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Narratological Analysis of Genesis 2:4-25:
Betrothal Type-Scene of Adam And Eve

By
Youngsik Kim

A Thesis Submitted to
the Faculty of Covenant Theological Seminary
in Partial Fulfillment of the Requirements for the Degree of
Master of Theology

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Abstract

In Genesis, the patriarchs, Abraham, Isaac, and Jacob, repeatedly run into trouble because of their wives' beauty. Abraham and Isaac fear Gentile kings will kill them to take their wives. Jacob is so smitten by Rachel's appearance that he works fourteen years for her father. Adam eats the fruit Eve gives him, and the entire world falls into corruption.

But does Adam eat the fruit because of his wife's beauty? Although the reason is not apparent, the text gives us two hints: 1) Eve gives the fruit to her husband, and 2) Adam is with her. Perhaps Adam eats the fruit because his wife gives it to him; still, he could refuse to eat. In any event, we can find the reason only in the relationship between Adam and Eve, and that relationship is described in Genesis 2. The only thing the chapter indicates about their relationship is love: Adam's pure instinct as a man for a woman. As soon as Adam sees Eve, he confesses his love to her. Although neither the narrator nor any character describes her appearance, readers are invited to imagine it by reading Adam's emotional confession: Eve is beautiful, and he falls in love with her. This is probably why he does not refuse to eat the fruit.

The perfect world God made for humans is described in Genesis 2 along with the marriage of Adam and Eve. Their marriage is depicted with a betrothal type-scene, such as those of Abraham, Isaac, and Moses. If the betrothal type-scene is a lens through which to interpret Genesis 2, it may provide further rationale for Adam's move to Eden (2:8, 15) and the reason the four rivers are described here. Moreover, Adam is the protagonist of the story, which has similarities to those of the patriarchs. This may mean the Abrahamic covenant, which underlies the whole Pentateuch, has something to do with Adam.

This thesis also sets out the structure of Gen 2:4-25 and shows Genesis 2 has a style similar to Genesis 1. The betrothal type-scene is key to interpreting this structure, and the long description of four rivers is an essential passage.

To My Family

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Chapter 1

Introduction

The Pentateuch mainly concerns the Israelites who received the Mosaic covenant in Exodus 19-20. As the first book of the Pentateuch, Genesis presents the story that provides the background for the exodus from Egypt.[1] It starts with the story of the creation of the world and especially the story of the first humans, Adam and Eve. The story of Adam is presented first because of God's plan to use a human group, the Israelites, as "the vehicle of blessing to the rest of the 'world.'"[2] This is clear in Exod 19:3-6, where the Israelites are God's "treasured possession among all people," and "a kingdom of priests."[3] Therefore, telling the story of the first humans, whose direct descendants[4] are the Israelites, likely shows the Israelites they were intended to be the vehicle of God's blessing to the entire world from the beginning.

This thesis argues that a close relationship between Adam and the patriarchs can be seen through the lens of Genesis' betrothal type-scenes and the relationship's influence in Genesis 1-3. Comparing and contrasting these scenes with Genesis 2 provides one reason Adam's story is delivered to the people of Israel. Using narratological methodology, this thesis will also show the literary logic and beauty of Genesis 2, based on the idea that the text is both historical and figurative.

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[1] C. John Collins, *Genesis 1-4: A Linguistic, Literary, and Theological Commentary* (Phillipsburg, NJ: P & R Publishing, 2006), 34.

[2] Ibid., 35.

[3] Ibid.

[4] According to the genealogy in Gen 11, Abram, the ancestor of Israelites, is a descendant of Noah, and according to the genealogy in Gen 5, Noah is a descendant of Adam.

Chapter 2 will introduce the methodology of narrative criticism, which will be used later in the thesis for the exegesis of Gen 2:4-25. Chapter 3 consists of an annotated translation of Genesis 2 and explanation of the pericope borders. Chapter 4 provides a discussion of the betrothal-type scene and its function in Genesis 2, a verse-by-verse narratological analysis, and an examination of the structure. Chapter 5 offers a conclusion, bringing the study to a close and suggesting avenues of future research.

Chapter 2

Methodology including Narratological Analogy

2.1 Overview

Narrative criticism is a method of reading the Bible that focuses on the text. It understands 'text' not as a given biblical passage but as a component of the speech-act model devised by Roman Jakobson.[5] Different methods of reading focus on one of the three components within the speech-act mode: author, text, or reader.

Figure 1 Jacobson's Communication Model

Author → Text → Reader
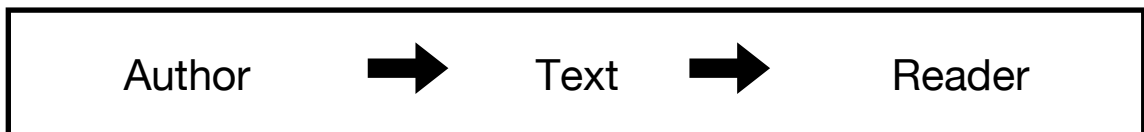
For example, historical criticism and rhetorical criticism are methods that focus on the author. The more the information gleaned about the original author and the world in which he lived, the better the interpretation possible. While narrative criticism is sometimes regarded as a kind of rhetorical criticism because both are interested in the effect on the reader, the starting point of the reading is different. In rhetorical criticism, the initial focus is on the author's intention; in narrative criticism, the initial focus is on the text.

A pragmatic reading method that focuses on the reader is reader-response criticism. This method understands the reader as the one who decides what the text means. The more the reader studies the dynamics between reader and text, the more meanings he or she can discover. Narrative criticism is sometimes classified as a branch of reader-response

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[5] Mark Allan Powell, *What is Narrative Criticism?* (Minneapolis, MN: Fortress Press, 1990), 9.

criticism,[6] but reader-response criticism is subjective in that it mainly focuses on the reader, whereas narrative criticism is more objective in that it concentrates on the text itself.

Although narrative criticism is focused on the text, it does not ignore the reader and author. It merely cares about the reader and author the text postulates. The diagram below explains this communicative model.[7]

Figure 2 Communication Model of Narrative Criticism
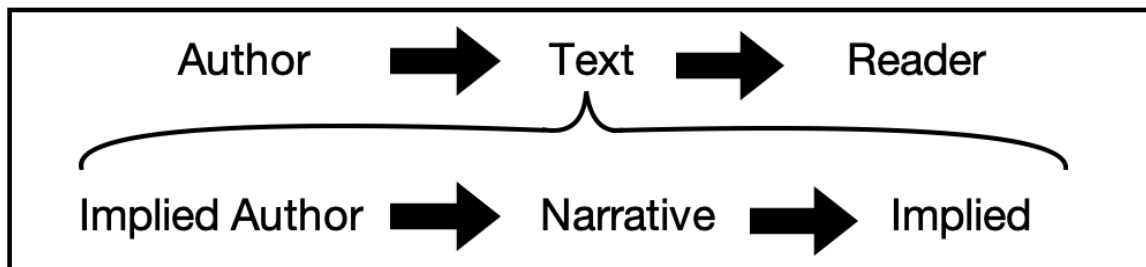
Narrative criticism postulates an implied author and an implied reader who are different from the real author and reader. The implied author and reader understand all the intentions of the communication but do not know any information beyond it.

With respect to Genesis 2, for example, they know four rivers flowed out of Eden and the names of those rivers, but they do not know where the rivers are located on a map. They know the appearance of the place Adam and Eve lived by reading about the rivers, but they do not know any information the text does not provide about them.

Along with many Reformed theologians, I also accept that Moses is the author of the Pentateuch, but the implied author is not Moses. The original author is reflected in the implied author, whose concerns we can at least approximate by exegesis.

Nevertheless, we should not assume narrative criticism offers the only venue for an accurate interpretation of the Bible. According to Fokkelman, interpretation is as

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[6] Powell, *What is Narrative Criticism?*, 16.

[7] Ibid., 19.

ambiguous as the word 'sense'. We can say "this text makes sense" as well as we can say "we try to make sense of this text."[8] Meanings are not born only from the text. They can originate from all three components in the diagram above. Therefore, narrative criticism should not be our only method. We should incorporate at least a little interaction with some other methodologies.[9]

2.2 Techniques in Narrative Criticism

2.2.1 Characterization

Narratives use two types of characterization: direct description and indirect description. Direct description is commonly called "telling;" the narrator explicitly tells the reader about the characters. Consider Gen 3:1, which reads: "Now the serpent was more crafty than any other beast of the field that the LORD God had made."[10] In this case, the implied author leaves no doubt about the serpent's craftiness and intends to focus the readers' attention on this characteristic.

Indirect description is commonly called "showing;" the narrator implies things. For example, in Genesis 1, God creates the world. Even though the narrator does not say God has power, we can discern this by reading that He made the world by His speech. On the other hand, in Genesis 2, the narrator depicts the creation of the first human more precisely: Not only does God use dust from the ground, but He also breathes the breath of life into

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[8] J. P. Fokkelman, *Reading Biblical Narrative: An Introductory Guide* (Louisville, KY: Westminster John Knox Press, 1999), 24.

[9] Kevin J. Vanhoozer, *Is There A Meaning In This Text?* (Grand Rapids, MI: Zondervan Publishing House, 1998), 456.

[10] Scripture quotations are taken from ESV unless otherwise noted.

Adam's nostrils. Hence, it shows us God has a special interest in humans, more so than any other created thing.

Telling is an efficient way of introducing characters to readers, whereas showing tends to require more of them but also makes a stronger impression. Showing invites readers to infer things about the characters. They are encouraged to practice empathy in order to understand how characters think or feel. Though showing leaves the understanding of characters relatively uncertain, it helps readers concentrate on the text and involves them more in reading the story.

Telling and showing are usually combined in a narrative.[11] An example of telling appears in Gen 25:27, where the narrator says, ". . . Esau was a skillful hunter, a man of the field, while Jacob was a quiet man, dwelling in tents." Later in the story of the birthright, the narrator employs showing to convey the brothers' characteristics: Esau, hungry after hunting, trades his birthright for the stew Jacob has been cooking. This shows readers, rather than telling them, that Esau is brash and Jacob is clever.

