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## Note generali

"The essays in this volume were initially presented at the joint session of the Stylistics and the Hebrew Bible section of the International Society of Biblical Literature and the "Literary Figures": Fact of Fiction section of the European Association of Biblical Studies at the 2014 meeting in Vienna." ... Preface. - Includes bibliographical references and indexes

## Nota di contenuto

Frontmatter -- Contents -- Preface -- Abbreviations -- Introduction: The Stylistics of Genesis -- Part 1 Formal Doubles and the Whole -- 1 Doubled Request and Doubled Refusal: The Verb in Biblical Narrative -- 2 The Expulsion of Ishmael Narrative: Boundaries, Structure, and Meaning -- 3. The Proof-and-Play of Quoted Speech in the Joseph Story (Genesis 37–50) -- 4. The Intersection of Orality and Style in Biblical Hebrew: Metapragmatic Representations of Dialogue in Genesis 34 -- 5. Alliteration in the Book of Genesis -- Part 2 Thematic Pairs -- 6. One, Two, or Three . . . ? The Confusion of the Trees in Genesis 2–3 and Its Hermeneutical Background -- 7. The Art of Blessing and Cursing in Genesis 1–11: Stylistic Patterns and Their Ideological Motivation -- 8. Distinguishing Abraham from the "Terahides": The Ideology of Separation behind Etiology -- Part 3 Doubling Plots and Duplicating Stories -- 9. Whose World? Whose Time? A Text World Theory Examination of the Style and Message of Genesis 1:1– 2:25 -- 10. Double-Plotting in the Garden: Stylistics of Ambiguity in Genesis 2–3 -- 11. Inclusio in Genesis 28 and 32: Synchronically and Diachronically -- Indexes

## Sommario/riassunto

The style of the Hebrew Bible has long been of significant interest to scholars and exegetes alike. Early Jewish and later Christian commentaries point out the importance of the exact wording in interpreting the text, and many an article has been written on features such as repetition and inclusio. With the rise of literary and narrative criticism in biblical studies, these features have received even more attention. The current book stands in the tradition of Robert Alter in that it focuses on how the text of Genesis is written and phrased. More explicitly, it is interested in why Genesis is formulated the way it is and how this affects the reader in his/her encounter with the text. Doubling and Duplicating is not only concerned with a style-as-analysis frame for interpreters but also with its role as a guide for any audience and its gateway to the ancient mind-set (ideological, ontological, and so on). All of the contributors to this collected volume focus on the form of the book of Genesis—that is, on its use of language and formulation. Yet, each author does this in his/her own way, depending on the most fitting tool for the specific research question or based on the researcher's methodological background. Thus, the essays represent the various approaches in current literary and stylistic criticism as applied to the biblical corpus. Furthermore, the recurring duality of the features discussed in each of the contributions adds to the overall unity of the volume. This recurrence suggests the presence of a stylistic feature in the book of Genesis, the feature of doubling and duplicating, that surpasses the other features of the individual units or stories. This book offers insights about meaning-making on both the micro- and the macro-text levels.