of Yahweh’s own.”[[701]](#footnote-701) Unlike this, Israel’s counter-testimony includes hiddenness, ambiguity and negativity. In his discussion about counter-testimony, Brueggemann quotes and cites much from the books quoted above, those generally labelled as wisdom books. Thus, he argues, “I propose to consider a greatly revised utterance of Yahweh under the rubric of wisdom.”[[702]](#footnote-702)

The theological tension, to be more specific, affects the implication of fearing God which seems to be an important theme in Job, Proverbs, and Psalms. Fearing God has initially a special emphasis in the Deuteronomistic tradition, in which the retributive theory appears to be the central axis of the historiographical writing from Deuteronomy to 2 Kings. In this Deuteronomistic tradition, the theme of fearing God is explicitly located at its centre. Fearing the Lord seems to be viewed as the most essential wisdom for God’s people and this often appears interwoven with the demand of law observance. So, encountering the theme of fearing God in other biblical books, one might tend to understand it in terms of retribution. Given that an unresolved theological tension emerges through the group of books designated as wisdom literature, however, the implication of fearing God comes to be questioned and scrutinized. One might encounter indeterminable and indiscernible situations in which fearing the Lord comes to have a more sophisticated and reflective meaning.

Such a theological tension is also found in the reading of Chronicles. The effects of this theological tension on the implications of *fearing* God is reminiscent of what happens to the concept of *seeking* the Lord in the reading of Chronicles. The books that contain this counter-testimony have been labelled as ‘wisdom’ books, not only because they directly deal with the theme of ‘wisdom’ in the text, but also because their distinct theological characteristics have been perceived in relation to wisdom. In this sense, modern biblical scholarship has often classified them as ‘wisdom tradition’ or ‘wisdom literature’.[[703]](#footnote-703)

However, the tendency to approach to wisdom as a generic title has been critically challenged these days. Wisdom cannot be restricted to a specific genre, but observed throughout any biblical book. Scholars have often attempted to interpret a certain passage or book in relation to wisdom even though the term does not appear. Will Kynes, for instance, is very skeptical about genre classifications such as ‘wisdom tradition’ or ‘wisdom literature’. According to him, the tendency to classify a group of books as belonging to a specific genre of ‘wisdom’ literature is the result of a modern philosophical trend.[[704]](#footnote-704) Kynes argues that wisdom should be approached as a concept instead of a genre across the Hebrew Bible.[[705]](#footnote-705) Each book could present and depict its own wisdom image.

In this sense, it can be argued that the theological tension in Chronicles may be also illustrated in the concept of wisdom. Chronicles may not obviously fit into some wisdom corpus, but the wisdom substratum of the historiography can be still discussed. In fact, some scholars have written papers dedicated to the Chronicler’s wisdom perspective while focusing on the retributive view within the book.[[706]](#footnote-706) By contrast, the present thesis, from perceiving the destabilizing effects of the reversal pattern, has come to argue that the Chronicler’s version of wisdom exemplifies the theological tension between the core-testimony and the counter-testimony, recurrent in the life of faith, rather than a retribution theology itself.

The theological tension in Chronicles could have provided for its audience a more sophisticated and reflective understanding of their faith in God. To be more specific, such tension could affect the implications of seeking God, the Chronicler’s key theme. God is recognized as the only and final judge we can entreat. However, no one is confident of appearing consistently righteous before God. Rather, people may repeatedly encounter ups and downs in the way of faith until their death.

In addition, human beings are ultimately incapable of observing, judging and comprehending God’s will. Human frailty and the inaccessibility of God’s wisdom may be blamed for such unresolved tension. In the light of this, seeking the Lord comes to mean orientating one’s inner self toward God within a deep-seated humility and dependence. Human beings should seek the Lord, not because they can gain by it immediately and always, but because God’s steadfast love is the only place they can live by. Moreover, the experience of seeking the Lord, in its essential implications, might be illustrated in terms of the experience of ‘doing’ or ‘waiting for’.

The ontological status of human beings who seek the Lord in the unresolved tension and, therefore, in deep dependence and humility is, so this thesis posits, a central part of the view of wisdom which the Chronicler communicated through the effects of his literary and rhetorical devices. Such a theological and ontological view can be found throughout the narrative, such as in David’s thanksgiving and preparation for temple building, the depiction of Solomon’s wisdom and temple building and of kings and people. In his writing, the Chronicler tends to depict those biblical figures as dependent and limited beings. That is, the Chronicler’s theological and ontological standpoint seems to be prudently deployed throughout the narrative.

The theological characteristics emerging from the destabilizing effect of the Chronicler’s reversal pattern, such as the theological tension in the life of faith and his perspective on seeking the Lord and theo-anthropology, may induce us to reconsider the interpretation of Chronicles. Such theological proposals can be understood in relation to the Chronicler’s wisdom view. While some scholars have argued that the Chronicler’s perspective on wisdom is represented in the retributive principle, this thesis has argued that his wisdom perspective may have been inferred and perceived by the audience through its theological and ontological implications for the life of faith.

The theology of Chronicles has been often perceived as not being distinct from that of Samuel-Kings, which covers the similar historical accounts and shows the predominance of retribution theology (Chapter 8). One critical source of this view is that Chronicles has often been understood as a supplementary work to Samuel-Kings in its theology as well as its content. However, this thesis argues that the Chronicler retold Israelite history from a distinctive perspective with his own agenda, themes and emphases, in order to respond to questions he counted important in the milieu of his own generation.

The reason that little attention has been paid to the Chronicler’s distinct theological intent may be linked to the canonical profile of 1-2 Chronicles in modern Christian bibles, in which the book follows 1-2 Samuel and 1-2 Kings. Such a position derives from the canonical order of the ancient Greek translation, the Septuagint, and it can be argued that this has had a critical impact on the interpretation of Chronicles. Given that it comes after the Former prophets (Joshua, Judges, 1-2 Samuel, 1-2 Kings) and that a large portion of its sources are synoptic with Samuel-Kings, Chronicles tends to be read as having a similar viewpoint to these books. Even the title of Chronicles in the Septuagint, “*Paraleipomena* (things omitted [or left behind]),” gives the impression that the book is essentially supplementary to the earlier historical accounts in Samuel-Kings.

In the Hebrew canon, however, Chronicles has a rather different profile. Firstly, in most ancient Hebrew manuscripts, the book is placed at the end of the Hebrew Bible as the final book of Ketuvim [“Writings”], and the close of the Tanakh [the entire Hebrew Bible]. This distinctive canonical position for Chronicles might support the hypothesis that it has a somewhat distinct theological viewpoint from the other historical writings which are grouped as the Former Prophets or Nevi’im. Secondly, its Hebrew title, *Dibrê hayyāmîm* (The Events [*or* Words] of the Days) has a neutral implication that is appropriate to a stand-alone historical writing, rather than a supplementary work to Samuel-Kings, again perhaps reflecting an acknowledgement of its distinctiveness.

This thesis does not claim that the theology of Chronicles should be necessarily distinguished from that of Samuel/Kings because of its canonical position as part of the Ketuvim or that the theological characteristics we have found in Chronicles explicitly explain its canonical position. What is argued here is that Chronicles should not be merely assumed to promote the same views as the Deuteronomistic tradition and that a better environment to discuss the Chronicler’s distinctiveness may be provided in its Hebrew canonical profile.

As we have seen, the idea of counter-testimony over the application of retributive theories is shared by many of the books which are collected as the Ketuvim, which makes a context in which Chronicles’ questioning of these aspects is particularly relevant. The Chronicler’s view of wisdom is closer to the view shared by those books, than to that shared by Samuel-Kings. Reading Chronicles as part of the Ketuvim rather than as a supplement to the Deuteronomistic History highlights the difference in its understanding of wisdom from those books and the elements it shares with non-historical books within the canon.

This interpretation of Chronicles in relation to its canonical profile in the Hebrew bible can be classified as a kind of canonical approach to Chronicles. A canonical approach is established on the premise that the canonical arrangement or division was made with a certain theological intent. For instance, much attention has been paid to the theological implications of the canonical order of Minor Prophets (the Twelve) or of Psalms. Thus, provided that a theological implication can be accepted in the arrangement of the Hebrew Bible, the canonical profile of Chronicles in the Hebrew canon may be a recognition of a particular theological view in the book.

However, as discussed above, it is difficult to argue any specific theological purpose for Chronicles based on its canonical profile only, due to the lack of evidence for the theological unity of Ketuvim books. A canonical interpretation of Chronicles means that, as well as meeting the needs of its original intended audience, the relevance of the theological proposals that Chronicles presents for the communities who preserved and treasured it have to be investigated. Since there is not much internal or external evidence regarding the historical identity of the audience to reconstruct their particular needs, this research has been focusing on the effects of the literary and rhetorical devices in the narrative and its practical and theological consequences for the audience.

On the other hand, the needs and crises of a particular community seem to be closely linked to the theological purpose of Chronicles. Although we cannot identify the particular experience of the Chronicler’s intended audience in a specific historic time and location, the Chronicler’s audience could be defined as those who shared the collective memory of specific historical experiences such as temple-destruction, exile and post-exilic events. Therefore, it is not surprising if one overarching theme of the narrative is concerned with the hopes and fears around the restoration of the people. The hope of rehabilitation may have nurtured the post-exilic Jewish community. One way of expressing such hopes was through a retributive theology where the goal is achieved through a logical relation. The audience would be restored as a reward only when they obeyed the law or prophecy, rebuilt the temple, restored temple services and re-established Davidic kingship in all Israel.

On the other hand, however, this was a time of disorientation and uncertainty. The post-exilic community had to deal with the concept of ‘loss’, ‘abandonment’ or ‘failure’. Those concepts and experiences might have also nurtured deep skepticism. The complaint, shock and confusion caused by the experience of the temple destruction and exile may not have been easily forgotten. Also, the post-exilic life may have not reached its prophetic expectations, and the nation was under the political power of foreign overlords.

Brueggemann and Murphy, discussing the concept of counter-testimony, point out that this has to do with Israel’s experience of temple destruction and exile. In other words, the counter-testimony could be regarded as a theological response to the audience’s exilic and post-exilic experiences. If this is the case, it seems plausible to speculate that the Chronicler’s view of wisdom was also a response to the theological and ontological questions of the audience in their exilic and post-exilic context. The Chronicler’s use of the reversal pattern might then be regarded as a rhetorical device that testifies to the need for theological and ontological reorientation. Responding to that need, the Chronicler may have intended to convey a syntagmatic connotation which would lead his audience from the conventional view of the Deuteronomistic tradition to a new way of looking at the world, a new way to produce meanings and to live. Thanks to Cognitive film semiotics’ view of the effects of macro-repetition, this research has argued how to appreciate the destabilizing effects of the reversal pattern and by so doing to infer the Chronicler’s distinct (wisdom-)view in the comprehensive reading of 1-2 Chronicles.

This study differs from previous research in a number of respects.

Firstly, this study has put forward an explanation of the reversal pattern in Chronicles. Although the Chronicler’s reversal images have drawn much attention, there has been no deep examination on the effects of the reversal pattern in a comprehensive reading of Chronicles. The reversal pattern as the Chronicler’s innovation in the convention of retributive pattern should be understood not as a mere extension of the retributive pattern, but in relation to the Chronicler’s theologically distinct intention from the Deuteronomistic History.

Secondly, no earlier attempt has been made to interpret Chronicles in the light of the view of wisdom as a site of theological tension that is distinctively shared by a group of biblical books such as Job, Psalms, Proverbs and Ecclesiastes, rather than in line with the wisdom characteristic of the retributive theology predominant in the historical writings of the Deuteronomistic tradition such as Samuel-Kings. Although some attempts have been made to investigate the understanding of wisdom in Chronicles, these were focused on the retributive implication of the plot. Analyzing the distinctive wisdom view of Chronicles has guided us to appreciate more fully the implications of the theme ‘seeking the Lord’ for the Chronicler’s theo-anthropology.

Thirdly, this interpretation has raised the question of the implications of a canonical approach to Chronicles. Despite its distinctive position and title in the Hebrew Canon which separates it from the Deuteronomistic history, little attention has been paid to this unusual canonical profile in the interpretation of Chronicles. This was likely because it seems to have nothing to do with the Chronicler’s theological intent. However, our examination of the effects of the Chronicler’s reversal pattern, from which we have inferred a distinct wisdom view, has enabled us to consider the canonical implications in the interpretation of the narrative. Although its canonical position does not automatically mean that the book needs to be understood in a particular view, being read as part of the Ketuvim highlights the distinctive theological view of Chronicles. When it is read as a supplement to the historical books in the Christian canon, the tendency is for this distinctiveness to be minimized.

Fourthly, in a canonical approach to Chronicles, we have speculated on the intended audience’s particular need for theological and ontological reorientation. Given that the book assumes the knowledge of Israel’s history available to a post-exilic Jewish community around the fourth century BCE, though their specific experiences cannot be confidently defined in a particular historic time and location, we may plausibly assume that the Chronicler’s theological intent would be to respond to the need of the post-exilic audience. In this regard, much attention has been focused in scholarly readings on the motif of restoration or rehabilitation in this text. However, just as important as this may be the need for theological and ontological reorientation in the face of exilic and post-exilic experiences. as much as assurances of restoration, the audience may have needed help to develop strategies to deal with uncertainty about their future. This thesis has argued that the reversal pattern as a rhetorical tactic, provoking the destabilizing effect in the conventional view of retribution perspective, may have been employed to meet such a need.

Lastly, in the present research, narrative film theory has been adopted as a new methodological lens to describe the effects of the reversal pattern in the audience’s perception of Chronicles. The insights of cognitive film semioticians, particularly of Deleuzian filmic approach, have guided us to establish a theoretical framework for a communication model, so as to appreciate the practical and theological effects of the reversal pattern in relation to the Chronicler’s intent. This is a hitherto unexplored interpretation in Chronicles scholarship. This suggests that narrative film theory could be explored more as a useful hermeneutical lens in the interpretation of biblical narrative, though not being technically crucial.

As with all such studies, there are limitations that offer opportunities for further research. Firstly, the theological implications of the Ketuvim as a canonical collection have been touched on just to argue that the wisdom view of theological tension could be a plausible element in the interpretation of Chronicles. This has been because no theological or thematic consensus has been reached on the theology of Ketuvim. However, as shown in this research, the idea of counter-testimony as to the applicability of retributive theories is shared by many of the Ketuvim books, if not all, which makes a context in which Chronicles’ questioning of these aspects is particularly relevant. This implies that the theological implications of the Ketuvim as a group require further research. This would be of benefit not only to the interpretation of Chronicles, but also to that of other Ketuvim books.[[707]](#footnote-707)

Next, this study has pointed out the anti-retribution perspective in Chronicles. Brueggemann relates the idea of counter-testimony to *Midrash* tradition.[[708]](#footnote-708) That is, *Midrash* develops as one of the post-exilic scribal traditions in which counter-testimony is part of the theological perspective. *Midrash* [מדרש], which from its Hebrew root ‘drsh [דרש]’, means ‘exposition’. If this was the case, we may infer a possibility that the theological intent of the Chronicler could be related to the developing *Midrash* tradition. Chronicles presents the unique and earliest reference of the term *Midrash* in the Hebrew Bible (2 Chr 12.22; 24.27). Also, the Chronicler’s distinctive use of ‘דרש’, instead of ‘בקש’, may imply its possible relationship with *Midrash* tradition. Thus, more evidence could be sought for the relationship between the counter-testimony and *Midrash* tradition, and between Chronicles and the tradition. This might provide further support for the present thesis that Chronicles represents a distinctive theological response to the post-exilic condition that is mediated through its distinctive use of macro-repetition as explained with the help of Cognitive film semiotics.