2.2.2 Time

Time moves variably throughout a narrative. Sometimes the narrator spends a very short time to explain a very long history, and in some cases one sentence can describe dozens of years. For example, we read in Exod 1:7b, ". . . they multiplied and grew exceedingly strong, so that the land was filled with them." We are simply told that a very long time has gone by while the people of Israel multiplied. A very long time has gone by in the world of the story even though the reading time has taken less than a minute. No

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[11] Adele Berlin, *Poetics and Interpretation of Biblical Narrative* (Sheffield: Almond Press, 1983), 41.

significant or specific events occurred within that long span of time that the narrator wants to tell us about. In such cases, we say the discourse time goes at a faster pace than the story time.[12]

On the other hand, the longer the description of an event is, the slower the discourse time is. Sometimes the story time and the discourse time are the same. This occurs, for example, with the direct quotation of a character. Discourse time usually goes at a faster pace than story time and then slows down when a direct quotation appears. Related to the device of showing, this technique focuses the reader's concentration on the event. Readers are invited to imagine the character's voice and thus think about the purpose of the character's speech.

At some points, the discourse time can move at a slower pace than the story time. For example, when God establishes the garden of Eden in Genesis 2, the narrator stops the story time to describe the four rivers that flow out of Eden. Though the rivers flow simultaneously (2:10), the narrator has to describe each one by one (2:11-14). The scenery of four rivers may be seen at a glance, like looking at a photograph (2:10). But the narrator describes them as though he were traveling to each one by one (2:11-14).

When the narrator starts to tell an important event, the discourse time tends to slow. In Genesis 1, for example, the quantity of contents the narrator describes for each day is similar to every other day except the sixth. The sixth day is roughly two times longer than the other five. The variance of the discourse time generally reflects the importance of the event.

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[12] Fokkelman, *Reading Biblical Narrative,* 40. Fokkelman uses the term "narration time." The term "discourse time" is used by Powell, *What is Narrative Criticism?*, 38.

Narrative is a limited medium. In order to tell a specific message, the author must be selective with facts and events. Although everything people do in real life may not form their characteristics, every detail a narrator gives about characters' lives forms their characteristics in a literary work. "In this respect, the length of the work is of decisive importance: because there is no room in a short story to describe the various deeds and repeated actions."[13] Any single actions necessarily serve to define the person

2.2.3 Reliability of Statements

The fact that the Bible is a book that consists of the words of God is implicitly agreed on by the author and reader.[14] Thus the narrator of the Bible always conveys God's word, which is always reliable. God as a character is also reliable because He is no other than God. But some characters in the Bible are far less reliable. They even lie. One example is Laban in Genesis 29, where he substitutes his daughter Leah for his daughter Rachel, whom Jacob loves and believes he is marrying. The Bible has many such scenes. Hence, readers cannot always trust what a character says. We are invited to be suspicious whenever there is something emotional, uncertain, etc.

When characters speak to themselves, however, they tend to be more reliable. For example, in Gen 17:17 we read: "Then Abraham fell on his face and laughed and said to himself, 'Shall a child be born to a man who is a hundred years old? Shall Sarah, who is ninety years old, bear a child?'" Abraham is not lying to himself here; his statement that an old man and woman cannot bear a child is reliable. Additionally, characters whom the

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[13] Shimon Bar-Efrat, *Narrative Art in the Bible* (London: T & T Clark International, 2004), 80.

[14] Powell, *What is Narrative Criticism?*, 25.

narrator introduces as good are also generally reliable.[15] Characters, such as Noah and Job, are introduced as blameless men, even before the story begins. However, human characters, even Noah and Job, sometimes commit sin so that readers cannot have full confidence in them.

Even though the speech of biblical characters is not uniformly reliable, it does convey much information readers can receive. They can come to know what purpose a character might have in making a statement. Sometimes the mood of the characters can be detected through their speech. Even when readers do not immediately recognize that a character is lying, false information may be the narrator's strategy, which is even more interesting for readers.

2.2.4 In/Direct Quotation

A narrator may use indirect quotation or direct quotation—each is an intentional choice and both convey information but differently. As mentioned above, whenever a direct quotation appears, the discourse time slows down to real time. This may direct readers' attention more closely to the text, as though they were hearing the actual voice of the characters. The author also may choose to use direct quotation to make readers start to evaluate the statement. They deliberate whether or not to believe it. On the other hand, a narrator's use of indirect quotation simply conveys what the characters said. Readers of the Bible should not evaluate it because it is a statement made by the narrator, who is always reliable, as noted above.

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[15] Bar-Efrat calls the introduction of a character at the outset of a narrative "exposition," which he says "frequently serves to emphasize matters of importance or to hint at implied meanings." Bar-Efrat, *Narrative Art in the Bibl*e, 117.

However, characters also use indirect quotation. In Gen 3:2, for example, the woman uses indirect quotation in conveying what God said in Gen 2:16. Inevitable changes occur when someone's statement is conveyed by someone else. Significant additions or omissions can change the meaning of the initial statement, as shown in the following example:

Figure 3 In/Direct Quotation 1

God	"You may surely eat of every tree of the garden,"
The woman	"We may eat of the fruit of the trees in the garden,"

The inevitable change shown above is the substitution of the word "We" for "You." The significant changes are the addition of "the fruit" and the omission of "surely."

Even though a statement is a direct quotation, if it is said by a character, it can be distorted. An example of this is the direct quotation of the serpent in Gen 3:1:

Figure 4 In/Direct Quotation 2

God	"You may surely eat of every tree of the garden,"
Serpent	"Did God actually say, 'You shall not eat of any tree in the garden'?"

Because these statements are part of the conversation between the woman and the serpent, we should also heed the influences interacting between them. For example, there may be some possibility that the woman is embarrassed by hearing the voice of the serpent or by the contents of the serpent's statement.

Sometimes the indirect quotation by a character reflects the character's feelings.[16] While the woman quotes God's commandment not to eat the fruit, she adds something not

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[16] Bar-Efrat, *Narrative Art in the Bible*, 60.

in the original commandment (Gen 3:3). She says she shall not even touch it, whereas God said only that they should not eat it (Gen 2:17).

Figure 5 In/Direct Quotation 3

God	you shall not eat, for in the day that you eat of it you shall surely die."
Woman	God said, 'You shall not eat of the fruit of the tree that is in the midst of the garden, neither shall you touch it, lest you die.'

The woman may be so afraid to disobey God's word or so frightened to hear the serpent's profane word that she creates a more severe prohibition. Alternatively, she may be conveying the implication of God's injunction. In any event, we can certainly read the woman's exaggerated response, and there is a change between what we heard from God (Gen 2:17) and what we hear from her (Gen 3:3).

At this point, distinguishing between in/direct description and in/direct quotation may seem confusing. In/direct quotation may be considered a subset of in/direct description. Had direct description (or "telling") been used in Gen 3:3, for example, the narrator might have said, "She was terrified." But by "showing," the narrator leaves readers uncertain about the woman's mood.

2.2.5 Situation When there is No Answer

When one character commands another, the response of the receiver is sometimes not provided. But the command itself has meaning. According Bar-Efrat, in a given situation, the superior character generally answers on receiving a request.[17] The inferior character generally replies when not fully agreeing with a command.[18] No reply from the

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[17] Bar-Efrat, *Narrative Art in the Bibl*e, 74.

[18] Ibid., 73.

inferior character is regarded as agreement.[19] But the answer can be omitted even in cases where the inferior character asks and the superior receives. In cases where the receiver gives a positive answer, the narrator continues the story rather than providing a direct quotation from the receiver. For example, Jacob makes a request of Esau in Gen 33:15, but Esau's reply is not provided. The narrator says, "So Esau returned that day on his way to Seir," continuing the story with omission of the positive answer.

In Genesis 2, when Adam decides to call the woman, "Woman," she does not reply to his speech (Gen 2:23), but the narrator states that a man shall marry a woman (2:24). Therefore, Eve's silence is likely intended to show her willingness to marry Adam. In addition, the silence seems to be a romantic moment without any word between lovers. Maybe no word was needed.

2.2.6 Relation between Adjacent Narratives

One event in a series of consecutive events has its significance because of the order in which it is related.[20] Bar-Efrat notes, "Each narrative in a cycle is an independent unit containing a complete story, while at the same time constituting a link in the overall pattern and contributing its share to the creation of the overall plot."[21] Adjacent narratives generally constitute parallelism or cause and effect denoting similarity and contrast.[22] Genesis 1 is about the creation, showing God's work of six days. At the same time, it has

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[19] Bar-Efrat, *Narrative Art in the Bibl*e, 73.

[20] Ibid, 93

[21] Ibid., 136.

[22] Ibid.

similarity with Genesis 2, which shows a brief description of creation by God. Its difference from Genesis 1 focuses particularly on God's creation of the humans.

The Genesis 25 birthright incident involving Jacob and Esau provides an example of cause and effect between adjacent narratives. That Esau despises his birthright is a good example of characterization and, at the same time, the incident provides the background for Genesis 27. Even in Genesis 26, we read the narrator's comment regarding Esau that "he took Judith the daughter of Beeri the Hittite to be his wife, and Basemath the daughter of Elon the Hittite, and they made life bitter for Isaac and Rebekah." In turn, Esau did not receive the blessing in ch. 27. Even though Esau's having despised his birthright has no negative effect in his life, the order of the story tells that his negligence of the birthright and his sly brother led him to lose his father's blessing.

According to Shlomith Rimmon-Kenan, "[T]emporal succession in itself is a rather loose link. Nevertheless, it implies that the events in question occur in the same represented world."[23] Even though two separate narratives are not explicitly linked, if those narratives have something in common, such as setting or characters, they should be read as being related to each other. If the gap between two narratives makes the reader question their relationship, the reader should consider how the gap is functioning.[24] Readers must consider the purpose for presenting two different narratives that have no link but reveal similarity or contrast. Creating a gap between narratives is a natural technique for the author who wants to make the story more interesting.

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[23] Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 2nd ed. (London: Routledge, 2002), 19.

[24] Meir Sternberg, *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading*, (1985; repr., Bloomington, IN: Indiana University Press, 1987), 259.

2.2.7 Setting

Narratives commonly start with a description of the place or the time in which the events occur. Genesis 3:8 starts from a phrase that may indicate time: "in the cool of the day." Genesis 2:5 explains about the place, telling about how the earth was: "when no bush of the field was yet in the land and no small plant of the field had yet sprung up."

Although some settings may have little to do with the event, some have significant meaning. In Deut 1:1, "Moses spoke to all Israel beyond the Jordan in the wilderness, in the Arabah opposite Suph, between Paran and Tophel, Laban, Hazeroth, and Dizahab." This seems to be a specific explanation of the place but does not seem to relate to the event that follows the setting. It probably gives the historical record of the event. On the other hand, the coolness of the day in Gen 3:8 describes a chilly atmosphere before God comes to man to ask about sin. The "cool of the day" may just mean normal climate in Eden.[25] But because this reference to time of day means at least that time has elapsed, the author might have just said "after these things," a common phrase in Genesis and other biblical books. Perhaps, as mentioned before, the stuff of everyday life in a narrative is not expressed just to recount everyday life. The author mentions the climate of the day to show something important in the plot.[26] It may be foreshadowing an ominous event.

Some settings are different from time and place. The social setting is one example. In Gen 11:1, the setting concerns the fact that there was only one language. Characterization by telling can also provide the setting of a narrative. Genesis 3:1 describes

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[25] Gordon J. Wenham, *Genesis 1-15,* Word Biblical Commentary (Dallas, TX: Word Books, 1987), 76.

[26] See discussion of duration in the last paragraph of 2.2.2 Time

the serpent as crafty. By telling this, the narrator exerts the influence of the serpent's craftiness to the entire event.

2.2.8 Structure

Hebrew literature has two major forms of structure. One is reverse symmetry; the other is forward symmetry.[27] Reverse symmetries are either "chiastic" or "concentric" structures. If the structure is symmetrical with one central element, it is concentric. If the central element also has a corresponding element, it is chiastic.[28] Readers tend to focus on the center elements of the chiastic structure, but the center elements do not always reflect the core contents.

Figure 6 Structure

Reverse symmetry	Forward symmetry

Gen 2:5-3:24
A 2:5-17 Narrative God sole actor
  B 2:18-25 Narrative God main, man minor
    C 3:1-5 Dialogue Snake and woman
      D 3:6-8 Narrative Man and woman
    C' 3:9-13 Dialogue God, Man and woman
  B' 3:14-21 Narrative God main, man minor
A' 3:22-24 Narrative God sole actor
	Gen 2:18-23
	E 18 God said He wanted to create the helper
	  F 19a God brought the animals to Adam
	    G 19b Whatever Adam called was its name.
	      X 20a Adam gave names to all animals,
	      X' 20b but there was no helper found
	E' 21 God made Adam sleep
	  F' 22 God brought her to Adam
	    G' 23 Adam: she is bone of bones, flesh of flesh

Reverse symmetries "focus the reader's attention on the central element(s), especially when that element is singular. Often they also invite the reader to see the two sequences as contrasting in some way, with the central element(s) marking the turning

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[27] Jerome T. Walsh, *Old Testament Narrative: A Guide to Interpretation* (Louisville, KY: Westminster John Knox Press, 2009), 111-15.

[28] Jerome T. Walsh, *Style and Structure in Biblical Hebrew Narrative* (Collegeville, MN: Liturgical Press, 2001), 13.

point."[29] On the left side of Table 6 above, C and C' are dialogues that contain some direct quotations, thus slowing story time to discourse time. The characters involved in the dialogues are different, though both dialogues concern the tree of the knowledge of good and evil. In C, the characters were not present when God commanded Adam concerning the tree in Gen 2:16-17. In C', the same two actors concerned with the commandment—God and Adam—start to talk and so does the woman, whose representative is Adam. In B-B', the actors are again God and Adam, who were directly involved with the commandment. In A-A', God is the only character.

Because the most important thing in a symmetrical structure is the relationship between each correspondence, the message that may be derived from the passage is that God is the one who amends human sin. The story is about the sin (D) and the responsibility of the sin (C-C'). The sin occurred because of the serpent, but the human beings are also responsible for their sin. Between Adam and Eve, God asks Adam about the reason for the sin, as Adam is the representative of the commandment. (B-B') God, however, is the only one who takes action (A-A') for the sin and its result.

Just as we saw the importance of contrasting and comparing with the reverse symmetry example, the same is true of the forward symmetry example on the right side of Table 6. The center element (X-X') denotes the topic of the passage, but the corresponding elements are also important as they are similar or in contrast, such as G-G', which contrasts Adam's behavior in two similar situations. G is a direct description of his naming the animals, while G' is an indirect description expressed by Adam's directly quoted speech.

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[29] Walsh, *Old Testament Narrative*, 111.

2.2.9 Type-Scene

The Bible contains some typical scenes that describe similar situations. These are called type-scenes. I would like to introduce two type-scenes in Genesis. One is that in which the husband lies when he fears he may be threatened by pagans because of his wife's beauty (Gen 12, 20, 26). The other is that in which a man becomes engaged to a woman he (or his representative) meets at a well (Gen 24, 29; cf. Exod 2). The factors in the type-scenes are roughly the same, though slight variations make the narrative rich. Robert Alter, who researched biblical type-scenes, observes, "One of course needs to recognize the formulas if they are there in order to see what is going on in the text, but as I shall try to illustrate, what is finally more significant is the inventive freshness with which formulas are recast and redeployed in each new instance."[30]

For example, according to Alter, the well where Abraham's servant meets Rebekah is open, whereas the well where Jacob meets Rachel is closed with a heavy stone. Alter suggests this foreshadows that the marital life of Jacob is not going to be easy.[31] As for Rebekah, she is the one who draws the water not only for the servant but also for his camels. This indicates Rebekah is assertive in marriage.[32] These examples show several possible functions of the type-scene. First, the type-scene may function to foreshadow the upcoming narrative. Second, the type-scene may develop characters. Another function of the type-scene is to emphasize a motif of the book.[33] An example of the betrothal type-scene outside

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[30] Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 2011), 61.

[31] Alter, *The Art of Biblical Narrative,* 66.

[32] Ibid., 64. Alter says, "[T]he narrator goes out of his way to give weight to this act by presenting Rebekah as a continuous whirl of purposeful activity."

[33] David Rhoads, Joana Dewey, and Donald Michie, *Mark as Story*, 2nd ed. (Minneapolis, MN: Fortress Press, 1999), 51.

Genesis is found in Exodus, where Moses meets Zipporah at the well. He drives out the shepherds who usually drive her away. This denotes the motif of the entire exodus: Moses fights against Egyptians to lead the Israelites to the promised land.[34] The function of the type-scene should not be limited to these three. There are probably other functions because literary works, authors, and readers are inventive.[35]

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[34] Alter, *The Art of Biblical Narrative,* 69.

[35] Chulhyun Park, 깨진토기의 축복[Blessing of a broken clay pot] (Seoul: Solomon, 1990), 88.

Chapter 3

Exegesis of the Text

3.1 Annotated Translation[36]

Genesis 2:4

אֵלֶּה תוֹלְדוֹת הַשָּׁמַיִם וְהָאָרֶץ בְּהִבָּרְאָם

These[37] are the generations of the heavens and the earth when they were created

בְּיוֹם עֲשׂוֹת יְהוָה אֱלֹהִים אֶרֶץ וְשָׁמָיִם:

in the day that YHWH God made earth and heavens.[38]

2:5

וְכֹל׀ שִׂיחַ הַשָּׂדֶה טֶרֶם יִהְיֶה בָאָרֶץ

But[39] no bush of the field was yet[40] in the land[41]

וְכָל־עֵשֶׂב הַשָּׂדֶה טֶרֶם יִצְמָח

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[36] The translation that follows is mine.

[37] The demonstrative pronoun, plural in the MT, is singular in the LXX. But the LXX is not consistent in translating the phrase, אֵלֶּה תוֹלְדוֹת. Translations in Gen 2:4 and 5:1 are singular, but the rest in Genesis are plural.

[38] The translation purposefully leaves out the definite article. "Heaven" and "earth" appear in verse 4a with "the" but not in 4b. Heaven" and "earth" appear three times in Genesis 1 and 2: twice in this verse, once in Gen 1:1 and once in 2:1. The definite article is also used in 1:1 and 2:1. Accordingly, "the heavens and the earth" in Genesis 1 and 2 are normally mentioned with the definite article. Because "the heavens and the earth" with the formal phrase אֵלֶּה תוֹלְדוֹת is expressed with definite article, it may be assumed to be the most typical expression.

[39] Disjunctive circumstantial clauses usually appear with the sequence of *conjunction-subject-predicate*. See Francis I. Andersen, *The Sentence in Biblical Hebrew* (The Hague: Mouton, 1974), 78. When the verb does not denote succession, *wayyiqtol* is not used (J-M §118g). When the narrative chain is interrupted, the *waw* can be separated from the verb to which it belongs (GKC §111c). Such interruptions in verbal sequences may function to communicate a "distinct subject." Although God had made the heaven and the earth, as we read in the former verse, we also learn that there were neither bushes nor plants. In order to emphasize the exception of no plants in this particular land, the subject of the sentence, shrub and small plants, are found with *waw* conjunction (AC §3.5.4.a). When ו appears with a non-verb constituent, the word has a "focus-shifting" function called "topicalization." See W. Dennis Tucker, Jr., *Jonah: A Handbook on the Hebrew Text* (Waco: Baylor University Press, 2006), 18.

[40] An imperfect designates specific past-time situations when occurring after "טֶרֶם" (J-M §113j).

[41] BDB, s.v. "אֶרֶץ". The plants are created in Gen 1. The אֶרֶץ must here indicate the land where there are no shrubs and small plants.

And no small plant of the field had yet sprung up.[42]

כִּי לֹא הִמְטִיר יְהוָה אֱלֹהִים עַל־הָאָרֶץ

for the LORD God had not caused[43] it to rain on the land,

וְאָדָם אַיִן לַעֲבֹד אֶת־הָאֲדָמָה:

and there was no man to work the ground,[44]

2:6

וְאֵד יַעֲלֶה מִן־הָאָרֶץ

However,[45] a mist/spring[46] was going[47] up[48] from the land

וְהִשְׁקָה אֶת־כָּל־פְּנֵי־הָאֲדָמָה:

and watering[49] the whole face of the ground.