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1. John W. Kleinig, “Recent Research in Chronicles,” *Curr. Res.* 2 (1994): 68–70; Rodney K. Duke, “Recent Research in Chronicles,” *Curr. Biblic. Res.* 8.1 (2009): 11–12. [↑](#footnote-ref-1)
2. Kleinig, “Recent Research in Chronicles,” 68–70; Duke, “Recent Research in Chronicles,” 11–12. [↑](#footnote-ref-2)
3. We shall see the detailed images of this pattern in chapter 5. [↑](#footnote-ref-3)
4. Christine Mitchell, “The Ironic Death of Josiah in 2 Chronicles,” *Cathol. Biblic. Q.* 68.3 (2006): 434. [↑](#footnote-ref-4)
5. Steven L. McKenzie, *Introduction to the Historical Books: Strategies for Reading* (Grand Rapids, MI: William B. Eerdmans Pub. Co., 2010), 118; Brian E. Kelly, “Retribution’Revisited: Covenant, Grace and Restoration,” in *The Chronicler as Theologian: Essays in Honor of Ralph W. Klein*, JSOTSup (Sheffield: Sheffield Academic Press, 2003), 206–27; Brian E. Kelly, *Retribution and Eschatology in Chronicles*, Journal for the Study of the New Testament (Sheffield: Sheffield Academic Press, 1996). [↑](#footnote-ref-5)
6. Kleinig, “Recent Research in Chronicles,” 11. [↑](#footnote-ref-6)
7. “The identity of its author is unknown, and he is typically known simply as the Chronicler. I say “he” because the author was likely male, judging from the emphasis that the work places on the role of male religious personnel, especially the priests and Levites, and from what is known of ancient Near Eastern society, in which literacy was restricted for the most part to upper-class males.” McKenzie, *Introduction to the Historical Books*, 113. [↑](#footnote-ref-7)
8. Ehud Ben Zvi, “The Book of Chronicles: Another Look,” *Stud. Relig.* 31.3-4 (2002): 263–265; Ehud Ben Zvi, “The Secession of the Northern Kingdom in Chronicles: Accepted ‘Facts’ and New Meanings,” in *Chronicler as Theologian* (London: T & T Clark, 2003), 70–71. [↑](#footnote-ref-8)
9. Kleinig, “Recent Research in Chronicles,” 12. [↑](#footnote-ref-9)
10. Raymond B. Dillard, *2 Chronicles* (Waco, Tex.: Word Books, 1987), 129–30; John W. Kleinig, *The Lord’s Song: The Basis, Function and Significance of Choral Music in Chronicles*, Journal for the Study of the Old Testament (Sheffield: Sheffield Academic Press, 1993), 172–173. [↑](#footnote-ref-10)
11. Sara Japhet, *The Ideology of the Book of Chronicles and Its Place in Biblical Thought* (Frankfurt am Main: Peter Lang, 1989), 191–198. [↑](#footnote-ref-11)
12. The Deuteronomistic History (or tradition) is widely accepted for “a specific view of God’s relationship to human beings incorporated in the OT books from Deuteronomy to 2 Kings.” It explains that “the judgment of Israel by God was due to the grave sins of the people. This judgment was justified and was explained to those who were suffering in order to get them to change their ways and return to odedience to God’s law.” P. J. Achtemeier, Harper & Row, and Society of Biblical Literature, *Harper’s Bible Dictionary* (San Franciso: Harper & Row, 1985), 219. Also cf. Steven L. McKenzie, “Deuteronomistic History,” in *The Anchor Yale Bible Dictionary*, ed. David Noel Freedman et al., vol. 2 (New York: Doubleday, n.d.), 160–68. [↑](#footnote-ref-12)
13. “The OT contains two major blocks of historical narrative that both rehearse much of the same period of history … The first block of narrative is referred to as the Former Prophets in the Hebrew Bible, but it is designated as the Deuteronomistic History by contemporary scholars. It consists of Joshua, Judges, 1-2Samuel and 1-2 Kings. The second block is the Chronicler’s History, which consists of Chronicles, Ezra and Nehemiah.” (Rodney K. Duke, “Chronicles, Books Of,” in *Dictionary of the Old Testament: Historical Books*, ed. Bill T. Arnold and H. G. M. Williamson (Downers Grove, IL: InterVarsity Press, 2005), 162.) [↑](#footnote-ref-13)
14. Raymond F. Person, *The Deuteronomic History and the Book of Chronicles: Scribal Works in an Oral World*, Ancient Israel and its literature 6 (Atlanta, Ga: Society of Biblical Literature, 2010), 21. [↑](#footnote-ref-14)
15. Ben Zvi, “The Book of Chronicles,” 262. [↑](#footnote-ref-15)
16. The Hebrew canon is divided into three sections. The first section is Torah which consists of five books, so called Mosaic Pentateuch (Genesis – Deuteronomy). The second is Nevi’im, which is distinguished into two prophetic blocks, the Former Prophets (Joshua to Kings) and the Latter Prophets (Isaiah, Jeremiah, Ezekiel, The Twelve Minor Prophets). Ketuvim is the last section. This comprises Psalms, Proverbs, Job, The Scrolls [five Megilloth, each of which was read at one of the five major festivals in the Jewish liturgical year: Ruth = Pentecost; Song of Songs = Passover; Ecclesiastes = Shelters; Lamentations = ninth of Ab; and Esther = Purim], Daniel, Ezra-Nehemiah, Chronicles. [↑](#footnote-ref-16)
17. Chronicles comes first in the Ketuvim in both the Aleppo and Leningrad Codexes. Scott Hahn, *The Kingdom of God as Liturgical Empire: A Theological Commentary on 1-2 Chronicles* (Grand Rapids, MI: Baker Academic Press, 2012), 1. [↑](#footnote-ref-17)
18. Mark J Boda, *1-2 Chronicles* (Carol Stream, Ill.: Tyndale House Publishers, 2010), 13.: “The foreword to the book of Ecclesiasticus, written in the second century BCE, refers three times to “the law, the prophets, and the later authors” (or “the rest of the books”). This suggests that the Jewish community had by this time settled on a three-part division of books that together made its canon.” [↑](#footnote-ref-18)
19. Barry Bandstra, *Reading the Old Testament: An Introduction to the Hebrew Bible* (Belmont: Wadsworth, 2009), 372. [↑](#footnote-ref-19)
20. Brevard S. Childs, *Biblical Theology of the Old and New Testaments: Theological Reflection on the Christian Bible* (Minneapolis: Fortress Press, 1992), 57. [↑](#footnote-ref-20)
21. Boda, *1-2 Chronicles*, 3. [↑](#footnote-ref-21)
22. Martin J. Selman, *1Chronicles: An Introduction and Commentary*, Tyndale Old Testament Commentaries 10A (Downers Grove, IL: InterVarsity Press, 1994), 42. [↑](#footnote-ref-22)
23. Hahn, *The Kingdom of God as Liturgical Empire*, 11–12. [↑](#footnote-ref-23)
24. Ibid., 2. [↑](#footnote-ref-24)
25. Peter R Ackroyd, *The Chronicler in His Age*, JSOTSup 101 (Sheffield: JSOT Press, 1991), 276. [↑](#footnote-ref-25)
26. Ibid., 285. [↑](#footnote-ref-26)
27. Hahn, *The Kingdom of God as Liturgical Empire*, 3–4. [↑](#footnote-ref-27)
28. Boda, *1-2 Chronicles*, 6. [↑](#footnote-ref-28)
29. Mark A. Throntveit, ‘Linguistic Analysis and the Question of Authorship in Chronicles, Ezra and Nehemiah’, *Vetus Testamentum*, 32 (1982), 201–16; David Talshir, ‘A Reinvestigation of the Linguistic Relationship between Chronicles and Ezra-Nehemiah’, *Vetus Testamentum*, 38 (1988), 165–93; David J. A. Clines, *Ezra, Nehemiah, Esther : Based on the Revised Standard Version*, New Century Bible Commentary (Grand Rapids: Eerdmans, 1984), pp. 9–12; Joseph Blenkinsopp, *Ezra-Nehemiah : A Commentary*, Old Testament Library (London: SCM Press, 1989), pp. 47–54; Karl-Friedrich Pohlmann, ‘Zur Frage von Korrespondenzen Und Divergenzen Zwischen Den Chronikbüchern Und Dem Esra/Nehemia-Buch’, in *Congress Volume, Leuven, 1989* (Leiden: Brill, 1991), pp. 314–30; John Wesley Wright, ‘The Fabula of the Book of Chronicles’, in *The Chronicler as Author Studies in Text and Texture*, ed. by M. Patrick Graham and Steven L McKenzie (Sheffield: Sheffield Academic Press, 1999), pp. 136–55; Boda, p. 11. [↑](#footnote-ref-29)
30. Magnar Kartveit, “2 Chronicles 36:20-23 as Literary and Theological ‘Interface,’” in *Chronicler as Author*, ed. M. Patrick Graham and Steven L. McKenzie (Sheffield: Sheffield Academic Press, 1999), 395–403; William M. Schniedewind, “The Chronicler as an Interpreter of Scripture,” in *The Chronicler as Author: Studies in Text and Texture*, ed. M. Patrick Graham and Steven L. McKenzie (Sheffield: Sheffield Academic Press, 1999), 158–80; Steven Shawn Tuell, *First and Second Chronicles*, Interpretation, a Bible commentary for teaching and preaching (Louisville, KY: John Knox, 2001), 11–12; Anthony Gelston, “The End of Chronicles,” *SJOT* 10.1 (1996): 53–60. [↑](#footnote-ref-30)
31. Martin J. Selman, “Chronicler’s History,” in *Dictionary of the Old Testament: Historical Books*, ed. Bill T. Arnold and H. G. M. Williamson (Downers Grove, IL: InterVarsity Press, 2005), 157–61. [↑](#footnote-ref-31)
32. Boda, *1-2 Chronicles*, 11; Selman, “Chronicler’s History,” 158. [↑](#footnote-ref-32)
33. Selman, “Chronicler’s History,” 158. [↑](#footnote-ref-33)
34. Martin Noth, *The Chronicler’s History*, trans. H. G. M. Williamson, JSOTSup 50 (Sheffield: JSOT Press, 1987), 97. [↑](#footnote-ref-34)
35. McKenzie, *Introduction to the Historical Books*, 113. [↑](#footnote-ref-35)
36. Sara Japhet, ‘The Supposed Common Authorship of Chronicles and Ezra-Nehemia Investigated Anew’, *Vetus Testamentum*, 18 (1968), 330–71. [↑](#footnote-ref-36)
37. H. G. M. Williamson, *Israel in the Books of Chronicles* (Cambridge: Cambridge University Press, 1977), 5–70; H. G. M. Williamson, *1 and 2 Chronicles*, NCB (Grand Rapids, MI: Eerdmans, 1982), 5–11. [↑](#footnote-ref-37)
38. Kleinig, “Recent Research in Chronicles,” 43; Duke, “Recent Research in Chronicles,” 12–14. [↑](#footnote-ref-38)
39. TH Tyndale-Strong’s Hebrew number [↑](#footnote-ref-39)
40. ZH Zondervan Hebrew number [↑](#footnote-ref-40)
41. TH Tyndale-Strong’s Hebrew number [↑](#footnote-ref-41)
42. ZH Zondervan Hebrew number [↑](#footnote-ref-42)
43. Boda, *1-2 Chronicles*, 11–12. [↑](#footnote-ref-43)
44. Blenkinsopp, *Ezra-Nehemiah*. [↑](#footnote-ref-44)
45. Zipora Talshir, *1 Esdras: From Origin to Translation*, SBLSCS 47 (Atlanta: Society of Biblical Literature, 1999). [↑](#footnote-ref-45)
46. For more detailed discussion on this issue, see Selman, “Chronicler’s History.” He nicely presents the key arguments of each side on this debate, even though leaning to the view that those books should be regarded as separate works. [↑](#footnote-ref-46)
47. For a detailed review of this issue, see Gary N. Knoppers, *Anchor Bible. Vol.12, I Chronicles 1-9: A New Translation with Introduction and Commentary* (New York; London: Doubleday, 2004), pp. 90–93. [↑](#footnote-ref-47)
48. Noth, *The Chronicler’s History*. [↑](#footnote-ref-48)
49. Ibid., 29. [↑](#footnote-ref-49)
50. H. G. M. Williamson, pp. 14–15, 157–78; John W. Kleinig, *The Lord’s Song: The Basis, Function and Significance of Choral Music in Chronicles*, Journal for the Study of the Old Testament (Sheffield Academic Pr, 1993), p. 55; John W. Wright, ‘The Legacy of David in Chronicles: The Narrative Function of 1 Chronicles 23-27’, *Journal of Biblical Literature*, 110 (1991), 229–42; Sara Japhet, *I & II Chronicles: A Commentary*, Old Testament Library (London: SCM Pr, 1993), pp. 406–409. [↑](#footnote-ref-50)
51. Japhet, *I & II Chronicles*, 7. [↑](#footnote-ref-51)
52. Ernst Michael Dörrfuss, *Mose in Den Chronikbüchern: Garant Theokratischer Zukunftserwartung*, Beiheft Zur Zeitschrift Für Die Alttestamentliche Wissenschaft (Berlin; New York: Walter de Gruyter, 1994); Georg Steins, *Die Chronik Als Kanonisches Abschlussphänomen: Studien Zur Entstehung Und Theologie von 1/2 Chronik*, Bonner Biblische Beiträge (Weinheim, Germany: Beltz Athenäum, 1995). Quoted in Rodney Duke, ‘Recent Research in Chronicles’, *Currents in Biblical Research*, 8 (2009), 10–50 (pp. 14–15). [↑](#footnote-ref-52)
53. David McLain Carr et al., “In Conversation with W M Schniedewind, How the Bible Became a Book: The Textualization of Ancient Israel (Cambridge, 2003),” *J. Hebr. Scr.* 5 (2005): 92. [↑](#footnote-ref-53)
54. Knoppers, *I Chronicles 1-9*, 12:92. [↑](#footnote-ref-54)
55. McKenzie, *Introduction to the Historical Books*, 113. [↑](#footnote-ref-55)
56. Kleinig, “Recent Research in Chronicles,” 46; Duke, “Recent Research in Chronicles,” 14. [↑](#footnote-ref-56)
57. Duke, “Recent Research in Chronicles,” 14. [↑](#footnote-ref-57)
58. Kleinig, “Recent Research in Chronicles,” 46. [↑](#footnote-ref-58)
59. Boda, *1-2 Chronicles*, 6–7, 10. Boda argues that this priestly order “exerted considerable influence on Yehud from the Persian period until the destruction of the Second Temple in ad 70.” (p. 10) [↑](#footnote-ref-59)
60. Raymond F. Person, “The Deuteronomic History and the Books of Chronicles: Contemporary Competing Historiographies,” in *Reflection and Refraction: Studies in Biblical Historiography in Honour of A. Graeme Auld*, ed. Robert Rezetko, Timothy H. Lim, and W Brian Aucker, Supplements to Vetus testamentum (Leiden: Brill, 2006), 315–36. [↑](#footnote-ref-60)
61. Ibid., 326–36. [↑](#footnote-ref-61)
62. Rodney K. Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” in *Chronicler as Author*, ed. M Patrick Graham and Steven L. McKenzie (Sheffield: Sheffield Academic Press, 1999), 127. [↑](#footnote-ref-62)
63. Boda, *1-2 Chronicles*, 8. [↑](#footnote-ref-63)
64. Ibid., 6–7, 10. [↑](#footnote-ref-64)
65. See the evidence in Knoppers, *I Chronicles 1-9*, 12:105–111. [↑](#footnote-ref-65)
66. Williamson, p. 16; Simon J De Vries, *1 and 2 Chronicles* (Grand Rapids, Mich.: W.B. Eerdmans Pub. Co., 1989), pp. 16–17; Japhet, *I & II Chronicles*, pp. 27–28; Leslie C. Allen, ‘The First and Second Books of Chronicles’, in *The New Interpreter’s Bible, v 3*, ed. by Choon Leong Seow and others (Nashville: Abingdon Pr, 1999), pp. 297–659 (pp. 299–301); Yigal Levin, ‘Who Was the Chronicler’s Audience? A Hint from His Genealogies’, *Journal of Biblical Literature*, 122 (2003), 229–45 (pp. 242–43); Steven L McKenzie, *1-2 Chronicles* (Nashville: Abingdon Press, 2004), p. 32; Knoppers, pp. 116–17. According to Kleinig, “this date is determined mainly by the extent of the Davidic genealogy in the MT of 1Chron. 3.19-24, the mention of darics in 1Chron. 29.7, the apparent borrowing of 2 Chron. 36.22-23 from Ezra 1.1-3a and of 1Chron. 9.2-17 from Neh. 11.3-19, and the degree of complexity in the arrangement of the clergy.” (“Recent Research in Chronicles,” 47.) [↑](#footnote-ref-66)
67. Boda, *1-2 Chronicles*, 9. [↑](#footnote-ref-67)
68. Duke, “Recent Research in Chronicles,” 18. [↑](#footnote-ref-68)
69. David J. Chalcraft, “Sociology and the Book of Chronicles: Risk, Ontological Security, Moral Panics, and Types of Narrative,” in *What Was Authoritative for Chronicles?* (Winona Lake, IN: Eisenbrauns, 2011), 201–27. [↑](#footnote-ref-69)