2:7

וַיִּיצֶר יְהוָה אֱלֹהִים אֶת־הָאָדָם עָפָר מִן־הָאֲדָמָה

Then YHWH God formed[50] the man of dust,[51] from the ground

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[42] The imperfect is compatible with the *wayyiqtol* in narrative prose when it is part of a circumstantial clause; Andersen, *The Sentence*, 78.

[43] When perfect is used to denote complete state, it can be translated with pluperfect tense (AC §3.2.1.a).

[44] HALOT, s.v. "אֲדָמָה" glosses as "arable ground."

[45] Antithetical *wĕ* is used when the sentence follows the negative clause ; Andersen, *The Sentence*, 82.

[46] HALOT, s.v. "אֵד" fresh water stream" (Gen 2:5); "heavenly stream" (Job 36:27).

[47] The imperfect denotes the continuous action (J-M §113f).

[48] "It is possible to infer from the context that the particular nuance of the process aspect is inceptive action;" Collins, *Genesis 1-4*, 104. Collins refers to Bruce K. Waltke and Michael O'Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake, Ind.: Eisenbrauns, 1990), 503. However, Collins also adds some doubt, saying the grammar supports such a possibility, but the examples in WOC are not all persuasive (2 Sam 15:37 is the best; see ESV).

[49] When the context is past tense, the *weqatal* form that appears after the verb denotes the progressive aspect, signifying the same aspect (J-M §119u).

[50] The expression uses the image of a potter in conjunction with the material used to form a man: dust, loosed soil. BDB, s.v. "יָצַר".

[51] In this verse, עָפָר carries the disjunctive accent *paštā* (GKC §15f). Thus the phrase is best translated "man of" עָפָר rather than "from the" עָפָר, emphasizing Adam's constituent material. Moreover, in Gen

20

וַיִּפַּ֥ח בְּאַפָּ֖יו נִשְׁמַ֣ת חַיִּ֑ים

and He breathed into his nostrils the breath of life

וַֽיְהִ֥י הָֽאָדָ֖ם לְנֶ֥פֶשׁ חַיָּֽה׃

and the man became a living creature.[52]

2:8

וַיִּטַּ֞ע יְהוָ֧ה אֱלֹהִ֛ים גַּן־בְּעֵ֖דֶן מִקֶּ֑דֶם

And YHWH God planted[53] a garden in Eden[54] in the East

וַיָּ֣שֶׂם שָׁ֔ם אֶת־הָֽאָדָ֖ם אֲשֶׁ֥ר יָצָֽר׃

and put there the man whom he formed

2:9

וַיַּצְמַ֞ח יְהוָ֤ה אֱלֹהִים֙ מִן־הָ֣אֲדָמָ֔ה כָּל־עֵ֛ץ נֶחְמָ֥ד

And YHWH God out of the ground caused to spring up every tree pleasant

לְמַרְאֶ֖ה וְט֣וֹב לְמַאֲכָ֑ל

to the sight and good for food.

וְעֵ֤ץ הַֽחַיִּים֙ בְּת֣וֹךְ הַגָּ֔ן וְעֵ֕ץ הַדַּ֖עַת ט֥וֹב וָרָֽע׃

3:19, God says to Adam "you are dust" (כִּֽי־עָפָ֣ר אַ֔תָּה). However, 2:7 contains three different disjunctive accent marks: *rebia'* with "the man" (הָֽאָדָ֔ם), *paštā* with "dust," and *zaqef qaton* with "ground." *Rebia'* is not only a disjunctive accent mark but also sometimes identifies a topic or key word. In any case, עָפָר deserves attention separately without relation to the other adjacent words.

[52] The phrase נֶפֶשׁ חַיָּה is used to describe the animals in Gen 1:20, 24 and 30. Their creation is completed by making them out of dust, and they become נֶפֶשׁ חַיָּה. In the case of humans, creation is completed when God breathes the breath of life, and they become נֶפֶשׁ חַיָּה. Used of both animals and humans, the phrase may refer to their ability to move and take action, thus distinguishing them from vegetation. The range of meaning of נֶפֶשׁ includes not only soul but also throat, neck, breath, living being, people, personality. HALOT, s.v. "נֶפֶשׁ".

[53] The NIV translates this using the pluperfect. But so long as "land" in v. 5 does not refer to the whole earth, the creation week order has nothing to do with the planting of the garden; Collins, *Genesis 1-4*, 105.

[54] The phrase "a garden in Eden" appears only once in Genesis. The other expressions are mostly "garden of Eden." It is possible that here, Eden is being used as the name of the land in which the garden is planted. But in Ezek 28:13, the name Eden refers to the Garden itself: "You were in Eden, the garden of God." Perhaps the area of the garden was as big as the land of Eden or the garden was the major part of the land. Kenneth A. Mathews, *Genesis 1-11:26* (Nashville: Broadman & Holman Publishers, 1996), 200.

And the tree of life was[55] in the midst of the garden and[56] the tree of knowledge[57] of good and evil.[58]

2:10

וְנָהָר֙ יֹצֵ֣א מֵעֵ֔דֶן לְהַשְׁק֖וֹת אֶת־הַגָּ֑ן וּמִשָּׁם֙ יִפָּרֵ֔ד וְהָיָ֖ה לְאַרְבָּעָ֥ה רָאשִֽׁים׃

Now[59] the river was flowing[60] out from[61] Eden to water the garden and from there it divided and became four rivers[62] again every time.[63]

2:11

שֵׁ֥ם הָֽאֶחָ֖ד פִּישׁ֑וֹן

The name of the first[64] is Pishon

הוּא הַסֹּבֵ֗ב אֵ֚ת כָּל־אֶ֣רֶץ הַֽחֲוִילָ֔ה אֲשֶׁר־שָׁ֖ם הַזָּהָֽב׃

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[55] The sentence is verbless. This can be evidence of a circumstantial clause placed at the end of the episode as an episode-final circumstantial clause; Andersen, *The Sentence*, 80.

[56] Even though the tree of the knowledge of good and evil is in the middle of the garden, in 2:9, only the tree of the life is described as being in the middle of the garden. But in 3:3, the tree of the knowledge of good and evil is also described this way.

[57] The form is an infinitive nominalized with definite article (J-M §124d, j).

[58] At times, feminine abstract nouns form with the feminine ending on an adjective or participle but not in this case (J-M §134n citing Gen 2.9 as an exception).

[59] See the footnote of 2:5 on the use of disjunctive clauses, i.e., break in the *wayyiqtol* narrative chain.

[60] Unlike the use of the *yiqtol* in v. 5, the participle is used here in the disjunctive clause. Verses 10-14 could be *episode-initial*; Wenham, *Genesis 1-15*, 46. Wenham refers to Andersen, *The Sentence*, 82. According to Paul Joüon, the participle can be used like a *yiqtol* and is frequently used in clauses with *yiqtol*. Joüon uses Gen 2:10 as an example of this case (J-M §121h).

[61] HALOT, s.v. "יָצָא" Because the verbal sense means "to go out" and because the next verse denotes where the river goes outside of Eden, the fact that it goes outside has to be mentioned as well as its origin. That NIV translates this as "from" does not seem to consider the border of the land.

[62] The word means "head" or "beginning" according to BDB and HALOT. However, the description that follows concerns specific rivers and their courses around the land.

[63] Since the weqatal here follows the yiqtol and carries forward its durative nature. Moreover, J-M §111i classifies "הָיָה" by its forms, and this form conveys frequency of action in the past. Gesenius also regards it as frequentative use. See also GKC §112e.

[64] The term אֶחָד is typically used as a cardinal number. For ordinals ("the first") we mostly find רִאשׁוֹן. In this case "the meaning of first is derived solely from the context" (GKC §98a). The definite article is anaphoric, referring back to a number already mentioned, i.e., "four rivers" (GKC §134k).

It[65] is the one[66] that flowed around[67] whole land of the Havilah where there is gold.

2:12

וְזַהַב הָאָרֶץ הַהִוא טֹוב
And the gold of that[68] land was good;

שָׁם הַבְּדֹלַח וְאֶבֶן הַשֹּׁהַם:
there was the bdellium[69] and onyx stone.

2:13

וְשֵׁם־הַנָּהָר הַשֵּׁנִי גִּיחֹון
And the name of the second river is Gihon.

הוּא הַסֹּובֵב אֵת כָּל־אֶרֶץ כּוּשׁ:
It is the one that flowed around whole land of Cush.

2:14

וְשֵׁם הַנָּהָר הַשְּׁלִישִׁי חִדֶּקֶל
And the name of the third river is Tigris.[70]

הוּא הַהֹלֵךְ קִדְמַת אַשּׁוּר
It is the one that flows East of Assyria.

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[65] When a participle is a predicate in a verbless clause, the participle has "for its subject either a substantive or a personal pronoun" (GKC §116q).

[66] The pronoun can have two different positions in a noun clause. Here, it is subject-predicate-pronoun while the alternative is predicate-pronoun-subject (J-M §154j). In the case of the first position, the pronoun can be the subject of a clause following a complex sentence (J-M §154i).

[67] Most participles with definite articles are either adjectival or substantive. In this case, however, the participle with definite article is the predicate. Gesenius, *Hebrew Grammar*, ed. E. Kautzsch, tr. A. E. Cowley, §126k. But Joüon argues that this participle with a definite article can be substantive. It can be translated as *it is the one which winds round* the whole land of Havilah" (J-M, §137l).

[68] The *ketiv* הוא is found for the feminine as well as the masculine in the consonantal text of the Pentateuch. The Naqdanim write הוא (and point it as the typical הִיא) wherever the feminine form is expected, in order to bring it into conformity with the rest of the Hebrew text (J-M §39c citing Gen 2:12).

[69] "The predicate of a noun-clause may be (a) a substantive, (b) an adjective or participle, (c) a numeral, (d) a pronoun (e) an adverb or (esp. if formed with a preposition) any specification of time, place, quality, possessor, &c" (GKC §141b).

[70] The transliteration of the name of the river is *Hiddekel,* but mostly scholars identify the river as the Tigris; Collins, *Genesis 1-4*, 119.

וְהַנָּהָר הָרְבִיעִי הִוּא פְרָת:

And the fourth river is Euphrates[71]

2:15

וַיִּקַּח יְהוָה אֱלֹהִים אֶת־הָאָדָם

And YHWH God took the man

וַיַּנִּחֵהוּ בְגַן־עֵדֶן לְעָבְדָהּ וּלְשָׁמְרָהּ:

and left[72] him in the garden of Eden to work and keep it.[73]

2:16

וַיְצַו יְהוָה אֱלֹהִים עַל־הָאָדָם לֵאמֹר

And YHWH God commanded to the man, saying,

מִכֹּל עֵץ־הַגָּן אָכֹל תֹּאכֵל:

"From every tree of the garden, you may surely[74] eat

2:17

וּמֵעֵץ הַדַּעַת טוֹב וָרָע

But from the tree of the knowledge of good and evil

לֹא תֹאכַל מִמֶּנּוּ כִּי

You shall not eat from it[75] because

בְּיוֹם אֲכָלְךָ מִמֶּנּוּ מוֹת תָּמוּת:

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[71] The transliteration of the name of river is *Perāt,* but mostly scholars identify the river as the Euphrates (Collins, *Genesis 1-4*, 119).

[72] HALOT, s.v. "נוּחַ" provides a description of the two different *Hiphil* forms of the verb, with the form here being irregular and glossed: (1) *to place* somewhere, *set, lay;* or (2) *to leave* somewhere, in some position. See J-M §80p for a morphological Explanation.

[73] The feminine suffix is possibly added to infinitive constructs agreeing with אֲדָמָה; Wenham, *Genesis 1-15*, 47. Collins is more convinced that the feminine suffix indicates אֲדָמָה; Collins, *Genesis 1-4*, 106.

[74] This is the prepositive absolute infinitive, which denotes permission (J-M §123h). GKC and J-M translate it "freely," but Collins views this translation as "grammatically unlikely"; Collins, *Genesis*, 106n22. This is because this construction emphasizes certainty, force, or completeness of the action. It is rare that this grammatical construction expresses the perfection or intensity of action (J-M §123j).

[75] Nouns are sometimes resumed by means of a pronominal suffix with the preposition in order to be emphasized. In this case, the same preposition appears twice with the same pronoun suffix (GKC 135c1). Here, the two prepositional phrases focus attention on the "for in the day of your eating."

when you eat from it you shall surely[76] die."

2:18

וַיֹּ֙אמֶר֙ יְהוָ֣ה אֱלֹהִ֔ים לֹא־ט֛וֹב הֱי֥וֹת הָאָדָ֖ם לְבַדּ֑וֹ

And Lord God said, "It is not good that the man is alone.[77]

אֶֽעֱשֶׂהּ־לּ֖וֹ עֵ֥זֶר כְּנֶגְדּֽוֹ:

Let me[78] make for him a helper corresponding to[79] him."

2:19

וַיִּצֶר֩ יְהוָ֨ה אֱלֹהִ֜ים מִן־הָֽאֲדָמָ֗ה

Now[80] YHWH God formed out of the ground

כָּל־חַיַּ֤ת הַשָּׂדֶה֙ וְאֵת֙ כָּל־ע֣וֹף הַשָּׁמַ֔יִם

every beast of the field and every bird of the sky.

וַיָּבֵא֙ אֶל־הָ֣אָדָ֔ם לִרְא֖וֹת מַה־יִּקְרָא־לֹ֑ו

And He brought (them)[81] to the man to see what he would call[82] them.[83]

וְכֹ֣ל אֲשֶׁ֣ר יִקְרָא־ל֧וֹ הָֽאָדָ֛ם נֶ֥פֶשׁ חַיָּ֖ה ה֥וּא שְׁמֽוֹ:

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[76] This denotes the affirmation of the commandment corresponding to the permission of 2:16 (J-M §123e); Collins, *Genesis 1-4*, 106.

[77] Lit., "Not good is (predicate adjective) *the being of the man* in his separation." Here is an example of the flexibility of the infinitive construct being used as the subject of a nominal clause (GKC §114a; J-M §124b, 154b). "It" in the English translation above indicates the subject, *that the man is alone*.

[78] GKC §75l notes that the ending הָ is the typical ending for III He verbs. Wenham, *Genesis 1-15*, 47n18b, notes that the *mappiq* "is unusual."

[79] The root of Hebrew word כְּנֶגְדּוֹ is נגד. It literally means "that which is opposite"/ "that which corresponds," HALOT, s.v. "נֶגֶד"

[80] According to Gen 1, God created animals before he created humans. In this translation, "now," rather than "and," is better suited to reflect the creation sequence. It may be translated "had formed." See C. John Collins, "Wayyiqtol as 'Pluperfect': When and Why," *Tyndale Bulletin,* 46 1 (May 1995): 117-140.

[81] If two verbs have the same object, the object is sometimes omitted in the second clause (J-M §146i).

[82] "In dependent clauses to represent actions, &c., which from some point of time in the past are to be represented as future" (GKC §107k).

[83] The singular form indicates the collective noun used for the animals mentioned earlier (GKC §145m quoted in Wenham, *Genesis 1-15,* 47).

And[84] all that the man's calling-it,[85] the living creature, that was its name.

2:20

וַיִּקְרָ֨א הָֽאָדָ֜ם שֵׁמ֗וֹת לְכָל־הַבְּהֵמָה֙ וּלְע֣וֹף הַשָּׁמַ֔יִם וּלְכֹ֖ל חַיַּ֣ת הַשָּׂדֶ֑ה

And the man gave names to every beast and bird of the sky and to every creature of the field.

וּלְאָדָ֕ם לֹֽא־מָצָ֥א עֵ֖זֶר כְּנֶגְדּֽוֹ׃

But[86] for Adam[87], no helper was found[88] corresponding to him.

2:21

וַיַּפֵּל֩ יְהוָ֨ה אֱלֹהִ֧ים ׀ תַּרְדֵּמָ֛ה עַל־הָאָדָ֖ם וַיִּישָׁ֑ן

So the Lord God caused the deep sleep[89] to fall upon the man, and[90] he slept.

וַיִּקַּ֗ח אַחַת֙ מִצַּלְעֹתָ֔יו וַיִּסְגֹּ֥ר בָּשָׂ֖ר תַּחְתֶּֽנָּה׃

And he took one from his side[91], and closed up flesh in place of[92] it.

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[84] See the footnote of 2:5.

[85] The *maqqef* closely connects two words. (J-M, §13a). In addition, לֹ֖ו is a preposition with pronoun suffix masculine singular. The singular pronoun suffix indicates both plurals following חַיָּה and עוֹף in the preceding verse (GKC, §145m).

[86] This is another break in the *wayyiqtol* chain. See the footnote of 2:5.

[87] There is no particle with the noun, so it may be a proper name, though the consonant of the definite article may be replaced by a preposition. The Masoretic vocalization indicates this should be read as a proper name. See Wenham, *Genesis 1-15,* 47. According to the NET Bible note, ESV, NASB and NIV translate the proper name "Adam" here, while NEB and NRSV continue to use "the man"; the KJV used "Adam" in v. 19, but there is definite article in v. 19.

[88] The impersonal use of Qal 3ms is translated into passive voice (J-M §155b); Wenham, *Genesis 1-15,* 47. Alternatively, the subject may be God.

[89] More specifically, this is a deep sleep from which one cannot easily be woken up; Collins, *Genesis 1-4,* 107.

[90] The *athnaḥ*, a strong disjunctive accent, indicates that the word (וַיִּישָׁן) is the primary break of the verse; it should not be divided into two sentences (GKC §15f). ESV and NIV translate the latter sentence as a temporal clause, "and while he slept /was sleeping," whereas NASV expresses the break with a semicolon: "and he slept; then He took on of his ribs . . ."

[91] The term צֵלָע means "rib/side." But, according to HALOT, only in Gen 2:19 is the word translated as "rib"; HALOT, s.v. "צֵלָע". Translating as "side" may fit better with the man's statement that the woman is his 'flesh' and bone. See NET: "he took part of the man's side. . ."

[92] HALOT suggests תַּחְתֶּנָּה in Gen 2:21 means "in place of" the rib; HALOT, s.v. "תַּחַת". Sometimes prepositions occur with verbal suffixes (GKC §103d).

2:22

וַיִּ֩בֶן֩ יְהֹוָ֨ה אֱלֹהִ֧ים ׀ אֶֽת־הַצֵּלָ֛ע אֲשֶׁר־לָקַ֥ח מִן־הָֽאָדָ֖ם לְאִשָּׁ֑ה

And Lord God made the side which he took from the man into[93] woman.

וַיְבִאֶ֖הָ אֶל־הָֽאָדָֽם:

And He brought her to the man.

2:23

וַיֹּאמֶר֮ הָֽאָדָם֒

And the man said

זֹ֣את הַפַּ֗עַם עֶ֚צֶם מֵֽעֲצָמַ֔י וּבָשָׂ֖ר מִבְּשָׂרִ֑י

"This, now[94] at length, bone of my bones and flesh of my flesh

לְזֹאת֙ יִקָּרֵ֣א אִשָּׁ֔ה כִּ֥י מֵאִ֖ישׁ לֻֽקְחָה־זֹּֽאת:

for[95] this one shall be called[96] woman[97] because from man was this one taken."

2:24

עַל־כֵּן֙ יַֽעֲזָב־אִ֔ישׁ אֶת־אָבִ֖יו וְאֶת־אִמּ֑וֹ

Therefore, man leaves[98] his father and his mother,

וְדָבַ֣ק בְּאִשְׁתּ֔וֹ וְהָי֖וּ לְבָשָׂ֥ר אֶחָֽד:

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[93] The preposition ל is used as a quasi-datival, especially for products and materials. "(W)ith the verbs of making, indicates a thing that is made, or a person who is altered, either in status or in form" (Bill T. Arnold and John H. Choi, *A Guide to Biblical Hebrew Syntax* (Cambridge: Cambridge University Press, 2003), 112 (= AC §4.1.10.e.2) citing Gen 2:22.

[94] This is the demonstrative force of the definite article; הַפַּעַם can be translated *this time* (GKC §126b). However, the preceding זאת also means *this.* The current translation avoids redundancy. See BDB, s.v. "פַּעַם" for the rendering "now at length" that follows.