70. Williamson, *1 and 2 Chronicles*, 16; De Vries, *1 and 2 Chronicles*, 16–17; Japhet, *I & II Chronicles*, 27–28.; On this issue and others relating to Achaemenid Yehud, see Michael Avi-Yonah, *The Holy Land from the Persian to the Arab Conquests (536 BC to AD 64):0 A Historical Geography* (Grand Rapids: Baker Bk House, 1966); Jon L. Berquist, *Judaism in Persia’s Shadow: A Social and Historical Approach* (Minneapolis: Fortress Pr, 1995); John Wilson Betlyon, ‘The Provincial Government of Persian Period Judea and the Yehud Coins’, *Journal of Biblical Literature*, 105 (1986), 633–42; Joseph Blenkinsopp, ‘Temple and Society in Achaemenid Judah’, in *Second Temple Studies, 1 : Persian Period*, ed. by Philip R. Davies (Sheffield: JSOT Press, 1991), pp. 22–53; Charles E. Carter, *The Emergence of Yehud in the Persian Period: A Social and Demographic Study*, Journal for the Study of the Old Testament (Sheffield Academic Pr, 1999); Lester L. Grabbe, *Judaism from Cyrus to Hadrian* (Minneapolis: Augsburg Fortress, 1992); Kenneth G. Hoglund, ‘The Achaemenid Context’, in *Second Temple Studies, 1 : Persian Period*, Journal for the Study of the Old Testament (Sheffield: JSOT Press, 1991), pp. 54–72; Oded Lipschitz, ‘Demographic Changes in Judah between the 7th and the 5th Centuries BCE’, in *Judah and the Judeans in the Neo-Babylonian Period* (Winona Lake, Ind: Eisenbrauns, 2003), pp. 323–76; Joachim Schaper, ‘The Jerusalem Temple as an Instrument of the Achaemenid Fiscal Administration’, *Vetus Testamentum*, 45 (1995), 528–39; Daniel L. Smith, ‘The Politics of Ezra : Sociological Indicators of Postexilic Judaean Society’, in *Second Temple Studies, 1* (Sheffield: JSOT Press, 1991), pp. 73–97; James M. Trotter, ‘Was the Second Jerusalem Temple a Primarily Persian Project?’, *SJOT*, 15 (2001), 276–94. [↑](#footnote-ref-70)
71. Duke, “Recent Research in Chronicles,” 22. [↑](#footnote-ref-71)
72. Boda, *1-2 Chronicles*, 16. [↑](#footnote-ref-72)
73. William M. Schniedewind, ‘The Source Citations of Manasseh: King Manasseh in History and Homily’, *Vetus Testamentum*, 41 (1991), 450–61. [↑](#footnote-ref-73)
74. Kleinig, “Recent Research in Chronicles,” 47–48. [↑](#footnote-ref-74)
75. Person, *The Deuteronomic History and the Book of Chronicles*, 2–12; Donn F. Morgan, *Between Text and Community: The “Writings” in Canonical Interpretation* (Minneapolis: Fortress Press, 1990), 21–36. [↑](#footnote-ref-75)
76. For more detail of this matter, see Boda, *1-2 Chronicles*, 13–16. [↑](#footnote-ref-76)
77. Kleinig, “Recent Research in Chronicles,” 48. [↑](#footnote-ref-77)
78. Hahn, *The Kingdom of God as Liturgical Empire*, 11. [↑](#footnote-ref-78)
79. Kleinig summarizes five points on which Williamson (pp. 19–21) and Japhet *(I & II Chronicles*, pp. 18–19) agree in the understanding of extrabiblical sources: “First, the Chronicler had access to a range of extrabiblical sources, such as genealogies and military lists, the laments of Jeremiah mentioned in 2 Chron. 35.25 and the directives of David and Solomon mentioned in 2 Chron. 35.4. Secondly, the citation formulae of royal and prophetic records do not, in most cases, refer to extrabiblical sources but to Kings. Thirdly, the Chronicler uses extrabiblical sources much more freely and creatively than is the case with the biblical sources, which may indicate that he distinguishes them in their status and authority. Fourthly, the existence of a source does not guarantee the historicity of its contents. Lastly, the presence and origin of source material, whether as a fragment or as an extensive passage, must be determined from case to case.” [‘Recent Research in Chronicles’, *Currents in Research*, 2 (1994), 43–76 (p. 3)]. [↑](#footnote-ref-79)
80. Kai Peltonen, “Function, Explanation and Literary Phenomena: Aspects of Source Criticism as Theory and Method in the History of Chronicles Research,” in *Chronicler as Author*, ed. M. Patrick Graham and Steven L. McKenzie (Sheffield: Sheffield Academic Press, 1999), 18–69. [↑](#footnote-ref-80)
81. Gary N. Knoppers, *I Chronicles 10-29: A New Translation with Introduction and Commentary*, vol. 12A, Anchor Bible (New York; London: Doubleday, 2004), 27–28. [↑](#footnote-ref-81)
82. Kleinig, “Recent Research in Chronicles,” 68–70. [↑](#footnote-ref-82)
83. Duke, “Recent Research in Chronicles,” 11–12. [↑](#footnote-ref-83)
84. Yairah Amit, *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible*, trans. Yael Lotan, Kindle Edition. (Minneapolis: Fortress Press, 2001), 281 of 2108. [↑](#footnote-ref-84)
85. Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 101. “Most basically a rhetorical analysis is concerned with the process by which a ‘speaker’ purposely creates a ‘text’ to achieve communication with an intended audience.” [↑](#footnote-ref-85)
86. Leslie C. Allen, ‘Kerygmatic Units in 1 & 2 Chronicles’, *Journal for the Study of the Old Testament*, 13 (1988), 21–36; Marc Zvi Brettler, *The Creation of History in Ancient Israel* (London: Routledge, 1995); Rodney K. Duke, *The Persuasive Appeal of the Chronicler: A Rhetorical Analysis* (Sheffield: Almond Pr, 1990); Jonathan E. Dyck, *The Theocratic Ideology of the Chronicler*, Biblical interpretation (Leiden: Brill, 1998); David A. Dorsey, *The Literary Structure of the Old Testament: A Commentary on Genesis-Malachi* (Grand Rapids, MI: Baker Bk House, 1999); Schniedewind, “The Chronicler as an Interpreter of Scripture”; Isaac Kalimi, *The Reshaping of Ancient Israelite History in Chronicles* (Winona Lake, IN: Eisenbrauns, 2005); Steven James Schweitzer, *Reading Utopia in Chronicles*, Library of Hebrew Bible/Old Testament studies (New York; London: T & T Clark Intl, 2007). [↑](#footnote-ref-86)
87. Kalimi, *The Reshaping of Ancient Israelite History in Chronicles*, 7, 407–409. Following are the literary tactics he examines: Literary-Chronological Proximity; Historiographical Revision; Completions and Additions; Omissions; Given Name-Equivalent Name Interchanges; Treatment of Problematic Texts; Harmonizations; Character Creation; ‘Measure for Measure’; Allusion; Chiasmus; Chiasmus between Parallel Texts; Repetitions; Inclusio; Antithesis; Simile; Key Words; Numerical Patterns; Generalization and Specification; and Inconsistency, Disharmony, and Historical Mistakes. [↑](#footnote-ref-87)
88. Allen, “Kerygmatic Units in 1 & 2 Chronicles,” 23–26. [↑](#footnote-ref-88)
89. Williamson, *1 and 2 Chronicles*, 121–22, 179, 271–72. [↑](#footnote-ref-89)
90. Ibid., 208. [↑](#footnote-ref-90)
91. Allen, “Kerygmatic Units in 1 & 2 Chronicles,” 26–33; Ingeborg Gabriel, *Friede über Israel: Eine Untersuchung Zur Friedenstheologie in Chronik 1:10-2:36*, vol. 10, Österreichische biblische Studien (Klosterneuburg, Austria: Osterreichisches Katholisches Bibelwerk, 1990), 168–72, 177, 179–80. [↑](#footnote-ref-91)
92. Dorsey, *The Literary Structure of the Old Testament*. [↑](#footnote-ref-92)
93. Richard N Soulen and R. Kendall Soulen, *Handbook of Biblical Criticism* (Louisville, KY: Westminster John Knox Press, 2001), 85. [↑](#footnote-ref-93)
94. Ibid., 32. [↑](#footnote-ref-94)
95. Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981), 1750 of 4033. [↑](#footnote-ref-95)
96. Ibid., 1766 of 4033. [↑](#footnote-ref-96)
97. Amit, *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible*, 116 of 2108. [↑](#footnote-ref-97)
98. Lyle M. Eslinger, “Josiah and the Torah Book: Comparison of 2 Kgs 22:1-23:28 and 2 Chr 34:1-35:19,” *Hebr. Annu. Rev.* 10 (1986): 37–62. [↑](#footnote-ref-98)
99. Dillard, *2 Chronicles*, 129–30; Kleinig, *The Lord’s Song*, 172–3. [↑](#footnote-ref-99)
100. Jürgen Kegler, ‘Das Zurücktreten Der Exodustradition in Den Chronikbüchern’, in *Schöpfung Und Befreiung* (Stuttgart: Calwer Verlag, 1989), pp. 54–66. Quated in Kleinig, ‘Recent Research in Chronicles’, p. 10; Sara Japhet, *The Ideology of the Book of Chronicles and Its Place in Biblical Thought* (Frankfurt am Main: Peter Lang, 1989), pp. 199–265. [↑](#footnote-ref-100)
101. Simon J. De Vries, “The Forms of Prophetic Address in Chronicles,” *Hebr. Annu. Rev.* 10 (1986): 15–36; William M. Schniedewind, “Prophets and Prophecy in the Books of Chronicles,” in *Chronicler as Historian* (Sheffield: Sheffield Academic Press, 1997), 204–24; Pancratius C. Beentjes, “Prophets in the Book of Chronicles,” in *The Elusive Prophet*, ed. Johannes C de Moor (Leiden: Brill, 2001), 45–53; Hahn, *The Kingdom of God as Liturgical Empire*. Hahn nicely observes, “there are more than a dozen original prophetic speeches in Chronicles found nowhere else in the canon. Prophets, seers, and divine emissaries play a prominent role in his recasting of Israel’s history: warning kings, delivering God’s covenant word, and—significantly—prophesying in the context of the temple liturgy ... Chronicles can best be understood as a work of prophetic historiography characterized by the author’s profound assimilation and interpretation of the covenantal and liturgical worldview of the Hebrew Bible.” (p. 3). Also, it might be worthy of notice that Gerhard von Rad surmised that the books of Chronicles were constructed around a series of Levitical sermons: Gerhard von Rad, *The Problem of the Hexateuch and Other Essays*, trans. E. W. Trueman (New York: McGraw-Hill, 1966), 267–80. [↑](#footnote-ref-101)
102. Tae-Soo Im, *Das Davidbild in Den Chronikbüchern: David Als Idealbild Des Theokratischen Messianismus Für Den Chronisten*, Europäische Hochschulschriften (Frankfurt am Main: Peter Lang, 1985). Quated in Kleinig, “Recent Research in Chronicles,” 14. [↑](#footnote-ref-102)
103. Charles Cutler Torrey, *Chronicler’s History of Israel: Chronicles Ezra-Nehemiah Restored to Its Original Form* (New Haven: Yale University Press, 1954), xxiv–xxv; Boda, *1-2 Chronicles*, 18. [↑](#footnote-ref-103)
104. Glenn Edward Schaefer, “The Significance of Seeking God in the Purpose of the Chronicler” (Southern Baptist Theological Seminary, 1972), 17–20; Duke, *The Persuasive Appeal of the Chronicler*, 49–50; Kelly, *Retribution and Eschatology in Chronicles*, 51–52. [↑](#footnote-ref-104)
105. Alter, *The Art of Biblical Narrative*, 1829–34 of 4033. [↑](#footnote-ref-105)
106. Ibid., 1888 of 4033. [↑](#footnote-ref-106)
107. Ibid. [↑](#footnote-ref-107)
108. Schaefer, “The Significance of Seeking God in the Purpose of the Chronicler,” 95–118. [↑](#footnote-ref-108)
109. Duke, “Recent Research in Chronicles,” 38–40. [↑](#footnote-ref-109)
110. William M. Schniedewind, *The Word of God in Transition: From Prophet to Exegete in the Second Temple Period*, Journal for the Study of the Old Testament (Sheffield: JSOT Press, 1995); Susan Niditch, *Oral World and Written Word*, Library of ancient Israel (Louisville, KY: Westminster/John Knox Press, 1996); Philip R. Davies, *Scribes and Schools: The Canonization of the Hebrew Scriptures*, Library of ancient Israel (Louisville, KY: Westminster/John Knox Press, 1998); Richard S. Hess, “Literacy in Iron Age Israel,” in *Windows into Old Testament History* (Grand Rapids, MI: Eerdmans, 2002), 82–102; David M. Carr, *Writing on the Tablet of the Heart: Origins of Scripture and Literature* (New York; Oxford: Oxford University Press, 2005); Alan R. Millard, “Writing, Writing Materials and Literacy in the Ancient near East,” in *Dictionary of the Old Testament: Historical Books*, ed. Bill T. Arnold and H. G. M. Williamson (Downers Grove, IL: InterVarsity Press, 2005), 1003–11. [↑](#footnote-ref-110)
111. Grenville J R. Kent, *Say It Again, Sam: A Literary and Filmic Study of Narrative Repetition in 1 Samuel 28* (Eugene, Ore: Pickwick, 2011), 115. [↑](#footnote-ref-111)
112. Millard, “Writing, Writing Materials and Literacy in the Ancient near East,” 1009. See 1008-1010 for more details. [↑](#footnote-ref-112)
113. Duke, “Recent Research in Chronicles,” 40. [↑](#footnote-ref-113)
114. McKenzie, *Introduction to the Historical Books*, 116. [↑](#footnote-ref-114)
115. For more details, see Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981), in particular, ‘5. The Techniques of Repetition’. One may also confer Person, *The Deuteronomic History and the Book of Chronicles*. Person presents a good survey of biblical scholars on oral tradition of the Hebrew texts in this book, especially chapter 2 “The Scribes of Ancient Israel in Their Oral World” (Ibid., 41–69). [↑](#footnote-ref-115)
116. Person, *The Deuteronomic History and the Book of Chronicles*, 66. [↑](#footnote-ref-116)
117. Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 101. [↑](#footnote-ref-117)
118. Alter, *The Art of Biblical Narrative*, 1787 of 4033. [↑](#footnote-ref-118)
119. Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (London; New York: Routledge, 2002), 33–36, 39–40; Johannes A. Loubser, “Many Shades of Orality and Literacy: Media Theory and Cultural Difference,” *Alternation* 9.1 (n.d.): 32, 38. [↑](#footnote-ref-119)
120. Alter, *The Art of Biblical Narrative*, 1813 of 4033. [↑](#footnote-ref-120)
121. Amit, *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible*, 70 of 2108. [↑](#footnote-ref-121)
122. Ibid., 70–2108. [↑](#footnote-ref-122)
123. A protagonist encounters with the future betrothed as a well. [↑](#footnote-ref-123)
124. Alter, *The Art of Biblical Narrative*, 957 of 4033. [↑](#footnote-ref-124)
125. Ibid., 1166 of 4033. [↑](#footnote-ref-125)
126. Ibid., 957–62 of 4033. [↑](#footnote-ref-126)
127. Ibid., 1213 of 4033. [↑](#footnote-ref-127)
128. Joseph Blenkinsopp, “Wisdom in the Chronicler’s Work,” in *In Search of Wisdom* (Louisville, KY: Westminster/John Knox Press, 1993), 25. See also the discussion of ‘immediate and individual retribution’ in Introduction. Cf. footnote 4. [↑](#footnote-ref-128)
129. Alter, *The Art of Biblical Narrative*, 1249–54 of 4033. [↑](#footnote-ref-129)
130. McKenzie, *Introduction to the Historical Books*, 118; Kelly, “Retribution’Revisited: Covenant, Grace and Restoration”; Kelly, *Retribution and Eschatology in Chronicles*. [↑](#footnote-ref-130)
131. Kleinig, “Recent Research in Chronicles,” 11. [↑](#footnote-ref-131)
132. Philippe Abadie, “From the Impious Manasseh (2 Kings 21) to the Convert Manasseh (2 Chronicles 33): Theological Rewriting by the Chronicler,” in *The Chronicler as Theologian: Essays in Honor of Ralph W. Klein*, ed. M. Patrick Graham, Steven L. McKenzie, and Gary N. Knoppers (London; New York: T & T Clark, 2003), 98. [↑](#footnote-ref-132)
133. Kleinig, “Recent Research in Chronicles,” 12. [↑](#footnote-ref-133)
134. Ibid. [↑](#footnote-ref-134)
135. William Johnstone, “Which Is the Best Commentary? II. The Chronicler’s Work,” *Exp Tim* 102 (n.d.): 11. [↑](#footnote-ref-135)
136. Kleinig, “Recent Research in Chronicles,” 64. [↑](#footnote-ref-136)
137. Kelly, “Retribution’Revisited: Covenant, Grace and Restoration,” 226. [↑](#footnote-ref-137)
138. McKenzie, *Introduction to the Historical Books*, 122. [↑](#footnote-ref-138)
139. Ibid. [↑](#footnote-ref-139)
140. Ben Zvi, “The Book of Chronicles,” 263. [↑](#footnote-ref-140)
141. Ibid., 264. [↑](#footnote-ref-141)
142. Ibid. [↑](#footnote-ref-142)
143. Ibid. [↑](#footnote-ref-143)
144. Ibid. [↑](#footnote-ref-144)
145. Ibid., 265. [↑](#footnote-ref-145)
146. Ibid. [↑](#footnote-ref-146)
147. Ibid. [↑](#footnote-ref-147)
148. Ben Zvi, “The Secession of the Northern Kingdom in Chronicles,” 70–71. [↑](#footnote-ref-148)
149. Ibid., 72. [↑](#footnote-ref-149)
150. Ibid., 82. [↑](#footnote-ref-150)
151. Ibid., 77. [↑](#footnote-ref-151)
152. Ben Zvi, “The Book of Chronicles,” 266. [↑](#footnote-ref-152)
153. Kelly, “Retribution’Revisited: Covenant, Grace and Restoration,” 209–210. [↑](#footnote-ref-153)
154. Japhet, *The Ideology of the Book of Chronicles and Its Place in Biblical Thought*, 176–91. [↑](#footnote-ref-154)
155. Williamson, *1 and 2 Chronicles*, 32, 225–6. [↑](#footnote-ref-155)
156. The verses preceding the transition are roundly structured in the pattern: punishment, vv. 10–11; repentance, v. 12; restoration, v. 13. See De Vries, *1 and 2 Chronicles*, 398.. [↑](#footnote-ref-156)
157. For the reason why Manasseh was taken to Babylon and not Nineveh, Barber suggests that Ashurbanipal had moved his court to Babylon to insure that no further uprising would take place in that city. See Cyril J Barber, *2 Chronicles: The Faithfulness of God to His Word Illustrated in the Lives of the People of Judah* (Fearn: Christian Focus, 2004), 259. [↑](#footnote-ref-157)
158. J. A Thompson, *1, 2 Chronicles* (Nashville, Tenn.: Broadman & Holman, 1994), 370. [↑](#footnote-ref-158)
159. Kelly, *Retribution and Eschatology in Chronicles*, 104, cf. 223–4. It may be argued that the motif of restoration after exile is also illustrated in the two preceding reigns, those of Ahaz (2 Chr 28) and Hezekiah (2 Chr 29-32). However, Manasseh is the only king whose life shows the pattern of exile and restoration. [↑](#footnote-ref-159)
160. Abadie, “From the Impious Manasseh (2 Kings 21) to the Convert Manasseh (2 Chronicles 33): Theological Rewriting by the Chronicler,” 103–104. [↑](#footnote-ref-160)
161. Schaefer, “The Significance of Seeking God in the Purpose of the Chronicler.” [↑](#footnote-ref-161)
162. Ibid., 97. [↑](#footnote-ref-162)
163. “Ancient rhetoricians recognized that a communicator, usually in their context an orator, had a goal that he wished to achieve through his ‘text’, a goal of moving the audience to some state of mind and/or action.” Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 102–103. [↑](#footnote-ref-163)
164. Kent, *Say It Again, Sam*, 89. [↑](#footnote-ref-164)
165. Alter, *The Art of Biblical Narrative*, 1792 of 4033. [↑](#footnote-ref-165)
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169. Carol A. Newsom, *The Book of Job: A Contest of Moral Imaginations*, Kindle Edition. (Oxford University Press, 2003). [↑](#footnote-ref-169)
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171. Ibid., 1204–1492 of 5018. [↑](#footnote-ref-171)
172. William Telford, “Through a Lens Darkly: Critical Approaches to Theology and Film,” in *Cinéma Divinité: Religion, Theology and the Bible in Film*, ed. Eric S Christianson, Peter Francis, and William Telford (London: SCM Press, 2005), 15–43. [↑](#footnote-ref-172)
173. J. Cheryl Exum, “Michal at the Movies,” in *The Bible in Human Society: Essays in Honour of John Rogerson*, ed. M. Daniel Carroll R, David J. A. Clines, and Philip R. Davies (Sheffield: Sheffield Academic Press, 1995), 273–92; Adele Reinhartz, *Bible and Cinema: An Introduction* (Abingdon; New York: Routledge, 2013); David J. Shepherd, *The Bible on Silent Film: Spectacle, Story and Scripture in the Early Cinema* (New York: Cambridge University Press, 2013); Vincent L. Wimbush and Rosamond C. Rodman, *African Americans and the Bible: Sacred Texts and Social Textures* (New York; London: Continuum, 2000); J. Stephen Lang, *The Bible on the Big Screen: A Guide from Silent Films to Today’s Movies* (Grand Rapids, MI: Baker Books, 2007); Richard Walsh, “Bible Movies,” in *Continuum Companion to Religion and Film*, ed. William L. Blizek (London: Continuum, 2009), 222–30; David J. Shepherd, *Images of the Word: Hollywood’s Bible and Beyond*, Semeia Studies 54 (Atlanta: Society of Biblical Literature, 2008); Martin O’Kane, *Borders, Boundaries and the Bible*, Journal for the Study of the Old Testament Supplement Series 313 (London; New York: Sheffield Academic Press, 2002); Peter Malone, *Screen Jesus: Portrayals of Christ in Television and Film* (Lanham, Md: Scarecrow Press, 2012); Alice Bach, “‘Throw Them to the Lions, Sire’: Transforming Biblical Narratives into Hollywood Spectaculars,” *Semeia*.74 (1996): 1–13; Ilana Pardes, “Moses Goes Down to Hollywood: Miracles and Special Effects,” *Semeia*.74 (1996): 14–31; Jane Schaberg, “Fast Forwarding to the Magdalene,” *Semeia*.74 (1996): 33–45; J. Cheryl Exum, “Bathsheba Plotted, Shot, and Painted,” *Semeia*.74 (1996): 47–73; David M. Gunn, “Bathsheba Goes Bathing in Hollywood: Words, Images, and Social Locations,” *Semeia*.74 (1996): 75–101; Alice Bach, “Calling the Shots: Directing Salomé’s Dance of Death,” *Semeia*.74 (1996): 103–26; J. L Koosed and T Linafelt, “How the West Was Not One: Delilah Deconstructs the Western,” *Semeia*.74 (1996): 167–82. [↑](#footnote-ref-173)
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176. J. Cheryl Exum, *Beyond the Biblical Horizon: The Bible and the Arts* (Leiden; Boston, Mass: Brill, 1999). [↑](#footnote-ref-176)
177. Reinhartz, *Bible and Cinema*. [↑](#footnote-ref-177)
178. Ibid., 4. [↑](#footnote-ref-178)
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181. Barsotti, *Finding God in the Movies*. [↑](#footnote-ref-181)
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183. Kreitzer, *The Old Testament in Fiction and Film*. [↑](#footnote-ref-183)
184. Kreitzer, *Pauline Images in Fiction and Film*. [↑](#footnote-ref-184)
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198. Conrad E. Ostwalt, “The Bible, Religion, and Film in the Twenty-First Century,” *Curr. Biblic. Res.* 12.1 (2013): 55. [↑](#footnote-ref-198)
199. Frolov, “The Semiotics of Covert Action in 1 Samuel 9-10.” [↑](#footnote-ref-199)
200. Ibid., 432. [↑](#footnote-ref-200)
201. Ibid. [↑](#footnote-ref-201)
202. Ibid., 432–34, 435–37. [↑](#footnote-ref-202)
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215. Christianson, “A Fistful of Shekels,” 77; Christianson, “The Big Sleep,” 544. [↑](#footnote-ref-215)
216. Christianson, “The Big Sleep,” 543. [↑](#footnote-ref-216)
217. Kent, *Say It Again, Sam*. [↑](#footnote-ref-217)
218. Ibid., 92. [↑](#footnote-ref-218)
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221. Ibid., 94–130. [↑](#footnote-ref-221)
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223. Ibid., 8, 48. [↑](#footnote-ref-223)
224. Ibid., 130. [↑](#footnote-ref-224)
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235. Ibid., 901 of 4714. [↑](#footnote-ref-235)
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240. Ibid. [↑](#footnote-ref-240)
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244. Ibid., 161. [↑](#footnote-ref-244)
245. Ibid., 162–3. [↑](#footnote-ref-245)
246. Billingham, “The Act of Viewing,” 36. [↑](#footnote-ref-246)
247. Monaco, *How to Read a Film*, 163. [↑](#footnote-ref-247)
248. Ibid., 216. [↑](#footnote-ref-248)
249. Ibid., 218. [↑](#footnote-ref-249)
250. As seen before, Russian film theorists were concerned with montage as a means by which they could convey propagandistic messages to the audience and by so doing they were called “expressionists” as well as “formalists.” [↑](#footnote-ref-250)
251. Monaco, *How to Read a Film*, 172. [↑](#footnote-ref-251)
252. Andrew, *The Major Film Theories*, 3612 of 4714. [↑](#footnote-ref-252)
253. Billingham, “The Act of Viewing,” 37. [↑](#footnote-ref-253)
254. Monaco, *How to Read a Film*, 170. [↑](#footnote-ref-254)
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256. David Bordwell, *Narration in the Fiction Film* (Madison, WI: University of Wisconsin Press, 1985), 31. [↑](#footnote-ref-256)
257. Ibid., 32. [↑](#footnote-ref-257)
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259. Ibid., 34–38. [↑](#footnote-ref-259)
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265. Ibid., 53. [↑](#footnote-ref-265)
266. Ibid., 39. [↑](#footnote-ref-266)
267. Ibid., 32. [↑](#footnote-ref-267)
268. Ibid., 62. [↑](#footnote-ref-268)
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272. Buckland, *The Cognitive Semiotics of Film*, 60 of 2191. [↑](#footnote-ref-272)
273. Ibid., 73 of 2191. [↑](#footnote-ref-273)
274. Ibid., 149 of 2191. [↑](#footnote-ref-274)
275. Ibid., 150 of 2191. [↑](#footnote-ref-275)
276. Ibid., 159–160 of 2191. [↑](#footnote-ref-276)
277. Ibid., 167 of 2191. [↑](#footnote-ref-277)
278. Ibid., 168 of 2191. [↑](#footnote-ref-278)
279. Colin, “Film Semiology as a Cognitive Science,” 88–89. [↑](#footnote-ref-279)
280. Colin, “Film Semiology as a Cognitive Science.” [↑](#footnote-ref-280)
281. Pramaggiore and Wallis, *Film*, 225. [↑](#footnote-ref-281)
282. Kenneth A. Ristau observes: “Repetition can operate on the syntagmatic axis, concerned with the syntax of linguistic units, or the paradigmatic axis, concerned with the form and signification within linguistic units. Although participants in a communication are not always consciously aware of all types of repetition operating in a given discourse, it is nevertheless fundamental to the process and meaning; repetition is used to construct, organize, emphasize, compare, and contrast coherent discourse. Linguists have uncovered and classified many types of repetition that serve a wide range of purposes; not all types of repetition are found in all languages, though there is considerable common ground, and some types are more keenly developed within certain groups or corpora than in others.” (Kenneth A. Ristau, ‘Reading and Re-Reading Josiah: A Critical Study of Josiah in Chronicles’ (unpublished M.A., University of Alberta (Canada), 2005), pp. 10–11) [↑](#footnote-ref-282)
283. Pramaggiore and Wallis, *Film*, 15. [↑](#footnote-ref-283)
284. Ibid., 10. [↑](#footnote-ref-284)
285. Kent, *Say It Again, Sam*, 130. [↑](#footnote-ref-285)
286. Edward Branigan, *Narrative Comprehension and Film* (London; New York: Routledge, 1996), 8. [↑](#footnote-ref-286)
287. Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis, *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism, and beyond* (London; New York: Routledge, 1992), 55. [↑](#footnote-ref-287)
288. Ibid., 78. [↑](#footnote-ref-288)
289. André Gaudreault, “Narration and Mostration in the Cinema,” *J. Film Video* 39.2 (1987): 33. [↑](#footnote-ref-289)
290. One of good examples, illustrating how pattern could grammatically guide the reading of a narrative, is Metz’s syntagmatic classification. Metz classifies the variety of possible syntagmatic relationships between and within various segments of shot sequences and called such classification *Grande Syntagmatique*. (Stam, Burgoyne and Flitterman-Lewis, pp. 39–40.) Cognitive semiotician Colin has re-read Metz’s Grande Syntagmatique (GS). He suggests that we should read GS in an inductive (bottom-up) way of reading, while Metz shows a deductive (top-down) reading. (Colin, “Film Semiology as a Cognitive Science.”) [↑](#footnote-ref-290)
291. For this, see Williamson, *1 and 2 Chronicles*, 31–33; Raymond B. Dillard, “Reward and Punishment in Chronicles: The Theology of Immediate Retribution,” *Westminst. Theol. J.* 46.1 (1984): 164–72; Dillard, *2 Chronicles*, 76–81; Roddy L. Braun, *1 Chronicles* (Waco, Tex.: Word Books, 1986), xxxvii–xi; Japhet, *The Ideology of the Book of Chronicles and Its Place in Biblical Thought*, 150–98. [↑](#footnote-ref-291)
292. It seems that the Chronicler does not regard Athaliah as one of kings, though she actually ruled Judah for seven years (22:12-23:1). There is no depiction of her reign or burial, but how she destroyed the royal family and how she was killed by Jehoiada and people. So I do not include her in the discussion of the royal annals. [↑](#footnote-ref-292)
293. Ralph W. Klein, *First Chronicles: A Commentary*, Hermeneia (Minneapolis: Fortress Press, 2006), 291. [↑](#footnote-ref-293)
294. Dillard, “Reward and Punishment in Chronicles”; Abadie, “From the Impious Manasseh (2 Kings 21) to the Convert Manasseh (2 Chronicles 33): Theological Rewriting by the Chronicler,” 98. [↑](#footnote-ref-294)
295. Christian Metz, “The Impersonal Enunciation,” in *The Film Spectator: From Sign to Mind*, ed. Warren Buckland (Amsterdam: Amsterdam University Press, 1995). [↑](#footnote-ref-295)
296. Ibid., 146–48. [↑](#footnote-ref-296)
297. Ibid., 153. [↑](#footnote-ref-297)
298. Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 101–2. [↑](#footnote-ref-298)
299. Ibid., 102. “A rhetorical analysis will place the biblical text in the context of communication and will not cut off the communicator from the text.” [↑](#footnote-ref-299)
300. Duke, *The Persuasive Appeal of the Chronicler*; Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles”; Duke, “Chronicles, Books Of.” [↑](#footnote-ref-300)
301. Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 104. [↑](#footnote-ref-301)
302. Ibid., 106, 124. [↑](#footnote-ref-302)
303. Buckland, *The Cognitive Semiotics of Film*, 1074 of 2191. [↑](#footnote-ref-303)
304. Roger Odin, “A Semio-Pragmatic Approach to Documentary Film,” in *The Film Spectator: From Sign to Mind*, ed. Warren Buckland (Amsterdam: Amsterdam University Press, 1995), 227. [↑](#footnote-ref-304)
305. Francesco Casetti, *Theories of Cinema, 1945-1995* (Austin: University of Texas Press, 1999), 256. [↑](#footnote-ref-305)
306. Ibid., 257. [↑](#footnote-ref-306)
307. Ibid. [↑](#footnote-ref-307)
308. Ibid. [↑](#footnote-ref-308)
309. Buckland, *The Cognitive Semiotics of Film*, 1083 of 2191. [↑](#footnote-ref-309)
310. Buckland, *The Cognitive Semiotics of Film*, 1079 of 2191. [↑](#footnote-ref-310)
311. Buckland, *The Cognitive Semiotics of Film*, 1015 of 2191. [↑](#footnote-ref-311)
312. Ibid., 1069 of 2191. [↑](#footnote-ref-312)
313. Buckland, *The Cognitive Semiotics of Film*, 1142–1273 of 2191. [↑](#footnote-ref-313)
314. Buckland, *The Cognitive Semiotics of Film*, 1273 of 2191. [↑](#footnote-ref-314)
315. Buckland, *The Cognitive Semiotics of Film*, 1273–1281 of 2191. [↑](#footnote-ref-315)
316. Odin, “A Semio-Pragmatic Approach to Documentary Film,” 229. [↑](#footnote-ref-316)
317. Buckland, *The Cognitive Semiotics of Film*, 1273 of 2191. [↑](#footnote-ref-317)
318. Buckland, *The Cognitive Semiotics of Film*, 1286. [↑](#footnote-ref-318)
319. Buckland, *The Cognitive Semiotics of Film*, 1273 of 2191. [↑](#footnote-ref-319)
320. Odin, “A Semio-Pragmatic Approach to Documentary Film,” 230. [↑](#footnote-ref-320)
321. Roger Odin, “Film Documentaire, Lecture Documentarisante,” in *Cinémas et Réalites*, ed. Roger Odin and J. C. Lyant (Saint-Etienne: Université de Saint-Etienne, 1984), 263–77. [↑](#footnote-ref-321)
322. The similar panic happened in 30 Oct. 1930 and 27 Aug. 2013 in the USA.:

     <http://history1900s.about.com/od/1930s/a/warofworlds.htm>

     <http://www.unexplained-mysteries.com/news/253901/radio-spoof-causes-alien-invasion-panic> [↑](#footnote-ref-322)
323. Buckland, *The Cognitive Semiotics of Film*, 1295–1313. [↑](#footnote-ref-323)
324. Buckland, *The Cognitive Semiotics of Film*, 1093–1109 of 2191. [↑](#footnote-ref-324)
325. Buckland, *The Cognitive Semiotics of Film*, 1108 of 2191. [↑](#footnote-ref-325)
326. Noam Chomsky, *Aspects of the Theory of Syntax* (Cambridge: M.I.T. Press, 1965), 4. [↑](#footnote-ref-326)
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328. Jerrold J. Katz, “Semi-Sentences,” in *The Structure of Language: Readings in the Philosophy of Language*, ed. Jerry A. Fodor and Jerrold J. Katz (Englewood Cliffs, N.J.: Prentice-Hall, 1964), 400–416. [↑](#footnote-ref-328)
329. Buckland, *The Cognitive Semiotics of Film*, 1558 of 2191. [↑](#footnote-ref-329)
330. Ibid., 1591 of 2191. [↑](#footnote-ref-330)
331. David Bordwell, *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema* (Cambridge, MA: Harvard University Press, 1989), 8–9. [↑](#footnote-ref-331)
332. Ibid., 270. [↑](#footnote-ref-332)
333. Soulen and Soulen, *Handbook of Biblical Criticism*, 120. [↑](#footnote-ref-333)
334. Ibid., 119. [↑](#footnote-ref-334)
335. Duke, “Recent Research in Chronicles,” 108. [↑](#footnote-ref-335)
336. Elizabeth Bloch-Smith, “Burials: Israelite,” in *The Anchor Yale Bible Dictionary*, ed. David Noel Freedman et al., vol. 1 (New York: Doubleday, 1992), 786. [↑](#footnote-ref-336)
337. Alfred Edersheim, *Sketches of Jewish Social Life in the Days of Christ.* (London: The Religious Tract Society, 1876), 165. [↑](#footnote-ref-337)
338. Rachel Hachlili, “Burials: Ancient Jewish,” in *The Anchor Yale Bible Dictionary*, ed. David Noel Freedman et al., vol. 1 (New York: Doubleday, 1992), 793. [↑](#footnote-ref-338)
339. Edersheim, *Sketches of Jewish Social Life in the Days of Christ.*, 166. [↑](#footnote-ref-339)
340. Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 109. [↑](#footnote-ref-340)
341. David Noel Freedman, *The Anchor Bible Dictionary* (New York: Doubleday, 1992), 701. “… we find a good number of allusions to the exodus-event, from several viewpoints, regardless of what analysis of the texts may be used. These vantage points include the basic reason for Israel’s gratitude and obedience to their deliverer-deity, as good reason for caring for others too easily oppressed, as a basic dateline for commenting on subsequent events, as a point of comparison for significant events to come, and simply as past history.”; Walter A Elwell and Barry J Beitzel, *Baker Encyclopedia of the Bible* (Grand Rapids, MI: Baker Book House, 1988), 746; Allen C. Myers, Astrid B. Beck, and David Noel Freedman, *Eerdmans Dictionary of the Bible* (Grand Rapids, MI: WBEerdmans, 2000), 444. [↑](#footnote-ref-341)
342. In medieval times, the Jewish Commentators Rabbi David Kimchi (c. 1160–1235) and Don Isaac Abarbanel (or Isaac Ben Judah Abarbanel, 1437–1508) pointed out that the story of Chronicles is in its nature to be considered as history. see Isaac Kalimi, “Was the Chronicler a Historian?,” in *The Chronicler as Historian*, ed. M. Patrick Graham, Kenneth G. Hoglund, and Steven L. McKenzie, Journal for the Study of the Old Testament Supplement Series 238 (Sheffield: Sheffield Academic Press, 1997), 83. [↑](#footnote-ref-342)
343. Duke argues that “the book of Chronicles, although containing many subgenres or forms, is an act of communication in the basic genre of ‘historical narrative’.”(Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 111.) Duke also emphasizes the authorial stance in distinguishing historical narrative from fictional narrative. (Ibid., 112.) [↑](#footnote-ref-343)
344. Kenneth G. Hoglund, “The Chronicler as Historian: A Comparativist Perspective,” in *Chronicler as Historian*, ed. M. Patrick Graham, Kenneth G. Hoglund, and Steven L. McKenzie, Journal for the Study of the Old Testament Supplement Series 238 (Sheffield: Sheffield Academic Press, 1997), 23. [↑](#footnote-ref-344)
345. Cf. Gwilym H Jones, *1 & 2 Chronicles* (Sheffield: JSOT Press, 1993), 70–71. Jones illustrates some other information suggesting that the Chronicler made use of other ancient sources. [↑](#footnote-ref-345)
346. Kalimi, “Was the Chronicler a Historian?,” 83.: “In contrast to the book of Samuel, ‘As to the book of Chronicles it has been written as a historical narrative as its name דברי הימים implies, its description of events is much better, although some narrative elements are not essential.’” [↑](#footnote-ref-346)
347. Ibid., 26–27.: “No matter what system of demography is used, such numbers are patently too large for the population of Judah prior to the exile. But through the use of such numbers in the context of a battle report, the reader is brought into the narrative in the belief that the writer is thoroughly competent for his task—after all, surely the historian knows how many troops were there. Again, if we turn to Hellenic historiography, we find this to be a common practice. If one consults many of the battle scenes of the Persian period in Diodorus of Sicily (who may be relying on a fourth-century source, Ephorus), one finds the use of stock numbers for the purposes of authentication.” [↑](#footnote-ref-347)
348. Jones says, “it was common in ancient historiography, as witnessed by Greek and Roman examples, for a writer to compose speeches in which he expressed his own views. By associating the speeches with authoritative characters in the past, a note of authority was given to their contents.” *1 & 2 Chronicles*, 76. [↑](#footnote-ref-348)
349. Kalimi, “Was the Chronicler a Historian?,” 83–84., properly argues, “without dealing with the question of whether these sources—part or even all of them—actually existed or were invented by Chr to create an illusion of reliability, we receive the impression that Chr attempted to write a ‘history’.” This means that the citation of the references itself becomes a textual modification lending credibility to the narrative, while other detailed and precise statements bring in an impression that the Chronicler has dealt with certain historical evidences. Indeed, the Chronicler’s citation of sources points to that he presumed his audience “accepted the existence of other written historical materials and regarded them as authoritative sources.” (Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 108. [↑](#footnote-ref-349)
350. Soulen and Soulen, *Handbook of Biblical Criticism*, 119. [↑](#footnote-ref-350)
351. Alter, *The Art of Biblical Narrative*, 1213 of 4033. [↑](#footnote-ref-351)
352. Blenkinsopp, “Wisdom in the Chronicler’s Work,” 25. [↑](#footnote-ref-352)
353. Kelly, *Retribution and Eschatology in Chronicles*, 95. [↑](#footnote-ref-353)
354. Lisbeth S. Fried, *The Priest and the Great King: Temple-Palace Relations in the Persian Empire*, Biblical and Judaic studies (Winona Lake, IN: Eisenbrauns, 2004), 233. [↑](#footnote-ref-354)
355. Boda, *1-2 Chronicles*, 10. “It is not surprising then that the priestly orders exerted considerable influence on Yehud from the Persian period until the destruction of the Second Temple in AD 70.” [↑](#footnote-ref-355)
356. Fried, *The Priest and the Great King*, 233. [↑](#footnote-ref-356)
357. As Jehoshaphat’s second failure appear after the narrator’s closing comment (2 Chr 20:31-34), his second failure does not affect the depiction of his death. [↑](#footnote-ref-357)
358. Williamson, *1 and 2 Chronicles*, 32, 225–6. [↑](#footnote-ref-358)
359. Ronald J Williams and John C Beckman, *Williams’ Hebrew Syntax* (Toronto: University of Toronto Press, 2007), 154. [↑](#footnote-ref-359)
360. For more details on the syntax, see Ibid., 181. “The protasis of a real condition can begin with the conjunction וְ ‘and’ prefixed to the verb of the protasis. Such a protasis is sometimes called a virtual conditional, or the clauses are said to be juxtaposed.” (512 Real condition beginning with וְ) [↑](#footnote-ref-360)
361. David J. A. Clines, *The Dictionary of Classical Hebrew*, vol. IV, 8 vols. (Sheffield: Sheffield Academic Press, 1998), 436–437. [↑](#footnote-ref-361)
362. David J. A. Clines, *The Dictionary of Classical Hebrew*, vol. VI, 8 vols. (Sheffield: Sheffield Academic Press, 2007), 497–499. [↑](#footnote-ref-362)
363. T. J. Jenney, “Humility,” in *Eerdmans Dictionary of the Bible*, ed. David Noel Freedman, Allen C. Myers, and Astrid B. Beck (Grand Rapids, MI: Eerdmans, 2000), 617. [↑](#footnote-ref-363)
364. We may hear the heart of a humbled king from Jehoshaphat’s prayer: “For we are powerless against this great horde that is coming against us. We do not know what to do, but our eyes are on you.” (2 Chr 20:12) [↑](#footnote-ref-364)
365. For the northern kingdom Israel, a king’s unfaithfulness consistently appears. Mostly, the depiction of their death, burial and succession of the throne to a son have to do with the punishment on them. There are some exceptional cases which can be speculated to have good death, burial and succession of throne: Jeroboam (1Kgs 14:20), Baasha (1Kgs 16:6), Omri (1Kgs 16:28), Jehu (2Kgs 10:35), Jehoahaz (2Kgs 13:9), Jehoash (Joash, 2Kgs 13:13), Jeroboam II (2Kgs 14:29), Menahem (2Kgs 15:22). However, it does not mean that such depictions indicate the good evaluations on them. Rather, the punishment is delayed to their descendent. For example, Jehu is promised by the Lord-due to his killing of Ahab’s family-that his sons of the fourth generation shall sit on the throne of Israel (2Kgs 10:30), and it comes to pass: Jehu, Jehoahaz, Jehoash (Joash), Jeroboam II, and Zechariah. Thus, it is obvious that the depiction of Israel kings primarily conveys images of punishment wrought upon the evil. For kings of the southern kingdom Judah, though some odd cases happen: three kings are good but accidently defeated and killed: Joash (2Kgs 12:20), Amaziah (2Kgs 14:19) and Josiah (23:29), there is no mention of their wicked behaviours causing such consequences at all. They have been faithful and such death just happened. Thus, it is hard to say that there are the same kinds of changes in their identities as in 1-2 Chronicles. Unfaithful kings remain so, and vice versa. [↑](#footnote-ref-365)
366. Deleuze, whose film theory shall be discussed later in this chapter, does not separate movement-image films and time-image films. Both movement-images and time-images can be found in any films. However, it is true that one of those may predominate in a film. In the same way, though there are some cases of reversal images in the Deuteronomistic tradition, they are not really dominant enough to be perceived as the reversal pattern as found in Chronicles. [↑](#footnote-ref-366)
367. Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota, 1986); Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989). [↑](#footnote-ref-367)
368. Many researches, for example, are found in the search for books concerning Deleuze’s film theory itself, though they make up a small percentage of the body of work on Deleuze. For the good introduction to David Norman Rodowick, *Gilles Deleuze’s Time-Machine* (Durham, NC: Duke University Press, 1997); Gregory Flaxman, *The Brain Is the Screen: Deleuze and the Philosophy of Cinema* (Minneapolis: University of Minnesota Press, 2000); Ronald Bogue, *Deleuze on Cinema* (New York: Routledge, 2003); Ian Buchanan and Patricia MacCormack, *Deleuze and the Schizoanalysis of Cinema* (London; New York: Continuum, 2008); Felicity Colman, *Deleuze and Cinema the Film Concepts* (Oxford; New York: Berg, 2011); Jan Jagodzinski, *Psychoanalyzing Cinema: A Productive Encounter with Lacan, Deleuze, and Žižek* (New York, NY; Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2012); Dyrk Ashton, “Using Deleuze: The Cinema Books, Film Studies and Effect” (Bowling Green State University, 2006). For more practical examination of how Deleuze has been used in films, Richard Rushton, *Cinema after Deleuze* (London; New York: Continuum International Pub. Group, 2012); Elena del Río, *Deleuze and the Cinemas of Performance Powers of Affection* (Edinburgh: Edinburgh University Press, 2008); David Martin-Jones, *Deleuze, Cinema and National Identity: Narrative Time in National Contexts* (Edinburgh: Edinburgh University Press, 2006); David Martin-Jones, *Deleuze and World Cinemas: Transworld Cinema/Transworld Deleuze* (London: Continuum International Publishing, 2011); Nick Davis, *The Desiring-Image: Gilles Deleuze and Contemporary Queer Cinema* (New York: Oxford University Press, 2013); David Deamer, *Deleuze, Japanese Cinema, and the Atom Bomb: The Spectre of Impossibility*, Thinking Cinema 1 (New York: Bloomsbury, 2014); Anna Powell, *Deleuze and Horror Film* (Edinburgh: Edinburgh University Press, 2005); David Martin-Jones and William Brown, *Deleuze and Film* (Edinburgh: Edinburgh University Press, 2012); Teresa Rizzo, *Deleuze and Film: A Feminist Introduction* (New York: Continuum, 2011); Patricia Pisters, *The Neuro-Image a Deleuzian Film-Philosophy of Digital Screen Culture* (Stanford, CA.: Stanford University Press, 2012); Patricia Pisters, *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (Stanford, CA.: Stanford University Press, 2003); Kyung Hyun Kim, *Virtual Hallyu: Korean Cinema of the Global Era* (Durham: Duke University Press, 2011). [↑](#footnote-ref-368)
369. Robert Stam, *Film Theory: An Introduction* (Malden, MA: Blackwell, 2000), 257. [↑](#footnote-ref-369)
370. Ashton, “Using Deleuze,” 200–228. [↑](#footnote-ref-370)
371. Ibid., 204. [↑](#footnote-ref-371)
372. Ibid. [↑](#footnote-ref-372)
373. Rodowick, *Gilles Deleuze’s Time-Machine*, x. [↑](#footnote-ref-373)
374. Stam, *Film Theory*, 258. [↑](#footnote-ref-374)
375. Rodowick, *Gilles Deleuze’s Time-Machine*, 5. [↑](#footnote-ref-375)
376. Stam, *Film Theory*, 257. [↑](#footnote-ref-376)
377. Colman, *Deleuze and Cinema the Film Concepts*, 107. [↑](#footnote-ref-377)
378. Ibid., 107, 109–110. [↑](#footnote-ref-378)
379. Martin Schwab, “Escape from the Image: Deleuze’s Image-Ontology,” in *The Brain Is the Screen: Deleuze and the Philosophy of Cinema*, ed. Gregory Flaxman (University of Minnesota Press, 2000), 109. [↑](#footnote-ref-379)
380. Ibid., 110. [↑](#footnote-ref-380)
381. Deleuze, *Cinema 1: The Movement-Image*, 1–11. [↑](#footnote-ref-381)
382. Ibid., 58. [↑](#footnote-ref-382)
383. Schwab, “Escape From the Image,” 111. [↑](#footnote-ref-383)
384. Deleuze, *Cinema 1: The Movement-Image*, 64. The perception-image arises when “we go from total, objective perception, which is indistinguishable from the thing, to a subjective perception which is distinguished from it by simple elimination or subtraction," a perception "related to a centre of indertermination.” [↑](#footnote-ref-384)
385. Ibid., 65. Affection “surges in the centre of indetermination, that is, to say in the subject, between a perception which is troubling in certain respects and a hesitant action.” [↑](#footnote-ref-385)
386. Ibid. The action-image … is closely tied to the perception-image: “one passes imperceptibly from perception to action.” Action is nonetheless from perception; for action is not “elimination, election or framing, but the curving in of the universe, from which result together the virtual action of things on us and our possible action on things.” Action- and perception-images have in common that they occur in a universe of things and subjects, relating the two. [↑](#footnote-ref-386)
387. Deleuze specifically dedicates four chapters of his cinema books to commentary on Bergson: Ibid., 1–11, 56–70; Deleuze, *Cinema 2*, 44–67, 98–125. [↑](#footnote-ref-387)
388. Deleuze, *Cinema 2*, 50–52. [↑](#footnote-ref-388)
389. Ashton, “Using Deleuze,” 89–90. [↑](#footnote-ref-389)
390. Paola Marrati, *Gilles Deleuze: Cinema and Philosophy* (Baltimore: Johns Hopkins University Press, 2008), 74–76. [↑](#footnote-ref-390)
391. Deleuze, *Cinema 2*, 98–100. [↑](#footnote-ref-391)
392. Bogue, *Deleuze on Cinema*, 4. [↑](#footnote-ref-392)
393. András Bálint Kovács, “The Film History of Thought,” in *The Brain Is the Screen: Deleuze and the Philosophy of Cinema*, ed. Gregory Flaxman (Minnesota: University of Minnesota Press, 2000), 155. [↑](#footnote-ref-393)
394. Colman, *Deleuze and Cinema the Film Concepts*, 18. [↑](#footnote-ref-394)
395. Martin-Jones, *Deleuze and World Cinemas*, Loc 325. [↑](#footnote-ref-395)
396. Ashton, “Using Deleuze,” 101. [↑](#footnote-ref-396)
397. Kovács, “The Film History of Thought,” 155. [↑](#footnote-ref-397)
398. Ibid. [↑](#footnote-ref-398)
399. Marrati, *Gilles Deleuze*, 85. [↑](#footnote-ref-399)
400. Deleuze, *Cinema 1: The Movement-Image*, 142. [↑](#footnote-ref-400)
401. Bogue, *Deleuze on Cinema*, 66. [↑](#footnote-ref-401)
402. Hugh Tomlinson and Robert Galeta, “Translator’s Introduction,” in *Cinema 2: The Time-Image* (Minneapolis: University of Minnesota Press, 1989), xv. [↑](#footnote-ref-402)
403. Deleuze, *Cinema 2*, 7. [↑](#footnote-ref-403)
404. Ibid., 20–21. [↑](#footnote-ref-404)
405. Kovács, “The Film History of Thought,” 160–161, 164. [↑](#footnote-ref-405)
406. Ibid., 156. [↑](#footnote-ref-406)
407. Ibid., 161. [↑](#footnote-ref-407)
408. Marrati, *Gilles Deleuze*, 62. [↑](#footnote-ref-408)
409. Deleuze, *Cinema 2*, 127, 270, 279. “there are many possible transformations, almost imperceptible passages, and also combinations between the movement-image and the time-image” (270); “passages from one regime to the other . . . can take place imperceptibly or there can be constant overlapping” (127), and “it is always possible to multiply passages from one regime to the other, just as to accentuate their irreconcilable differences” (279). [↑](#footnote-ref-409)
410. Rodowick, *Gilles Deleuze’s Time-Machine*, 89. [↑](#footnote-ref-410)
411. Ashton, “Using Deleuze,” 68. [↑](#footnote-ref-411)
412. Ibid., 71. [↑](#footnote-ref-412)
413. Deleuze, *Cinema 2*, 137. [↑](#footnote-ref-413)
414. Colman, *Deleuze and Cinema the Film Concepts*, 64. [↑](#footnote-ref-414)
415. Ashton, “Using Deleuze,” 76. [↑](#footnote-ref-415)
416. Colman, *Deleuze and Cinema the Film Concepts*, 60. [↑](#footnote-ref-416)
417. Deleuze, *Cinema 1: The Movement-Image*, 55. [↑](#footnote-ref-417)
418. Cf. Ashton, “Using Deleuze,” 75.: “Time is the "stuff" of which film is made, before all other elements that might compose it. Therefore, formal strategies of cinema are, for Deleuze, founded in conceptions of time . . . Deleuze is fully aware that time and space are inseparable. However, it is time, or more specifically the human conception and perception of time and movement, that is, for Deleuze, also the "basis of bases" of our very modes of existence, the way we connect with and make sense of the world.” [↑](#footnote-ref-418)
419. In a sense that Deleuze focuses on the syntagmatic connotation of film, his understanding can be connected to that of other cognitive film semioticians. [↑](#footnote-ref-419)
420. Deleuze, *Cinema 2*, 127. [↑](#footnote-ref-420)
421. Ashton, “Using Deleuze,” 77. [↑](#footnote-ref-421)
422. Marrati, *Gilles Deleuze*, 61. [↑](#footnote-ref-422)
423. Ibid., 78. [↑](#footnote-ref-423)
424. Deleuze, *Cinema 2*, 134. [↑](#footnote-ref-424)
425. Ibid., 133. [↑](#footnote-ref-425)
426. Kovács, “The Film History of Thought,” 163. [↑](#footnote-ref-426)
427. Tomlinson and Galeta, “Translator’s Introduction,” xvi. [↑](#footnote-ref-427)
428. Bellour, “Cine-Repetitions,” 70. [↑](#footnote-ref-428)
429. Monaco, *How to Read a Film*, 170. [↑](#footnote-ref-429)
430. Although there are some textual indications of reversal images, such as אחרי (2Chr 20:35; 25:14; 35:20) and כ (2Chr 12:1; 26:16; 32:25; 33:12), they are not really justification of such reversals. [↑](#footnote-ref-430)
431. Hahn, *The Kingdom of God as Liturgical Empire*, 8–9. [↑](#footnote-ref-431)
432. 2Chr 24:5 “…But the Levites did not act quickly”… why the Levites did not act according to the command of Joash? King’s heart of seeking the Lord is limited, as the others do not follow?

     2Chr 24:6 “… Why have you not required the Levites to bring in….” … The Levites did not act according to Josah’s command. Then, Joash ask Jehoiada … then, the Levites act… does this imply that Jehoiada as an effective ruler, not Joash the king? “… they brought the rest of the money before the king and Jehoiada … … the offered burnt offerings in the house of the Lord regularly all the days of Jehoiada” (24:14) … “Now after the death of Jehoiada the princes of Judah came and paid homage to the king. Then the king listened to them” (24:17)…Not the reign of Joash begins? [↑](#footnote-ref-432)
433. Kelly, *Retribution and Eschatology in Chronicles*, 223. [↑](#footnote-ref-433)
434. Deleuze, *Cinema 2*, 7. [↑](#footnote-ref-434)
435. Alter, *The Art of Biblical Narrative*, 1213 of 4033. [↑](#footnote-ref-435)
436. Deleuze, *Cinema 2*, 20. [↑](#footnote-ref-436)
437. Alter, *The Art of Biblical Narrative*, 1254 of 4033. [↑](#footnote-ref-437)
438. Ibid., 1166 of 4033. [↑](#footnote-ref-438)
439. Deleuze, *Cinema 2*, 21. [↑](#footnote-ref-439)
440. Most studies have been carried out on the various historical issues of the passage, while very little attention has been paid to its literary issues. For the former: H. G. M. Williamson, ‘The Death of Josiah and the Continuing Development of the Deuteronomic History’, *Vetus Testamentum*, 32 (1982), 242–48; Christopher T. Begg, ‘The Death of Josiah in Chronicles: Another View’, *Vetus Testamentum*, 37 (1987), 1–8; H. G. M. Williamson, ‘Reliving the Death of Josiah: A Reply to C. T. Begg’, *Vetus Testamentum*, 37 (1987), 9–15; Zipora Talshir, ‘The Three Deaths of Josiah and the Strata of Biblical Historiography (2 Kings Xxiii 29-30. 2 Chronicles Xxxv 20-25, 1 Esdras I 23-31)’, *Vetus Testamentum*, 46 (1996), 213–36; Baruch Halpern, ‘Why Manasseh Is Blamed for the Babylonian Exile: The Evolution of a Biblical Tradition’, *Vetus Testamentum*, 48 (1998), 473–514; Charles Cutler Torrey, *Ezra-studies.* (Chicago: University of Chicago Press, 1910), pp. 87–88 220–21; Adam C. Welch, ‘The Death of Josiah’, *Zeitschrift Für Die Alttestamentliche Wissenschaft*, 43 (1925), 255–60; Stanley Brice Frost, ‘The Death of Josiah: A Conspiracy of Silence’, *Journal of Biblical Literature*, 87 (1968), 369–82; Steve Delamarter, ‘The Death of Josiah in Scripture and Tradition: Wrestling with the Problem of Evil?’, *Vetus Testamentum*, 54 (2004), 29–60.