[95] Another quasi-datival use of the ל, here for interest/advantage (AC §4.1.10.e.1).

[96] The verb יִקָּרֵא is Niphal imperfect 3ms, but the one who is called is feminine: "woman."

[97] The noun without a finite verb can be a proper noun. Also, it is a typical form of naming in the Bible. This is well demonstrated by George W. Ramsey, "Is Name-Giving Action Domination in Genesis 2:23 and Elsewhere?" *Catholic Biblical Quarterly* 50, no. 1 (January 1988): 24-35. If not, the word אִשָּׁה can be regarded as a proper name at least in this passage because Adam is naming every creature brought to him by God. Note the word שֵׁם in 2:19.

[98] The imperfect is used "to express actions, &c., which may be repeated at any time, including therefore the present, or are customarily repeated on a given occasion" (GKC §107g).

and clings[99] to his wife, and they become one flesh.[100]

2:25

וַיִּהְי֤וּ שְׁנֵיהֶם֙ עֲרוּמִּ֔ים הָֽאָדָ֖ם וְאִשְׁתּ֑וֹ

And the two of them were naked, the man and his wife,

וְלֹ֖א יִתְבֹּשָֽׁשׁוּ׃

but they were not ashamed before one another.[101]

3.2 Borderline of the First Pericope

The phrase אֵ֣לֶּה תוֹלְדֹ֔ות in Genesis generally either begins or ends a story. As we read Genesis, we are invited to cautiously determine which of the two is indicated. Alexander argues that it functions similarly to a heading in modern literature.[102] However, because אֵ֣לֶּה תוֹלְדֹ֔ות occasionally takes the role of a colophon,[103] it is better to be cautious in determining its function. If the phrase indicates a heading, then we must consider why it does not appear in the first chapter of Genesis. Collins, agreeing with Alexander, suggests the first part of Genesis (1:1-2:3) is the prologue to the whole book.[104] While I agree with this idea, I would like to argue that the whole of Genesis 2 is also part of the prologue. I

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[99] After the simple imperfect, the following *weqatal* denotes the secondary idea of purpose (GKC §112m).

[100] *One flesh* is the literal translation, a translation that denotes the meaning of unification. The NET Bible provides many examples to support their translation of *new family*, but all of the examples are translations of the phrase, *bone and flesh,* not of the phrase *one flesh.*

[101] The translation "before one another" is the translation in Gesenius (GKC §72m).

[102] T. Desmond Alexander, *From Paradise to the Promised Land: An Introduction to the Pentateuch* (Grand Rapids: Baker, 2002), 102, quoted in Collins, *Genesis 1-4*, 36.

[103] Duane A. Garrett, *Rethinking Genesis: The Sources and Authorship of the First Book of the Pentateuch* (Grand Rapids, MI: Baker Book House, 1991), 1.

[104] Collins, *Genesis 1-4,* 37.

will do this by considering its relationship to Genesis 1, and then we will explore one of the reasons the phrase אֵלֶּה תוֹלְדוֹת does not appear in the first chapter.

According to Collins, Gen 1:1-2 is different from the verses that follow.[105] This is because the *wayyiqtol* verbs, which are normally used in a narrative to show the sequence of events, do not appear in until 1:3.[106] Genesis 1:3 is the first in the sequence of the events. This style is reiterated in 2:4-7. While Collins explains the common features between the pericopes of chs. 1 and 2 by looking for the *wayyiqtol* verbs, I would like to show the common features by comparing the contents of the verses.

Collins is reluctant to split Gen 2:4 into two parts because of its chiastic structure.[107] I would like to add another reason it should not be divided: Gen 2:4a forms an inclusio with Gen 1:1; note that the phrase "heaven and earth" is used in both verses. This view is largely accepted by many scholars who support the documentary hypothesis.[108] However, the clearness of the chiasmus in 2:4 is evident in the change of the word order of "heaven and earth," which strongly encourages the unity of the verse.

Chiastic Structure of Genesis 2:4[109]

These are the generations
a of the heavens
b   and the earth
c   when they were created

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[105] Collins, *Genesis 1-4,* 42.

[106] Collins' argument is probably based on the grammatical observation that the *wayyiqtol* is not used when the verb is not successive (J-M § 118c-g).

[107] Collins, *Genesis 1-4*, 41.

[108] I will occasionally refer to Gunkel and von Rad below, each of whom accepts the documentary hypothesis.

[109] Collins, *Genesis 1-4,* 41.

c'   in the day that the LORD God made
b'   earth
a' and heavens

Wenham also believes "the writer has intentionally inverted the usual word order" to make a chiasmus.[110] Careful readers would naturally wonder why the writer decides to use the word order "heaven and earth." I suggest that "earth," more than "heaven," raises the possibility of a connection with following pericope. If so, Gen 2:4 may serve as a hinge, which is also suggested by Collins. However, this does not exclude the possibility that Gen 2:4a has a relationship to Gen 1:1.

In order to determine whether "earth" is the topic of Gen 2:4-25, it would be helpful find out how often the word appears in ch. 2. Although אֶרֶץ is used only once for "earth," a vast array of similar words occurs in Genesis 2:[111] "land" (אֶרֶץ; eight times), "field" (שָׂדֶה; four times), "garden" (גַּן; five times), "ground" (אֲדָמָה; five times), "the man" (הָאָדָם; fourteen times), and "Adam" (אָדָם; once). Alexander also agrees Gen 2:4-25 concerns the relationship between man and the earth because the man is made out of the ground and because the Hebrew words for "man" and "ground" are very similar: ʾādām and ʾădāmâ.[112]

As Collins found, Gen 1:1-2 and Gen 2:4-6 consist of verbs (which are not *wayyiqtol* verbs) that express the conditions and background of the main stream of the pericope.[113] Interestingly, when we focus on the content of these verses, we can see their

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[110] Wenham, *Genesis 1-15*, 55.

[111] Collins, *Genesis 1-4,* 111.

[112] Alexander, *From Paradise to the Promised Land*, 20.

[113] Collins, *Genesis 1-4,* 42.

similarities. Despite the fact that both Gunkel and von Rad were proponents of the documentary hypothesis, they also recognized the similarities, mentioning the water in the land for their interpretations of v. 6.[114] Tsumura also notes the similarity, but his view is different from that of Gunkel and von Rad. He argues that "1:2 concerns the situation before the separation of the waters, while Genesis 2:5-6 refers to the situation after the separation of the waters."[115]

Although we are not told much about the state of the world in 1:2, we are told it is "formless" and "void." This is also the parallel state of the earth in Gen 2:5a. Here, there is already land; however, other than the land (which is not the same as the whole earth)[116] there is nothing (see table below). In other words, the land is without form like the earth in Gen 1:2a. And the word translated "land" in ch. 2 and "earth" in ch. 1 is the same word: אֶרֶץ. Because there are no plants, as the text tells us, there must also be no animals, which need plants for food. Later in ch. 2, God brings animals to the man to see what he will call them. Before then, the land is formless and void in 2:5 as well as in 1:2.

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[114] Hermann Gunkel, *Genesis*, trans. Mark E. Biddle (1910; repr. Macon, GA: Mercer University Press, 1997), 5; Gerhard von Rad, *Genesis: A Commentary*, rev. ed., trans. John H. Marks (Philadelphia: Westminster Press, 1972), 76.

[115] David Toshio Tsumura, *The Earth and the Waters in Genesis 1 and 2: A Linguistic Investigation* (Sheffield: Sheffield Academic Press, 2009), 168.

[116] Collins, *Genesis 1-4*, 111. Collins argues logically that אֶרֶץ in Gen 1 is "land" as opposed to sea and in Gen 2, is "land" or "region." This also fits the climate of the western Levant. Thus, he argues, there is no discrepancy between chs. 1 and 2 with respect to the creation order.

Figure 7 Gen 1:2 & Gen 2:5

Gen 1:2a	Gen 2:5a
וְהָאָ֗רֶץ הָיְתָ֥ה תֹ֙הוּ֙ וָבֹ֔הוּ... The earth was without form and void	וְכֹ֣ל ׀ שִׂ֣יחַ הַשָּׂדֶ֗ה טֶ֚רֶם יִֽהְיֶ֣ה בָאָ֔רֶץ When no bush of the field was yet on the land וְכָל־עֵ֥שֶׂב הַשָּׂדֶ֖ה טֶ֣רֶם יִצְמָ֑ח and no small plant of the field was yet sprung up

There is darkness in Gen 1:2 before God creates the light. By the same token, there is no man in Gen 2:5b because God has not yet created humans. The common feature between these verses is that there is something God will act on. This encourages the reader to expect God will act. God has not yet caused it to rain, so the reader may expect God will provide water later in the pericope.

Figure 8 Gen 1:2b & Gen 2:5a

Gen 1:2b	Gen 2:5b
וְחֹ֖שֶׁךְ עַל־פְּנֵ֣י תְה֑וֹם And darkness was over the face of the deep (darkness because of absence of light)	כִּי֩ לֹ֨א הִמְטִ֜יר יְהוָ֤ה אֱלֹהִים֙ עַל־הָאָ֔רֶץ For the Lord God had not caused it to rain on the land וְאָדָ֣ם אַ֔יִן לַֽעֲבֹ֖ד אֶת־הָֽאֲדָמָֽה׃ And there was no man to work the ground (no plants because of absence of man and rain)

Genesis 1:2c and 2:6 share a factor that softens the harsh state of the environment. Although there is no rain,[117] there is water (אֵד);[118] the land is not utterly dry. In Gen 1:2c, the Spirit of God is hovering on the face of the water, which leads the reader to hope for a better state. This is particularly true where the Spirit of God is hovering on the face of the

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[117] The rain is caused in Noah's time with bursting the תְּהוֹם ("deep water").

[118] אֵד is normally translated "mist," but it may also be translated "spring." Either way it provides water for the land.

water that is also covered with darkness. In Genesis 1, God hovering on the face of water foreshadows the entire creation. In ch. 2, the water is the foreshadowing of reproduction.

Figure 9 Gen 1:2c & Gen 2:6

Gen 1:2c	Gen 2:6
וְרוּחַ אֱלֹהִים מְרַחֶפֶת עַל־פְּנֵי הַמָּיִם: But the Spirit of God was hovering on the face of the water	וְאֵד יַעֲלֶה מִן־הָאָרֶץ However, a mist/spring was going up from the land. וְהִשְׁקָה אֶת־כָּל־פְּנֵי־הָאֲדָמָה: And it watered whole face of the ground. (spring was there like Spirit of God was there in ch.1)

Just as 1:2 and 2:5-6 have a parallel construction, so the rest of Genesis 2 has a construction similar to that of ch. 1, which is about the creation week. The creation week may be divided into two parts. The first consists of the first three days, when the foundation of the world is created: light, sea, sky, and land. The second part covers all that is created on the latter three days: sun and moon, animals and humans. Interestingly, the plants are created in the first three days. Therefore, we can conclude that the creation of the first three days focuses on the creation of non-moving creatures, while the creation of the latter three days focuses on the creation of mobile creatures. In other words, the creative components of the latter three days are created after the creation of the environment they will inhabit, live, and move around in. So, I would like to call the first part of the creation Foundation, and the latter part Action. The luminaries, birds and fish, were created in the latter three days, against the backdrop of the creation of the first three days. See Wenham's helpful diagram below:[119]

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[119] Wenham, *Genesis 1-15*, 7.

Figure 10 Days 1-3 and Days 4-6

Day 1	Light	Day 4	Luminaries
Day 2	Sky	Day 5	Birds and Fish
Day 3	Land (Plants)	Day 6	Animals and Man (Plants for food)
Day 7 Sabbath			

Genesis 2 follows with a feature also found in Genesis 1. While they may seem to have dissimilar structures because ch. 2 does not number the days of creation, its text can be divided into two parts using the *Foundation-Action* structure, just like ch. 1, as we will see below. If 2:5-6 were the only verses similar to ch. 1, their similarity would be regarded as a feature of the narrative's beginning. Gunkel asserts that the negative situation[120] of the beginning is portrayed in other creation narratives.[121] However, recent literary studies argue that no matter what one believes about the origins of the texts, Genesis 1 and 2 are one cohesive unit.[122] From this point of view, if the structure of the latter verses (Gen 2:5-16) is similar to that of the former verses (Gen 1:2-31) and both follow the negative situation of the beginning, it may be admitted that the narratives in Genesis 1 and 2 reveal a similar style. Thus, perhaps the two-fold creation narrative is intentional and the writing of one writer.

In the structure of ABCD-A'B'C'D', which we discuss below, A represents the existence of the water going up from the land and watering the whole face of the ground.

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[120] The phrase, "negative situation" refers to the circumstances of Gen 1:2 (before the creation) and Gen 2:5 (no man and no rain).

[121] Gunkel, *Genesis*, 5.

[122] Richard S. Hess, "Genesis 1-2 in its Literary Context," *Tyndale Bulletin* 41, no. 1 (May 1990): 143.

According to Collins' analysis, A explains the state of the land by using the verb in the imperfect tense.[123] Interestingly, v. 10 has content similar to v. 6; the water waters the land, and it is also expressed without a *wayyiqtol*. This supports the structure as A', the first component of the latter part of the parallel structure.[124]

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[123] Collins, *Genesis 1-4*, 42.

[124] Andersen, *The Sentence,* 79, points out that Gen 2:10 may denote the state (circumstance), saying that "circumstantial clauses which introduce a new character at the beginning of a new episode are Gen 2:10. Because a participle is used rather than a suffixed verb, this could be circumstantial to preceding, but the criterion is not sure-fire."

Figure 11 Foundation and Action in Gen 2:6-17 [125]

	Foundation		Action
A	2:6 However, mist/spring was <u>going up</u> from the land and <u>watering</u> the whole face of the ground.	A'	2:10 Now the river was <u>flowing out</u> from Eden to <u>water</u> the garden, and from there it <u>divided</u> and <u>became</u> four rivers again every time.
B	2:7 then YHWH God formed the <u>man</u> of dust from the <u>ground</u> and He breathed into his nostrils the breath of life, and the man became a living creature.	B'	2:11 The name of the first is the Pishon. It is the one that flowed around whole land of the Havilah, where there is gold. 2:12 And the gold of that land was good. There was bdellium and onyx stone. 2:13 The name of the second river is the Gihon. It is the one that flowed around the whole land of Cush. 2:14 And the name of the third river is the Tigris. It is one that flows east of Assyria. And the fourth river is the Euphrates.
C	2:8 And YHWH God planted a <u>garden in Eden</u>, in the east, and put there <u>the man</u> whom he had formed.	C'	2:15 And YHWH God took the <u>man</u> and <u>left him</u> in the <u>garden of Eden</u> to work and keep it.
D	2:9 And YHWH God out of the ground caused to spring up <u>every tree</u> pleasant to the sight and good for food. And the <u>tree of life</u> was in the midst of the garden, and <u>the tree of the knowledge of good and evil.</u>	D'	2:16 And YHWH God commanded to the man, saying, "You may surely eat from <u>every tree</u> of the garden, 2:17 but from <u>the tree of the knowledge of good and evil. Do not eat from it because</u> when you eat from it you shall surely die."

The difference between A and A' is that A has two verbs whereas A' has four. The first two verbs in A' are similar to the verbs in A: "going up . . . was watering" (A), "flow out . . . to water" (A'). The latter two verbs in A' depict the state of Eden. Interestingly, through the latter two verbs, the river is transformed into four rivers, which supports the *Foundation-Action* structure. Moreover, the tenses of the four verbs "draw attention to the continuity of the actions."[126] Andersen observes that Gen 2:10 is a series of circumstantial

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[125] The translation is mine.

[126] Wenham, *Genesis 1-15*, 46. Wenham refers to Gesenius (GKC § §107d, §112e).

clauses to the preceding passage,[127] but v. 10a should be regarded as the leading circumstantial clause, considering the *Foundation-Action* structure.

Figure 12 Foundation and Action (A-A') [128]

A 2:6	A' 2:10
וְאֵ֖ד יַֽעֲלֶ֣ה מִן־הָאָ֑רֶץ However, a spring was <u>going up</u> from the land וְהִשְׁקָ֖ה אֶֽת־כָּל־פְּנֵֽי־הָֽאֲדָמָֽה׃ and <u>watering</u> the whole face of the ground	וְנָהָר֙ יֹצֵ֣א מֵעֵ֔דֶן Now the river was <u>flowing out from</u> Eden לְהַשְׁק֖וֹת אֶת־הַגָּ֑ן to <u>water</u> the garden, וּמִשָּׁם֙ יִפָּרֵ֔ד and from there it <u>divided</u> וְהָיָ֖ה לְאַרְבָּעָ֥ה רָאשִֽׁים׃ and it <u>became</u> four rivers again every time

B-B' will be analyzed later, since it is more complex than the others. C-C' similarly demonstrates the *Foundation-Action* structure. The reflection of C can easily be seen in C' due to the repetition of its elements. Talmon regards this repetition as "a characteristic device of Hebrew narrative signaling the end of a digression."[129] The digression is B', which is longer than the other components in the structure. However, while C tells only the fact that God plants a garden where He puts the man he forms (Foundation), C' adds God's purpose. In C', the man is expected to work and keep the garden (Action).

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[127] Andersen, The *Sentence,* 87.

[128] The translation is mine.

[129] Shemaryahu Talmon, "The Representation of Synchroneity and Simultaneity in Biblical Narrative," in *Studies in Hebrew Narrative Art throughout the Ages*, ed. J. Heinemann and S. Werses (Jerusalem: Magnes Press: 1978): 9-26, quoted in Wenham, *Genesis 1-15*, 7.

Figure 13 Foundation and Action (C-C') [130]

C 2:8	C' 2:15
וַיִּטַּ֞ע יְהוָ֧ה אֱלֹהִ֛ים גַּן־בְּעֵ֖דֶן מִקֶּ֑דֶם And YHWH God planted the Garden in Eden in the East וַיָּ֣שֶׂם שָׁ֔ם אֶת־הָֽאָדָ֖ם And put there the man אֲשֶׁ֥ר יָצָֽר׃ whom He formed.	וַיִּקַּ֛ח יְהוָ֥ה אֱלֹהִ֖ים אֶת־הָֽאָדָ֑ם And YHWH God took the man וַיַּנִּחֵ֣הוּ בְגַן־עֵ֔דֶן and left him in the garden of Eden לְעָבְדָ֖הּ וּלְשָׁמְרָֽהּ׃ to work and keep it.

The trees on the ground are the topic of D-D.' The difference in these verses is that in D', God commands the man to keep his word concerning the trees (Action), whereas D simply informs the reader that there are trees (Foundation). D (v. 9) can be divided into two parts. In the first part, the writer seems intentionally to remind readers of the creation week. The expression that "YHWH God … caused to spring up every tree pleasant to the sight and good for food" is comparable to the expressions in Gen 1:12, 29. This informs the reader that D is fundamental to the permission of D', which allows man to eat of every tree in the garden. The second part of D (Foundation) pertains to two special trees in the garden, informing the reader of their location and names. D' then informs of the commandment concerning the two trees (Action). Just as D can be divided into two parts, so the commandment of God in D' can be divided into two: the first concerns every tree and the second concerns a particular tree.

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[130] The translation is mine.

Figure 14 Foundation and Action (D-D') [131]

D 2:9	D' 2:16-17
וַיַּצְמַ֞ח יְהוָ֤ה אֱלֹהִים֙ מִן־הָ֣אֲדָמָ֔ה כָּל־עֵ֛ץ And YHWH God out of the ground caused to spring up every tree נֶחְמָ֥ד לְמַרְאֶ֖ה וְט֣וֹב לְמַאֲכָ֑ל pleasant to the sight and good for food. וְעֵ֤ץ הַֽחַיִּים֙ בְּת֣וֹךְ הַגָּ֔ן And the tree of life was in the midst of the garden, וְעֵ֕ץ הַדַּ֖עַת ט֥וֹב וָרָֽע׃ and the tree of the knowledge of good and evil.	וַיְצַ֗ו יְהוָ֣ה אֱלֹהִ֔ים עַל־הָֽאָדָ֖ם לֵאמֹ֑ר And YHWH God commanded the man, saying, מִכֹּ֥ל עֵֽץ־הַגָּ֖ן אָכֹ֥ל תֹּאכֵֽל׃ "You may surely eat from every tree of the garden, וּמֵעֵ֗ץ הַדַּ֙עַת֙ ט֣וֹב וָרָ֔ע but of the tree of the knowledge of good and evil לֹ֥א תֹאכַ֖ל מִמֶּ֑נּוּ you shall not eat, כִּ֗י בְּי֛וֹם אֲכָלְךָ֥ מִמֶּ֖נּוּ מ֥וֹת תָּמֽוּת׃ when you eat from it you shall surely die."