     For the literary issues, Zipora Talshir, “Synchronic Approaches with Diachronic Consequences in the Study of Parallel Redactions: First Esdras and 2 Chronicles 35-36; Ezra 1-10; Nehemiah 8,” in *Yahwism after the Exile: Perspectives on Israelite Religion in the Persian Era*, ed. Rainer Albertz and Bob Becking (Assen, The Netherlands: Royal Van Gorcum, 2003), 199–218; Mitchell, “The Ironic Death of Josiah in 2 Chronicles.” [↑](#footnote-ref-440)
441. Bordwell, *Narration in the Fiction Film*, 34. [↑](#footnote-ref-441)
442. Williams and Beckman, *Williams’ Hebrew Syntax*, 154. [↑](#footnote-ref-442)
443. Pramaggiore and Wallis, *Film*, 64. [↑](#footnote-ref-443)
444. Bordwell, *Narration in the Fiction Film*, 59. [↑](#footnote-ref-444)
445. Carl Friedrich Keil and Franz Delitzsch, *Biblical Commentary on the Old Testament.* (Grand Rapids: Eerdmans, 1900), 2 Chr 35:21. [↑](#footnote-ref-445)
446. Japhet, *I & II Chronicles*, 1056–7. [↑](#footnote-ref-446)
447. J. Barton Payne, “1, 2 Chronicles,” in *1 & 2 Kings, 1 & 2 Chronicles, Ezra, Nehemiah, Esther, Job*, ed. Frank E Gaebelein et al., The Expositor’s Bible commentary 4 (Grand Rapids, MI: Zondervan, 1988), 554. [↑](#footnote-ref-447)
448. Williamson, “The Death of Josiah and the Continuing Development of the Deuteronomic History,” 247; Martin J. Selman, *2 Chronicles: A Commentary*, Tyndale Old Testament Commentaries 10B (Downers Grove, IL: InterVarsity Press, 1994), 542–3; Dillard, *2 Chronicles*, 292; Payne, “1, 2 Chronicles,” 554. [↑](#footnote-ref-448)
449. Mitchell, “The Ironic Death of Josiah in 2 Chronicles.” [↑](#footnote-ref-449)
450. Ibid., 422. [↑](#footnote-ref-450)
451. Ibid., 425. [↑](#footnote-ref-451)
452. Ibid., 429. [↑](#footnote-ref-452)
453. Ibid.; John W. Wright, “Beyond Transcendence and Immanence: The Characterization of the Presence and Activity of God in the Book of Chronicles,” in *The Chronicler as Theologian*, ed. M. Patrick Graham, Steven L. McKenzie, and Gary N. Knoppers (London; New York: T & T Clark, 2003), 264. “From the return of Manasseh to the destruction of Jerusalem during the reign of Zedekiah, even the narrator stops speaking about divine activity. For instance, Solomon’s temple dedication results in a theophany, and the narrator states explicitly that God heard the prayers of Hezekiah and the priests and Levites. Josiah’s ceremonies, however, including a passover greater than any passover that had come before, result in no explicit manifestation of God, special prophetic word, or even narrator comment. The narrator ceases speaking of divine activity until the destruction of Jerusalem, but resumes in the divine activity in the heart of Cyrus.” [↑](#footnote-ref-453)
454. Mitchell, “The Ironic Death of Josiah in 2 Chronicles,” 431. [↑](#footnote-ref-454)
455. Ibid. [↑](#footnote-ref-455)
456. For more details, see Ibid., 427–429. [↑](#footnote-ref-456)
457. Ibid., 430. [↑](#footnote-ref-457)
458. Ibid., 429. [↑](#footnote-ref-458)
459. Ibid., 431, 434. [↑](#footnote-ref-459)
460. Ibid., 427. [↑](#footnote-ref-460)
461. Ibid., 428. see also Alter, *The Art of Biblical Narrative*, 116–17; Adele Berlin, *Poetics and Interpretation of Biblical Narrative*, Bible and literature 9 (Sheffield: Almond Press, 1983), 57–59. [↑](#footnote-ref-461)
462. Such comments appear only for Josiah and Hezekiah in Chronicles. [↑](#footnote-ref-462)
463. Mitchell, “The Ironic Death of Josiah in 2 Chronicles,” 425. [↑](#footnote-ref-463)
464. See how the results are different according to their response: Rehoboam (2 Chr 12), Jehoshaphat (2 Chr 19), Isrealites, not king (2 Chr 28:8-15), and Josiah and people (in the case of warning against Judah, 2 Chr 34:23-33), in comparison with Asa (2 Chr 16), Ahab (Israel king, 2 Chr 18), Jehoshaphat (2 Chr 20:37), Jehoram (2 Chr 21:12-19), Joash (2 Chr 24:17-26), Amaziah (2 Chr 25:14-20), Uzziah (priest, 2 Chr 26:16-21), Manasseh (no mention of a prophet, 2 Chr 33:10), and Zedekiah and people (2 Chr 36:11-20). [↑](#footnote-ref-464)
465. Talshir, “The Three Deaths of Josiah and the Strata of Biblical Historiography (2 Kings Xxiii 29-30. 2 Chronicles Xxxv 20-25, 1 Esdras I 23-31),” 216–7. [↑](#footnote-ref-465)
466. Ludwig Köhler and Walter Baumgartner, *The Hebrew and Aramaic Lexicon of the Old Testament*, vol. 1, 2 vols., Study Edition. (Leiden: Brill, 2001), 341. [↑](#footnote-ref-466)
467. Keil and Delitzsch, *Biblical Commentary on the Old Testament.*, 2 Chr 35:22. [↑](#footnote-ref-467)
468. 1 Esdras 1:26, καὶ οὐκ ἀπέστρεψεν ἑαυτὸν Ιωσιας ἐπὶ τὸ ἅρμα αὐτοῦ ἀλλὰ πολεμεῖν αὐτὸν ἐπιχειρεῖ οὐ προσέχων ῥήμασιν Ιερεμιου προφήτου ἐκ στόματος κυρίου. [↑](#footnote-ref-468)
469. καὶ οὐκ ἀπέστρεψεν Ιωσιας τὸ πρόσωπον αὐτοῦ ἀπ᾽ αὐτοῦ ἀλλ᾽ ἢ πολεμεῖν αὐτὸν **ἐκραταιώθη** καὶ οὐκ ἤκουσεν τῶν λόγων Νεχαω διὰ στόματος θεοῦ καὶ ἦλθεν τοῦ πολεμῆσαι ἐν τῷ πεδίῳ Μαγεδων (2 Chr 35:22 BGT) [↑](#footnote-ref-469)
470. H. D. M Spence-Jones and Inc Logos Research Systems, “The Pulpit Commentary 2 Chronicles” (Logos Research Systems, Inc., 2004), 429. [↑](#footnote-ref-470)
471. Emanuel Tov, “The Septuagint,” in *MIKRA*, ed. Martin J Mulder and Harry Sysling (Peabody: Hendrickson Publishers, 2004), 173; Roger Good, *The Septuagint’s Translation of the Hebrew Verbal System in Chronicles*, Supplements to Vetus testamentum 136 (Leiden: Brill, 2010), 249. Some scholars see that LXX reflects a better reading than the Masoretic Text as for Chronicles. See Japhet, *I & II Chronicles*, 30; Allen, “The First and Second Books of Chronicles,” 168. They argue that *Paraleipomenōn* is a “valuable witness” to the text of Chronicles in second-century bc Egypt. [↑](#footnote-ref-471)
472. ἀλλὰ συνεστήσατο πρὸς αὐτὸν πόλεμον ἐν τῷ πεδίῳ Μαγεδδαους καὶ κατέβησαν οἱ ἄρχοντες πρὸς τὸν βασιλέα Ιωσιαν. καὶ εἶπεν ὁ βασιλεὺς τοῖς παισὶν αὐτοῦ ἀποστήσατέ με ἀπὸ τῆς μάχης ἠσθένησα γὰρ λίαν καὶ εὐθέως ἀπέστησαν αὐτὸν οἱ παῖδες αὐτοῦ ἀπὸ τῆς παρατάξεως (1Es 1:27-28 BGT, But joined battle with him in the plain of Magiddo, and the princes came against king Josias. Then said the king unto his servants, “Carry me away out of the battle; for I am very weak.” And immediately his servants took him away out of the battle). [↑](#footnote-ref-472)
473. Christopher T. Begg, “The Death of Josiah: Josephus and the Bible,” *ETL* 64 (1988): 161. As for Josephus, the reason why he removed “חפש” might be because he had read this passage in LXX. [↑](#footnote-ref-473)
474. Anne Lancashire, ‘The Phantom Menace: Repetition, Variation, Integration’, *FILM CRITICISM*, 24 (2000), 23–44 (p. 11). [↑](#footnote-ref-474)
475. Ibid. [↑](#footnote-ref-475)
476. Deutelbaum, “The Structure of the Studio-Picture,” 36–37. [↑](#footnote-ref-476)
477. Pramaggiore and Wallis, *Film*, 406. [↑](#footnote-ref-477)
478. Kent, *Say It Again, Sam*, 152. [↑](#footnote-ref-478)
479. Bruce F Kawin, *Telling It Again and Again; Repetition in Literature and Film* (Ithaca, NY: Cornell University Press, 1972), 92. [↑](#footnote-ref-479)
480. “When any detail takes on significance through repetition, it is called a motif.” (Pramaggiore and Wallis, *Film*, 15.). [↑](#footnote-ref-480)
481. Ibid., 18. [↑](#footnote-ref-481)
482. Bordwell, *Narration in the Fiction Film*, 34. For details, see Chapter 3.2.3 in this thesis. Cf. 4.2.2.4. [↑](#footnote-ref-482)
483. Ibid., 34–38. [↑](#footnote-ref-483)
484. Kawin, *Telling It Again and Again; Repetition in Literature and Film*, 35. [↑](#footnote-ref-484)
485. Dillard, *2 Chronicles*, 144. [↑](#footnote-ref-485)
486. Kawin, *Telling It Again and Again; Repetition in Literature and Film*, 5. [↑](#footnote-ref-486)
487. Ibid., 9–12. [↑](#footnote-ref-487)
488. Ibid., 67–8. [↑](#footnote-ref-488)
489. John F. Walvoord and Roy B. Zuck, *The Bible Knowledge Commentary: Old Testament* (Wheaton, IL: Victor Books, 1985), 2 Chr 35:20; Dillard, p. 292; J. A Thompson, *1, 2 Chronicles* (Nashville, Tenn.: Broadman & Holman, 1994), p. 385. [↑](#footnote-ref-489)
490. Mitchell, “The Ironic Death of Josiah in 2 Chronicles,” 431. [↑](#footnote-ref-490)
491. Ibid. [↑](#footnote-ref-491)
492. Ibid., 434. [↑](#footnote-ref-492)
493. Pramaggiore and Wallis, *Film*, 88. [↑](#footnote-ref-493)
494. Ibid., 89. [↑](#footnote-ref-494)
495. Bordwell, *Narration in the Fiction Film*, 51–52. [↑](#footnote-ref-495)
496. Ibid., 34–38. [↑](#footnote-ref-496)
497. Achtemeier, Harper & Row, and Society of Biblical Literature, *Harper’s Bible Dictionary*, 219. [↑](#footnote-ref-497)
498. M. A. Sweeney, “Josiah,” in *Dictionary of the Old Testament: Historical Books*, ed. Bill T. Arnold and H. G. M. Williamson (Downers Grove, IL: InterVarsity Press, 2005), 576. [↑](#footnote-ref-498)
499. Ibid., 577. [↑](#footnote-ref-499)
500. This may explain why the Deuteronomists don’t make anything of Josiah’s untimely death – or indeed why the Chronicler casts a shadow over him. [↑](#footnote-ref-500)
501. Alter, *The Art of Biblical Narrative*, 1888 of 4033. [↑](#footnote-ref-501)
502. Ibid., 1829–34 of 4033. [↑](#footnote-ref-502)
503. Duke, *The Persuasive Appeal of the Chronicler*, pp. 49–50; cf. Schaefer, “The Significance of Seeking God in the Purpose of the Chronicler,” 17–20; Kelly, *Retribution and Eschatology in Chronicles*, 51–52. For the proposed purposes Duke finds, see Duke, *The Persuasive Appeal of the Chronicler*, 48–49.: “Purposes proposed have included: to present a theory of the return of ‘all Israel’ from exile (Torrey), to defend post-exilic cultic institutions (Curtis and Madsen, Noth, Myers), to write a history of the Davidic dynasty in terms of its religious and cultic accomplishments (Freedman), to defend the realization of the theocracy in the new community of Israel against the claims of the Samaritans (Pfeiffer, Noth, Rudolph), to write a history of Judah and its institutions (Driver), to teach religious values through history (Keil, Welch, Mosis), to strive to maintain religious orthodoxy (Myers), and to interpret to the restored community the history of Israel as an eternal covenant between God and David, a covenant which demanded obedience to the law (Childs).” [↑](#footnote-ref-503)
504. 1 Chr 10:7; 14:12; 16:37; 28:9, 20; 2 Chr 7:19, 22; 10:8, 13; 11:14; 12:1, 5; 13:10f; 15:2; 21:10; 24:18, 20, 24f; 28:6, 14; 29:6; 32:31; 34:25. [↑](#footnote-ref-504)
505. 1 Chr 2:7; 5:25; 9:1; 10:13; 14:2; 22:5; 23:3, 17, 24, 27; 29:3, 25; 2 Chr 1:1; 4:4; 5:8; 12:2; 16:12; 17:12; 20:19; 25:5; 26:8, 16, 18; 28:19, 22; 29:6, 19; 30:7; 31:16f; 33:19; 34:4; 36:14. [↑](#footnote-ref-505)
506. 1 Chr 19:5; 20:3; 21:12, 20, 27; 2 Chr 6:23ff, 37f, 42; 7:14, 19; 10:2, 5f, 9, 12, 16; 11:1, 4; 12:11f; 14:14; 15:4; 18:16, 25ff, 32; 19:1, 4, 8; 20:27; 22:6; 24:11, 19; 25:10, 13, 24; 26:2; 27:5; 28:11, 15; 29:10; 30:6, 8f; 31:1; 32:21, 25; 33:3, 13; 34:7, 9, 16, 28; 36:13. [↑](#footnote-ref-506)
507. 1 Chr 6:31; 22:9; 23:5; 28:2; 2 Chr 6:41; 15:15; 20:30. [↑](#footnote-ref-507)
508. 1 Chr 22:13; 29:23; 2 Chr 14:7; 24:20; 26:5; 31:21; 32:30. [↑](#footnote-ref-508)
509. This is based on the search work done by Biblework 9. Cf. David Denninger claims 41x (David Denninger, “דָּרַשׁ,” in *New International Dictionary of Old Testament Theology & Exegesis*, ed. Willem VanGemeren, vol. IV (Grand Rapids, MI: Zondervan Pub. House, 1997), 993. [↑](#footnote-ref-509)
510. David J. A. Clines, *The Dictionary of Classical Hebrew*, vol. II, 8 vols. (Sheffield: Sheffield Academic Press, 1995), 473–4. [↑](#footnote-ref-510)
511. וְגַם־בְּחָלְיוֹ לֹא־דָרַשׁ אֶת־יְהוָה כִּי בָּרֹפְאִים [Asa]: But even in his disease he did not seek the LORD, but the physicians. (2 Chr 16:12) [↑](#footnote-ref-511)
512. אֲבָל דְּבָרִים טוֹבִים נִמְצְאוּ עִמָּךְ כִּי־בִעַרְתָּ הָאֲשֵׁרוֹת מִן־הָאָרֶץ וַהֲכִינוֹתָ לְבָבְךָ לִדְרֹשׁ הָאֱלֹהִים [Jehoshaphat]: Nevertheless, some good is found in you, for you destroyed the Asheroth out of the land, and have set your heart to seek God. (2 Chr 19:3) [↑](#footnote-ref-512)
513. Clines, *The Dictionary of Classical Hebrew*, II:473–4. [↑](#footnote-ref-513)
514. Denninger, “דָּרַשׁ,” IV:997. [↑](#footnote-ref-514)
515. Other specific verses in which בקש is used in connection with the Lord/God either as a subject or as an object of the verb in Chronicles are following: 1Chr. 16:10, 11; 2 Chr. 7:14; 11:16; 15:4, 15; 20:4\*2. See Clines, *The Dictionary of Classical Hebrew*, II:254–6. [↑](#footnote-ref-515)
516. David J. A Clines, *The Dictionary of Classical Hebrew*, Ibid. [↑](#footnote-ref-516)
517. Elwell and Beitzel, *Baker Encyclopedia of the Bible*, 1457–8. [↑](#footnote-ref-517)
518. In fact, there has been a tendency to understand Chronicles as Midrash. This tendency began from Julius Wellhausen (*Prolegomena to the History of Ancient Israel: With a Reprint of the Article Israel from the Encyclopaedia Britannica* (New York: Meridian Books, 1957), p. 227), and was adopted by several scholars (see Kalimi, “Was the Chronicler a Historian?,” 74–77.). Also see, W. Emery Barnes, “The Midrashic Element in Chronicles,” *The Expositor* 5.4 (1896): 426–39; I. Leo Seeligmann, “The Beginnings of Midrash in the Books of Chronicles,” *Tarbiz* 49 (1979): 14–32. On midrashic names, see Isaac Kalimi, “Paronomasia in the Book of Chronicles,” *J. Study Old Testam.*67 (1995): 37–40 (Hebrew; rev. English version: JSOT 67 [1995], pp. 27–41, esp. 37–41). [↑](#footnote-ref-518)
519. Person, “The Deuteronomic History and the Books of Chronicles: Contemporary Competing Historiographies.” [↑](#footnote-ref-519)
520. Ibid., 326–36. [↑](#footnote-ref-520)
521. Person, *The Deuteronomic History and the Book of Chronicles*, 65–68. [↑](#footnote-ref-521)
522. Allen, “Kerygmatic Units in 1 & 2 Chronicles,” 26–33. [↑](#footnote-ref-522)
523. The verse in Deuteronomy 4:29 seems to be quoted by other biblical authors: “I was ready to be sought (דרש) by those who did not ask (שאל) for me; I was ready to be found (מצא) by those who did not seek (בקש) me. I said, “Here I am, here I am,” to a nation that was not called by my name” (Isa 65:1 ESV); “You will seek (בקש) me and find (מצא) me, when you seek (דרש) me with all your heart” (Jer 29:13 ESV). This may imply that Deuteronomy was regarded as the central text and that this verse offered a certain theological implication to the audience in the exilic and post-exilic period. [↑](#footnote-ref-523)
524. Jeremiah 29 also adopts a similar form of this promise for a prophetic homily into the condition of the return from exile. [↑](#footnote-ref-524)
525. Claude Tresmontant, *A Study of Hebrew Thought.* (New York: Desclee Co., 1960), 119. [↑](#footnote-ref-525)
526. Some other verses could be referred to: “But now your kingdom shall not stand. The Lord has sought for himself a man after his heart...”(1 Sam 13:14); “these men have set up their idols in their hearts.... Am I really sought by them?” (Eze 14:3); “... taking idols in his heart... yet comes to a prophet to seek through him regarding me...” (Eze 14:7); “those who seek him shall praise the Lord. May your hearts live forever.” (Psa 22:27); “My heart says ... Seek my face...” (Psa 27:8); “you who seek God, let your heart revive.” (Psa 69:33). [↑](#footnote-ref-526)
527. Cf. Ezra 7:10, “… set his heart to study (דָּרַשׁ) the law of Moses, do it, teach…” and 8:22, “The hand of our God is for good on all who seek him, and the power of his wrath is against all who forsake him.” (ESV) [↑](#footnote-ref-527)
528. Achtemeier, P. J., Harper & Row and Society of Biblical Literature. (1985). In *Harper’s Bible dictionary* (1st ed., p. 865). San Francisco: Harper & Row. [↑](#footnote-ref-528)
529. Blenkinsopp, “Wisdom in the Chronicler’s Work,” 24. [↑](#footnote-ref-529)
530. Ibid., 25. [↑](#footnote-ref-530)
531. Ben Zvi, “The Secession of the Northern Kingdom in Chronicles,” 75–77. [↑](#footnote-ref-531)
532. Ben Zvi, “The Secession of the Northern Kingdom in Chronicles,” 77. [↑](#footnote-ref-532)
533. “And Jehoshaphat cried out, and the Lord helped him; God drew them away from him.” This diverges from 1Kgs 22. The Chronicler continuously emphasize that the act of seeking the Lord is responded. [↑](#footnote-ref-533)
534. Peter C. Craigie, “Wisdom, Wisdom Literature,” in *Baker Encyclopedia of the Bible*, ed. Walter A. Elwell and Barry J Beitzel (Grand Rapids, MI: Baker Book House, 1988), 2151. [↑](#footnote-ref-534)
535. James L. Crenshaw, “The Wisdom Literature,” in *The Hebrew Bible and Its Modern Interpreters*, ed. Douglas A. Knight and Gene M. Tucker (Philadelphia: Fortress Press, 1985), 381. [↑](#footnote-ref-535)
536. Christine R. Yoder, “Sophia,” in *Eerdmans Dictionary of the Bible*, ed. David Noel Freedman, Allen C. Myers, and Astrid B. Beck (Grand Rapids, MI: Eerdmans, 2000), 1244. [↑](#footnote-ref-536)
537. D. A. Hubbard, “Wisdom,” in *New Bible Dictionary*, ed. D. R. W. Wood et al. (Leicester, Eng; Downers Grove, IL: InterVarsity Press, 1996), 1244. [↑](#footnote-ref-537)
538. Newsom, *The Book of Job*. [↑](#footnote-ref-538)
539. Ibid., 373–394. [↑](#footnote-ref-539)
540. Ibid., 340–518 of 5018. [↑](#footnote-ref-540)
541. In particular, see ch.3 in Newsom, *The Book of Job*. [↑](#footnote-ref-541)
542. Ibid., 1204–1492 of 5018. [↑](#footnote-ref-542)
543. Roland E. Murphy, “Wisdom in the OT,” in *The Anchor Yale Bible Dictionary*, ed. David Noel Freedman, vol. 6 (New York: Doubleday, 1992), 926. [↑](#footnote-ref-543)
544. Paul S Fiddes, *Seeing the World and Knowing God: Hebrew Wisdom and Christian Doctrine in a Late-Modern Context* (Oxford: Oxford University Press, 2013), 331–2. [↑](#footnote-ref-544)
545. Walter Brueggemann, *Theology of the Old Testament: Testimony, Dispute, Advocacy* (Minneapolis: Fortress Press, 1997), 349. [↑](#footnote-ref-545)
546. F. W. Dobbs-Allsopp, “Lament,” in *Eerdmans Dictionary of the Bible*, ed. David Noel Freedman, Allen C. Myers, and Astrid B. Beck (Grand Rapids, MI: W.B. Eerdmans, 2000), 785. [↑](#footnote-ref-546)
547. R. W. L. Moberly, *Old Testament Theology: Reading the Hebrew Bible as Christian Scripture* (Grand Rapids, MI: Baker Academic Press, 2013). [↑](#footnote-ref-547)
548. Ibid., 4928. [↑](#footnote-ref-548)
549. Ibid., 4946. [↑](#footnote-ref-549)
550. Ibid., 5103. [↑](#footnote-ref-550)
551. Ibid., 5118. [↑](#footnote-ref-551)
552. Ibid., 5430. [↑](#footnote-ref-552)
553. Brueggemann, *Theology of the Old Testament*, 318. [↑](#footnote-ref-553)
554. Ibid., 317–8. [↑](#footnote-ref-554)
555. Ibid., 319–320, 336, 340, 343–344, 346–347, 348–350, 352, 356, 375–381, 388–399. [↑](#footnote-ref-555)
556. Ibid., 318. [↑](#footnote-ref-556)
557. Ibid., 318–321. [↑](#footnote-ref-557)
558. Ibid., 321. [↑](#footnote-ref-558)
559. Ibid., 334. [↑](#footnote-ref-559)
560. Gerald H. Wilson, “Wisdom,” in *New International Dictionary of Old Testament Theology & Exegesis*, ed. Willem VanGemeren, vol. 4 (Grand Rapids, MI: Zondervan Pub. House, 1997), 1284. [↑](#footnote-ref-560)
561. Brueggemann, *Theology of the Old Testament*, 321. [↑](#footnote-ref-561)
562. Ibid., 322. [↑](#footnote-ref-562)
563. Ibid., 400. [↑](#footnote-ref-563)
564. e.g. Job 1:9; 4:6; 6:14; 9:35; 15:4; 22:4; 25:2; 28:28; 33:7; 37:24; Psa 2:11; 5:7; 15:4; 19:9; 22:23, 25; 25:14; 31:19; 33:8, 18; 34:7, 9\*2, 11; 36:1; 40:3; 52:6; 55:19; 60:4; 61:5; 66:16; 67:7; 72:5; 85:9; 86:11; 90:11; 102:15\*2; 103:11, 13, 17; 111:5, 10; 115:11, 13; 118:4; 119:63, 74, 79, 120; 135:20; 145:19; 147:11; Pro 1:7, 29; 2:5; 3:7; 8:13; 9:10; 10:27; 14:26-27\*2; 15:16, 33; 16:6; 19:23; 22:4; 23:17; 24:21; 29:25; Ecc 3:14; 5:7; 8:12-13\*3; 12:13. [↑](#footnote-ref-564)
565. Achtemeier, Harper & Row, and Society of Biblical Literature, *Harper’s Bible Dictionary*, 219. Also cf. McKenzie, “Deuteronomistic History.” [↑](#footnote-ref-565)
566. M. A. Jolley, “Retribution,” in *Eerdmans Dictionary of the Bible*, ed. David Noel Freedman, Allen C. Myers, and Astrid B. Beck (Grand Rapids, MI: W.B. Eerdmans, 2000), 1122; Kelly, *Retribution and Eschatology in Chronicles*, 219–220; Achtemeier, Harper & Row, and Society of Biblical Literature, *Harper’s Bible Dictionary*, 865. [↑](#footnote-ref-566)
567. F. L. Cross and E. A. Livingstone, *The Oxford Dictionary of the Christian Church* (Oxford; New York: Oxford University Press, 2005), 476. Also, see Myers, Beck, and Freedman, *Eerdmans Dictionary of the Bible*, 280. [↑](#footnote-ref-567)
568. Other relevant verses I found in terms of fearing the Lord in Torah are following: Exo 9:20, 30; 14:31; Lev 19:14, 30, 32: 25:17; 26:2; Deut 6:2, 13; 8:6; 10:12, 20; 13:5; 14:23; 17:19; 28:58; 31:12, 13. [↑](#footnote-ref-568)
569. Gerald H. Wilson, ‘Wisdom’, in *New International Dictionary of Old Testament Theology & Exegesis*, ed. by Willem VanGemeren (Grand Rapids: Zondervan Pub. House, 1997), iv, 1276–85 (p. 1283). [↑](#footnote-ref-569)
570. Craigie, “Wisdom, Wisdom Literature,” 2149. [↑](#footnote-ref-570)
571. Will Kynes, “The Nineteenth-Century Beginnings of ‘Wisdom Literature,’ and Its Twenty First-Century End?",” in *Perspectives on Israelite Wisdom: Proceedings of the Oxford Old Testament Seminar*, ed. John Jarick, LHBOTS 618 (London: Bloomsbury T&T Clark, 2016), 83–86. [↑](#footnote-ref-571)
572. Roland E. Murphy, *The Tree of Life: An Exploration of Biblical Wisdom Literature* (Wm. B. Eerdmans Publishing, 1996), 111. [↑](#footnote-ref-572)
573. Ibid., 112. [↑](#footnote-ref-573)
574. Hans Walter Wolff, *Amos, the Prophet; the Man and His Background.* (Philadelphia: Fortress Press, 1973); J. A. Soggin, “Amos and Wisdom,” in *Wisdom in Ancient Israel*, ed. John Day, Robert P. Gordon, and H. G. M. Williamson (Cambridge; New York: Cambridge University Press, 1995), 119–23. [↑](#footnote-ref-574)
575. A. A. Macintosh, “Hosea and the Wisdom Tradition: Dependence and Inpendence,” in *Wisdom in Ancient Israel*, ed. John Day, Robert P. Gordon, and H. G. M. Williamson (Cambridge; New York: Cambridge University Press, 1995), 124–32. [↑](#footnote-ref-575)
576. J. William Whedbee, *Isaiah & Wisdom* (Nashville: Abingdon Press, 1971); Roger N. Whybray, “Prophecy and Wisdom,” in *Israel’s Prophetic Tradition*, ed. Festschrift P. Ackroyd and Coggins R. (Cambridge: Cambridge University Press, 1982), 181–99; H. G. M. Williamson, “Isaiah and the Wise,” in *Wisdom in Ancient Israel*, ed. John Day, Robert P. Gordon, and H. G. M. Williamson (Cambridge; New York: Cambridge University Press, 1995), 133–41. [↑](#footnote-ref-576)
577. William McKane, “Jeremiah and the Wise,” in *Wisdom in Ancient Israel*, ed. John Day, Robert P. Gordon, and H. G. M. Williamson (Cambridge; New York: Cambridge University Press, 1995), 142–51. [↑](#footnote-ref-577)
578. Gerald H. Wilson, “Wisdom in Daniel and the Origin of Apocalyptic,” *Hebr. Annu. Rev.* 9 (1985): 373–81; B. A. Mastin, “Wisdom and Daniel,” in *Wisdom in Ancient Israel*, ed. John Day, Robert P. Gordon, and H. G. M. Williamson (Cambridge; New York: Cambridge University Press, 1995), 161–69. [↑](#footnote-ref-578)
579. Raymond C. Van Leeuwen, “Scribal Wisdom and Theodicy in the Book of the Twelve,” in *In Search of Wisdom: Essays in Memory of John G. Gammie*, ed. John G. Gammie et al. (Louisville, KY: Westminster/John Knox Pr, 1993), 31–49.. [↑](#footnote-ref-579)
580. S Talmon, “‘Wisdom’ in the Book of Esther,” *Vetus Testam.* 13.1 (1963): 419–55. [↑](#footnote-ref-580)
581. Roger N. Whybray, *The Succesion Narrative (A Study of 2 Samuel 9-20 and 1 Kings 1-2)*, Studies in Biblical Theology (London: SCM Press, 1968). Cf. Robert P. Gordon, “A House Divided: Wisdom in Old Testament Narrative Traditions,” in *Wisdom in Ancient Israel*, ed. John Day, Robert P. Gordon, and H. G. M. Williamson (Cambridge; New York: Cambridge University Press, 1995), 94–105. [↑](#footnote-ref-581)
582. Moshe Weinfeld, *Deuteronomy and the Deuteronomic School* (Oxford: Clarendon Press, 1972). [↑](#footnote-ref-582)
583. Luis Alonso Schökel, “Sapiential and Covenant Themes in Genesis 2-3,” in *Studies in Ancient Israelite Wisdom*, ed. James L. Crenshaw (Hoboken, New Jersey: KTAV Publishing House, 1976), 468–80.. [↑](#footnote-ref-583)
584. von Rad Gerhard, “The Joseph Narrative and Ancient Wisdom,” Studies in Ancient Israelite Wisdom (1966): 439–47. [↑](#footnote-ref-584)
585. J. L. McKenzie, “Reflections on Wisdom,” JBL 86 (1967): 1–9. [↑](#footnote-ref-585)
586. Murphy, *The Tree of Life*, 98–102. [↑](#footnote-ref-586)
587. Ibid., 101. [↑](#footnote-ref-587)
588. Ibid., 104–5. [↑](#footnote-ref-588)
589. Kynes, “The Nineteenth-Century Beginnings of ‘Wisdom Literature,’ and Its Twenty First-Century End?".” [↑](#footnote-ref-589)
590. Ibid., 86–98. [↑](#footnote-ref-590)
591. Ibid., 100. [↑](#footnote-ref-591)
592. Ackroyd, *The Chronicler in His Age*, 276. [↑](#footnote-ref-592)
593. Ben Zvi, “The Book of Chronicles,” 266–7. [↑](#footnote-ref-593)
594. Blenkinsopp, “Wisdom in the Chronicler’s Work”; Manfred Oeming, “Wisdom as a Central Category in the Book of the Chronicler: The Significance of the Talio Principle in a Sapiential Construction of History,” in *Shai Le-Sarah Japhet* (Jerusalem: Bialik Institute, 2007), 125–41. [↑](#footnote-ref-594)
595. Hahn, *The Kingdom of God as Liturgical Empire*, 10. [↑](#footnote-ref-595)
596. Ibid., 11. [↑](#footnote-ref-596)
597. Adele Berlin and others, *The Jewish Study Bible: Jewish Publication Society Tanakh Translation* (Oxford; New York: Oxford University Press, 2004), p. 1277. [↑](#footnote-ref-597)
598. Murphy, “Wisdom in the OT,” 6:926. [↑](#footnote-ref-598)
599. Moberly, *Old Testament Theology*, 5452. [↑](#footnote-ref-599)
600. 317-8 [↑](#footnote-ref-600)
601. Andrew Bruce Davidson, *The Book of Job with Notes, Introduction and Appendix*, The Cambridge Bible for schools and colleges (Cambridge: Cambridge University Press, 1889), 200–1. [↑](#footnote-ref-601)
602. Craigie, “Wisdom, Wisdom Literature,” 2151. [↑](#footnote-ref-602)
603. Wilson, “Wisdom,” 4:1283. [↑](#footnote-ref-603)
604. R. W. L. Moberly, *Old Testament Theology: Reading the Hebrew Bible as Christian Scripture* (Grand Rapids: Baker Academic, 2013), 4933 of 11657. [↑](#footnote-ref-604)
605. Kelly, “Retribution’Revisited: Covenant, Grace and Restoration,” 213–214. [↑](#footnote-ref-605)
606. Brueggemann, *Theology of the Old Testament*, 404. [↑](#footnote-ref-606)
607. Marrati, *Gilles Deleuze*, 84. [↑](#footnote-ref-607)
608. Ashton, “Using Deleuze,” 102. [↑](#footnote-ref-608)
609. Ibid. [↑](#footnote-ref-609)
610. 680 What is interesting to note is that Thorleif Boman, who explains the characteristics of the Hebrew thought compared with the Greek thought, uses a very similar description to Bergson’s time-ontology seen previously in the chapter 6: “Our analysis of the Hebrew verbs that express standing, sitting, lying, etc., teaches us that motionless and fixed being is for the Hebrews a nonentity; it does not exist for them. Only 'being' which stands in inner relation with something active and moving is a reality to them. This could also be expressed: only movement (motion) has reality. It is really more correct to say that we are dealing here with neither a 'being' nor a 'becoming' but with a dynamic third possibility, therefore more an 'effecting' as in the case of the verb 'lighten' which means not only to be bright or become bright but also to make light effective, i.e. illuminate.” (Thorleif Boman, *Hebrew Thought Compared with Greek.* (Philadelphia: Westminster Press, 1960), 31.) More directly, Boman argues that Bergson’s philosophy needs to be consulted in order to understand Hebrew thought: “An isolated radical critic like Henri Bergson, who denies the entire European conception of time, has scarcely been heard seriously; his conception of time has been considered an interesting and ingenious curiosity.” (Ibid., 129.) [↑](#footnote-ref-610)
611. Marrati, *Gilles Deleuze*, 63–64. For more details on Deleuze’s view of immanence, see Gilles Deleuze, Anne Boyman and John Rajchman, *Pure Immanence: Essays on a Life* (New York: Zone Books, 2005); Claire Colebrook, *Gilles Deleuze* (London; New York: Routledge, 2002), pp. 51–71. [↑](#footnote-ref-611)
612. They strengthened the kingdom of Judah, and for three years they made Rehoboam the son of Solomon secure, for they walked for three years in the way of David and Solomon. (2 Chr 11:17 ESV)

     The LORD was with Jehoshaphat, because he walked in the earlier ways of his father David. He did not seek the Baals, (2 Chr 17:3 ESV)

     And he did not do what was right in the eyes of the LORD, as his father David had done, (2 Chr 28:1 ESV)

     And he did what was right in the eyes of the LORD, according to all that David his father had done. (2 Chr 29:2 ESV)

     And he did what was right in the eyes of the LORD, and walked in the ways of David his father; and he did not turn aside to the right hand or to the left. (2 Chr 34:2 ESV) [↑](#footnote-ref-612)
613. Roddy Braun, ‘Solomon, the Chosen Temple Builder: The Significance of 1 Chronicles 22, 28, and 29 for the Theology of Chronicles’, *Journal of Biblical Literature*, 95 (1976), 581–90; Roddy L. Braun, ‘Solomonic Apologetic in Chronicles’, *Journal of Biblical Literature*, 92 (1973), 503–16. [↑](#footnote-ref-613)
614. Braun, “Solomon, the Chosen Temple Builder,” 582. [↑](#footnote-ref-614)
615. Regarding this matter, cf. Christine Mitchell, ‘Transformations in Meaning: Solomon’s Accession in Chronicles’, *Journal of Hebrew Scriptures*, 4 (2002). Mitchell believes that The Chronicler uses intertexuality in his writing in relation to Sam-Kings.. [↑](#footnote-ref-615)
616. Walter Brueggemann, *Solomon: Israel’s Ironic Icon of Human Achievement*, Studies on Personalities of the Old Testament (Columbia, SC: University of South Carolina Press, 2005), 104. [↑](#footnote-ref-616)
617. Ibid., 110. [↑](#footnote-ref-617)
618. R. B. Dillard, ‘The Literary Structure of the Chronicler’s Solomon Narrative’, *Journal for the Study of the Old Testament*, 9 (1984), 85–93. [↑](#footnote-ref-618)
619. For the complete form, see Ibid., 87–88. [↑](#footnote-ref-619)
620. Dorsey, *The Literary Structure of the Old Testament*, 147–148. [↑](#footnote-ref-620)
621. W. Emery Barnes, “The Religious Standpoint of the Chronicler,” *Am. J. Semit. Lang. Lit.* 13.1 (1896): 16. [↑](#footnote-ref-621)
622. Ibid. [↑](#footnote-ref-622)
623. H. S. Pyper, ‘Judging the Wisdom of Solomon: The Two-Way Effect of Intertextuality’, *Journal for the Study of the Old Testament*, 18 (1993), 25–36. [↑](#footnote-ref-623)
624. Ibid., 31. [↑](#footnote-ref-624)
625. Ibid., 33. [↑](#footnote-ref-625)
626. Ibid., 35. [↑](#footnote-ref-626)
627. Glatt Gilad presented a paper on this issue at EABS 2015 Annual Meeting: “The Historical Significance of Solomon’s and Jehoshaphat’s “Tarshish Ships” in the Light of a Wisdom Motif”. [↑](#footnote-ref-627)
628. Kelly, *Retribution and Eschatology in Chronicles*, 217. [↑](#footnote-ref-628)
629. Ibid. [↑](#footnote-ref-629)
630. Person, *The Deuteronomic History and the Book of Chronicles*, 21. [↑](#footnote-ref-630)
631. In the analogy of the Deuteronomistic History, Noth argues, “The real pattern for his [the Chronicler’s] composition was the work of Dtr” (Noth, *The Chronicler’s History*, 97.) [↑](#footnote-ref-631)
632. Selman, *1Chronicles: An Introduction and Commentary*, 42. [↑](#footnote-ref-632)
633. Ackroyd, *The Chronicler in His Age*, 276. [↑](#footnote-ref-633)
634. Ibid., 285. [↑](#footnote-ref-634)
635. Hahn, *The Kingdom of God as Liturgical Empire*, 11–12. [↑](#footnote-ref-635)
636. Ibid., 2. [↑](#footnote-ref-636)
637. Cited by Ben Zvi, “The Book of Chronicles,” 262. [↑](#footnote-ref-637)
638. The Hebrew canon is divided into three sections. The first section is Torah which consists of five books, so called Mosaic Pentateuch (Genesis – Deuteronomy). The second is Neviim, which is distinguished into two prophetic blocks, the Former Prophets (Joshua to Kings) and the Latter Prophets (Isaiah, Jeremiah, Ezekiel, The Twelve Minor Prophets). Ketuvim is the last section. This comprises Psalms, Proverbs, Job, The Scrolls [five Megilloth, each of which was read at one of the five major festivals in the Jewish liturgical year: Ruth = Pentecost; Song of Songs = Passover; Ecclesiastes = Shelters; Lamentations = ninth of Ab; and Esther = Purim], Daniel, Ezra-Nehemiah, Chronicles. [↑](#footnote-ref-638)
639. Chronicles comes first in the Ketuvim in both the Aleppo and Leningrad Codexes. Hahn, *The Kingdom of God as Liturgical Empire*, 1. [↑](#footnote-ref-639)
640. Boda, *1-2 Chronicles*, 13.: “The foreword to the book of Ecclesiasticus, written in the second century BCE, refers three times to “the law, the prophets, and the later authors” (or “the rest of the books”). This suggests that the Jewish community had by this time settled on a three-part division of books that together made its canon.” [↑](#footnote-ref-640)
641. Bandstra, *Reading the Old Testament: An Introduction to the Hebrew Bible*, 372. [↑](#footnote-ref-641)
642. Childs, *Biblical Theology of the Old and New Testaments: Theological Reflection on the Christian Bible*, 57. [↑](#footnote-ref-642)
643. Boda, *1-2 Chronicles*, 3. [↑](#footnote-ref-643)
644. Brian G. Toews, “The Absence of God” (ETS National Meeting, November 19, 2008). According to Toews, only one book seems to be exclusively devoted to the thematic unity of the Writings: Julius Steinberg, *Die Ketuvim-Ihr Aufbau Und Ihre Botschaft*, BBB 152 (Hamburg: Philo, 2006). “Using structural-canonical method, Steinburg finds two central aspects to the Writings: two houses (the house of David and the house of Yahweh) and two ways (the way of the righteous/wise and the way of the wicked/fools).” [↑](#footnote-ref-644)
645. Soulen and Soulen, *Handbook of Biblical Criticism*, 29. [↑](#footnote-ref-645)
646. James A. Sanders, *Torah and Canon* (Philadelphia: Fortress Press, 1972); *Canon and Community: A Guide to Canoical Criticism* (Philadelphia: Fortress Press, 1984); *From Sacred Story to Sacred Text* (Philadelphia: Fortress Press, 1987). [↑](#footnote-ref-646)
647. Brevard S. Childs, *Introduction to the Old Testament as Scripture* (Philadelphia: Fortress Press, 1979); *Biblical Theology of the Old and New Testaments: Theological Reflection on the Christian Bible*; *Old Testament Theology in a Canonical Context* (Philadelphia: Fortress Press, 1994); *The New Testament as Canon: An Introduction* (Philadelphia: Fortress Press, 1994). [↑](#footnote-ref-647)
648. Soulen and Soulen, *Handbook of Biblical Criticism*, 30. [↑](#footnote-ref-648)
649. Childs, *Biblical Theology of the Old and New Testaments: Theological Reflection on the Christian Bible*, 57. [↑](#footnote-ref-649)
650. Morgan, *Between Text and Community*, 21. [↑](#footnote-ref-650)
651. Ibid. [↑](#footnote-ref-651)
652. Jennifer Dines, “What Are They Saying about the Minor Prophets?,” *Scr. Bull.* XLII.1 (2012): 2–12. [↑](#footnote-ref-652)
653. Ibid., 8–9. [↑](#footnote-ref-653)
654. R. E. Clements, “Prophecy as Literature: A Re-Appraisal,” in *The Hermeneutical Quest: Essays in Honor of James Luther Mays on His Sixty-Fifth Birthday*, ed. D. G. Miller (Allison Park, Pa: Pickwick Publications, 1986), 59. [↑](#footnote-ref-654)
655. R. Dean Anderson JR, “The Division and Order of the Psalms,” *Westminst. Theol. J.* 56 (1994): 241. [↑](#footnote-ref-655)
656. Morgan, *Between Text and Community*, 7. [↑](#footnote-ref-656)
657. Ibid., 13. [↑](#footnote-ref-657)
658. Ibid., 7. [↑](#footnote-ref-658)
659. Ibid., 14. [↑](#footnote-ref-659)
660. Ibid. [↑](#footnote-ref-660)
661. Ibid., 14–15. [↑](#footnote-ref-661)
662. Duke, “A Rhetorical Approach to Appreciating the Books of Chronicles,” 113–4. [↑](#footnote-ref-662)
663. Morgan, *Between Text and Community*, 32. [↑](#footnote-ref-663)
664. Ibid., 33. [↑](#footnote-ref-664)
665. Boda, *1-2 Chronicles*, 9. [↑](#footnote-ref-665)
666. Duke, “Chronicles, Books Of,” 162. [↑](#footnote-ref-666)
667. Hahn, *The Kingdom of God as Liturgical Empire*, 11–13. [↑](#footnote-ref-667)
668. Duke, “Chronicles, Books Of,” 161. [↑](#footnote-ref-668)
669. William Johnstone, “Guilt and Atonement: The Theme of 1 and 2 Chronicles,” in *Word in Season* (Sheffield: JSOT Press, 1986), 113–38. [↑](#footnote-ref-669)
670. Joseph Blenkinsopp, “Ideology and Utopia in 1-2 Chronicles,” in *What Was Authoritative for Chronicles?* (Winona Lake, IN: Eisenbrauns, 2011), 89–103. [↑](#footnote-ref-670)
671. Kelly, “Retribution’Revisited: Covenant, Grace and Restoration”; Kelly, *Retribution and Eschatology in Chronicles*. [↑](#footnote-ref-671)
672. Jürgen Kegler, ‘Das Zurücktreten Der Exodustradition in Den Chronikbüchern’, in *Schöpfung Und Befreiung* (Stuttgart: Calwer Verlag, 1989), pp. 54–66. Quated in Kleinig, ‘Recent Research in Chronicles’, p. 10; Sara Japhet, *The Ideology of the Book of Chronicles and Its Place in Biblical Thought* (Frankfurt am Main: Peter Lang, 1989), pp. 199–265. [↑](#footnote-ref-672)
673. De Vries, “The Forms of Prophetic Address in Chronicles”; Schniedewind, “Prophets and Prophecy in the Books of Chronicles”; Beentjes, “Prophets in the Book of Chronicles”; Hahn, *The Kingdom of God as Liturgical Empire*. Hahn observes, “there are more than a dozen original prophetic speeches in Chronicles found nowhere else in the canon. Prophets, seers, and divine emissaries play a prominent role in his recasting of Israel’s history: warning kings, delivering God’s covenant word, and—significantly—prophesying in the context of the temple liturgy ... Chronicles can best be understood as a work of prophetic historiography characterized by the author’s profound assimilation and interpretation of the covenantal and liturgical worldview of the Hebrew Bible.” (p. 3). Also, it might be worthy of notice that Gerhard von Rad surmised that the books of Chronicles were constructed around a series of Levitical sermons: Rad, *The Problem of the Hexateuch and Other Essays*, 267–80. [↑](#footnote-ref-673)
674. Im, *Das Davidbild in Den Chronikbüchern*. Quated in Kleinig, ‘Recent Research in Chronicles’, p. 66. [↑](#footnote-ref-674)
675. Schweitzer, *Reading Utopia in Chronicles*. [↑](#footnote-ref-675)
676. Torrey, *Chronicler’s History of Israel*, xxiv–xxv; Boda, *1-2 Chronicles*, 18. [↑](#footnote-ref-676)
677. Boda, *1-2 Chronicles*, 17. [↑](#footnote-ref-677)
678. Schaefer, “The Significance of Seeking God in the Purpose of the Chronicler,” 17–20; Duke, *The Persuasive Appeal of the Chronicler*, 49–50; Kelly, *Retribution and Eschatology in Chronicles*, 51–52. [↑](#footnote-ref-678)
679. Leo G Perdue, *Wisdom Literature: A Theological History* (Louisville, KY: Westminster John Knox Press, 2007), 78. [↑](#footnote-ref-679)
680. James L. Crenshaw, “The Concept of God in Old Testament Wisdom,” in *In Search of Wisdom: Essays in Memory of John G. Gammie*, ed. Leo G. Perdue, Bernard Brandon Scott, and William Johnston Wiseman (Louisville, KY: John Know Press, 1993), 17–18. [↑](#footnote-ref-680)
681. Boda, *1-2 Chronicles*, 16. [↑](#footnote-ref-681)
682. Laura Marks, “Signs of the Time: Deleuze, Peirce, and the Documentary Image,” in *The Brain Is the Screen: Deleuze and the Philosophy of Cinema*, ed. Gregory Flaxman (Minnesota: University of Minnesota Press, 2000), 194. Marks also observes, “Where documentary should be the model of opening to the outside-for we cannot know what is going to happen in the real world-classical documentary's ideal of truth is itself a fiction. It confuses truth with what can be said ‘objectively’.” (201) [↑](#footnote-ref-682)
683. Marrati, *Gilles Deleuze*, 83. [↑](#footnote-ref-683)
684. Ibid., 79. [↑](#footnote-ref-684)
685. Ibid., 79–82. [↑](#footnote-ref-685)
686. Marks, “Signs of the Time,” 207. [↑](#footnote-ref-686)
687. Deleuze, *Cinema 2*, 171–72, 223. [↑](#footnote-ref-687)
688. Marrati, *Gilles Deleuze*, 63–64. [↑](#footnote-ref-688)
689. Ibid., 79–82. This may encourage the spectator to think their revolutionary dream, which was shared by Soviet cinema, fascism, Hitlerism and American cinema. They used the sensory-motor schema toward a transformation of the world, the hope of a new nation and new world. [↑](#footnote-ref-689)
690. Deleuze, *Cinema 2*, 133. [↑](#footnote-ref-690)
691. Boda, *1-2 Chronicles*, 16. [↑](#footnote-ref-691)
692. Childs, *Biblical Theology of the Old and New Testaments: Theological Reflection on the Christian Bible*, 57. [↑](#footnote-ref-692)
693. Buckland, *The Cognitive Semiotics of Film*, (loc.) 73 of 2191. [↑](#footnote-ref-693)
694. Ibid., 168 of 2191. [↑](#footnote-ref-694)
695. Buckland, *The Cognitive Semiotics of Film*, 1273 of 2191. [↑](#footnote-ref-695)
696. Odin, “A Semio-Pragmatic Approach to Documentary Film,” 229. [↑](#footnote-ref-696)
697. Buckland, *The Cognitive Semiotics of Film*, 1286. [↑](#footnote-ref-697)
698. Alter, *The Art of Biblical Narrative*, 1213 of 4033. [↑](#footnote-ref-698)
699. Ibid., 1249–54 of 4033. [↑](#footnote-ref-699)
700. In a sense that Deleuze focuses on the syntagmatic connotation of film, his understanding can be connected to that of other cognitive film semioticians. [↑](#footnote-ref-700)
701. Brueggemann, *Theology of the Old Testament*, 318. [↑](#footnote-ref-701)
702. Ibid., 334. [↑](#footnote-ref-702)
703. Kynes, “The Nineteenth-Century Beginnings of ‘Wisdom Literature,’ and Its Twenty First-Century End?",” 83–86. [↑](#footnote-ref-703)
704. Ibid., 86–98. [↑](#footnote-ref-704)
705. Ibid., 100. [↑](#footnote-ref-705)
706. Blenkinsopp, “Wisdom in the Chronicler’s Work”; Oeming, “Wisdom as a Central Category in the Book of the Chronicler.” [↑](#footnote-ref-706)
707. Brian G. Toews displays the thematic unity of the Ketuvim as follows (Toews, “The Absence of God,” 4. As he does not recognize the motif of wisdom in Chronicles along with Ruth, Ezra and Nehemiah, it would be a good idea for us to make a further research on wisdom of those narratives.

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     | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
     |  | Genre | Themes | | | | | | | Date of  Writing |
     |  | Prose/Poetry | Absence | “David” | Wisdom | Female | Joseph  like | S/S | Prayers | Post-exilic |
     | Chronicles | | | ? | **|** | **?** |  |  |  | | | | |
     | Psalms | | | | | **|** | **|** |  |  | | | | | | |
     | Job | | | | | | **?** | **|** |  |  | ? | | |  |
     | Proverbs | | | ? | **|** | **|** | | |  | | |  |  |
     | Ruth | | | ? | **|** | **?** | | |  | ? |  |  |
     | Song | | | | | **|** | **|** | | |  | | |  |  |
     | Ecclesiastes | | | | | **|** | **|** | ? |  | | |  |  |
     | Lamentations | | | | | **|** | **?** | | |  |  | | | | |
     | Esther | | | | | **?** | **|** | | | | |  | ? | | |
     | Daniel | | | | | **|** | **|** |  | | |  | | | | |
     | Ezra-Neh. | | | | | **|** | **?** |  | | |  | | | | |

     [↑](#footnote-ref-707)
708. “The practice of disjunctive countertestimony, which I have termed cross-examination, may be seen in midrash, a type of Jewish exegesis that tends to focus on elements in the text that do not accommodate themselves to any smoother or larger rendering. The work of *Midrash* is to focus on the ill-fitting element and to extrapolate surpluses of meaning that lie well beyond the explicit articulation of the text. The work of *Midrash* is to expose what is hidden in the text, which might be an embarrassment to the main claim of the text…The work of *Midrash* is continuous with the text itself, but goes far beyond it in exposing the oddity that destabilizes and questions the main flow of the text.” Brueggemann, *Theology of the Old Testament*, 325–6. [↑](#footnote-ref-708)