The most difficult part of the twofold narrative (1:1-2:4 and 2:4-25) concerns the order of creation, which seems to differ between the two parts. Scholars who believe 1:1-2:3 and 2:4-25 are separately written accounts argue this difference indicates different origins.[132] But the creation order can be understood to be the same in both chapters when the text is examined, as Collins demonstrates in discussing the texts' uses of word אֶרֶץ.

> The semantic range of ארץ ('erets) is "the whole earth" (as in Gen 1:1-2), "land as opposed to sea" (1:10-31), and "land or region" (2:11-13). The common renderings of 2:5-6 assume the first, but the third sense works better, especially if we consider the geography: God made the man in some unnamed "land" and then moved him to the garden of Eden (2:8); after the disobedience in Genesis 3, he banished the man back to the "land" to work it (3:23). It also helps to recall the climate of the western Levant: it rains in the fall and winter and not at all in the summer. At the end of the summer, and with no man to work the ground (by irrigation), the ground is quite dry and barren; after the rains begin to fall, then the plants may spring up. This makes sense, because the text gives a reason for

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[131] The translation is mine.

[132] S. R. Driver, *The Book of Genesis, with Introduction and Notes*, 15th ed. (London: Methuen, 1948), 35; Gunkel, *Genesis,* 5.

no bush or small plant: "for the Lord God had not caused it to rain" (2:5); this is not at all the same as "he had not yet created them."[133]

This explanation can be further supported by the grammatical evidence of Gen 2:10. As mentioned in the annotated translation, וְהָיָה may be used to express that the river became four rivers frequently or duratively. As Collins asserts, the climate of the region may have caused some parts of the river to be dry and then later to fill with water during the rainy season.

Along with the translation of אֶרֶץ, the temporal background of the text (Gen 2:4-25) can be assumed as the sixth day in the creation week. And the analysis of the text can proceed under the notion that 2:4-25 concerns the creation of humanity. By this interpretation, vegetation and plants are already created by God before the creation of a human, which is consistent with the order of ch. 1.

Genesis 2:8-9 also supports this idea. The first part of the verse tells us God planted the trees and made them spring to life. It shows that even God takes time to grow trees, to make it rain and make them grow. There are no bushes or small plants in the land, not because God did not create them but because God did not cause it to rain. Verses 8-9 ensure the fact that there are trees in other lands because it has rained there. Namely, wherever God causes it to rain, trees are created there by God. Collins states: "[N]othing in the text requires us to suppose that this happens in the earth as a whole; the ground is the ground of the garden."[134]

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[133] Collins, *Genesis 1-4*, 111.

[134] Collins, *Genesis 1-4*, 105n16.

As for the trees in general, they are depicted consistently in Genesis 1-3. Note in the table below, when describing Eve's thought about the tree in 3:6, the narrator combines parts of 2:9 and 1:12.[135] When talking about the trees in the garden, the narrator alludes to the trees in ch. 1. As a result, the trees are created before human beings but the trees are created with rain in a certain place other than the garden of Eden.

Figure 15 Trees in Genesis 1-3

	1:29	1:12
	וְאֶת־כָּל־הָעֵץ אֲשֶׁר־בֹּו פְרִי־עֵץ זֹרֵעַ זָרַע לָכֶם יִהְיֶה לְאָכְלָה: every tree with seed in its fruit. You shall have them for food	וַיַּרְא אֱלֹהִים כִּי־טֹוב: God saw that it was good.
2:9	כָּל־עֵץ נֶחְמָד לְמַרְאֶה וְטֹוב לְמַאֲכָל every tree that is pleasant to the sight and good for food.	
3:6	לְמַאֲכָל וְכִי תַאֲוָה־הוּא לָעֵינַיִם for food, and that it was a delight to the eyes	וַתֵּרֶא הָאִשָּׁה כִּי טֹוב הָעֵץ the woman saw that the tree was good

Lastly, B-B' may not seem to be parallel. The *Foundation-Action* structure demonstrated in the other components does not seem to fit B-B'. Its contents, which concern God forming the man and making him become a living creature, should be the foundation of the four rivers flowing around the land; but this does not seem so. However, I will argue that the four rivers, which water the garden, are an important factor for the betrothal type-scene. They play the role of the well, which is a common feature of betrothal type-scenes in Genesis. Compare A-A', which actually has the expression "watering the

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[135] Chulhyun Park, "The Pentateuch" (lecture, Chongshin Theological Seminary. Yongin, Gyungido, March 20, 2015).

ground/garden," with B', which depicts the four rivers flowing through lands with various names and with beautiful materials, such as gold and bdellium. The difference is that B' is more beautiful than A-A'. The reason B' is written in this way, as the Action part of B-B', will be discussed in the next chapter.

Therefore, the pericope borderline does not lie between Gen 2:3 and 2:4 or in the middle of 2:4. The borderline is Gen 2:4. In other words, Gen 2:4 acts as a hinge for the two pericopes. It has a chiastic structure that connects the first with the second, and the second pericope has the same *Foundation-Action* structure as the first. Accordingly, a chiasmus also encompasses Gen 1:1-2:25

Other explanations have been proposed for the intimate relationship between the two accounts of the creation. Cassuto compares Genesis 1-2 with various epic poems that exhibit a dual structure similar to the twofold creation account.[136] Even Driver, a proponent of the documentary hypothesis, admits the relationship between Genesis 2:4-24 and 1:1-31 is created by a redactor, adding the divine name "אֱלֹהִים" to "יְהוָה" in 2:4.[137]

Figure 16 Structure of Genesis 1-2

A (1:1-2:3)   -   X (2:4)   -   A' (2:5-25)
Creation week   -   Toledoth   -   Creation of man   ↳ Starting with the circumstantial passages ↲   *Foundation-Action* - heavens & earth - *Foundation-Action*

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[136] Umberto Cassuto, *A Commentary on the Book of Genesis* (Jerusalem: Magnes, 1967), 1:86.

[137] Driver, *The Book of Genesis,* 35.

Chapter 4

Application of Narratological Analysis to Gen 2

4.1 Betrothal Type-Scene in Genesis 2.

Key similarities and differences exist among betrothal type-scenes in the Bible. The key similarities, features typical to all betrothal type-scenes, enable readers to identify these narratives. However, some betrothal type-scenes twist, omit, or intentionally hide important features. This difference is generally employed in connection with characterization, the story plot, or a development in the character's life. Genesis 2 contains a few hidden features of the betrothal type-scene because it is found within the narrative of creation. The differences between type-scenes function as important factors that reinforce the plot. Although some of the typical features do not appear as clearly as others in Genesis 2, we will argue that the chapter has almost all the typical features.

4.1.1 Feature Differences: Function of Adam's Betrothal Type-Scene (Part I)

First, since Genesis 2 is not normally characterized as a betrothal type-scene, it may be helpful to summarize the typical features of such scenes in the Bible. They generally follow this pattern: (1) a man who wants to get married goes to another place from where he was; (2) the man arrives at the place where a well is located; (3) he meets a woman there and one or both of them drink water; (4) the woman goes back to her house quickly to inform that a man has come; (5) the marriage is confirmed.[138]

We see this pattern, for example, in the case of Isaac and Rebekah: (1) Abraham sends his servant as family representative to Mesopotamia while living in Canaan (Gen

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[138] Alter, *Art of Biblical Narrative*, 62.

24:3-4, 10); (2) the servant goes to the place of the well in the city of Nahor in Mesopotamia (24:11); (3) the servant meets Rebekah there and drinks the water she draws (24:15-19), and after they have a conversation; (4) Rebekah runs to her house to inform her family about the man (24:28); (5) finally, Rebekah's father confirms the marriage (24:51).

Another example occurs in the case of Jacob in Gen 28:1-29:30. Here, (1) Jacob is the one who goes to the other place to find his wife (28:1-5). (2) He goes to the place where the well is located (29:1-2). (3) Next, he meets Rachel there, and he draws the water and waters her father's camels. (4) Rachel then runs to her house to inform her family about the man (29:13). (5) Finally, her father confirms the marriage (29:19), conditioned on years of hard work and the marriage with Leah.

With necessary changes in setting, similar features are found in Genesis 2: (1) Adam is put in the garden from some unknown location (2:8); (2) the text makes explicit that Adam is put in the garden with reference to the rivers that are flowing out of the ground. That is, Adam goes to where the rivers are in a way comparable to the characters in other betrothal type-scenes who go to where the well is located (2:15); (3) Adam meets the woman there. No one drinks water, but the rivers cause the ground, ʾădāmâ,[139] to 'drink water'; (4) The woman does not go anywhere: she does not have any place go to inform about the man; (5) the marriage is confirmed by the narrator's speech (2:24-25).

There are a few differences in Adam's case as compared to those of Isaac and Jacob. To compare the three betrothal type-scenes, see the table below.

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[139] I will use the transliteration for the Hebrew אֲדָמָה to better illustrate my point.

Figure 17 Features of Type-scene 1

Features	Isaac	Jacob	Adam
1) Moving	✓	✓	✓
2) Arrival at the well	✓	✓	-
3) Meeting a woman and drinking water	✓	✓	✓
4) Woman's running to home	✓	✓	-
5) Marriage confirming	✓	✓	✓

First, while no well is mentioned in Genesis 2, the setting is the beginning of the world, thus we should not expect a well. People dig wells to survive in arid climates, but none is needed in the garden of Eden. A well would distract from the theme of paradise, the perfect environment provided by God for humanity to flourish. Nevertheless, a well is a typical feature of the betrothal type-scene, and thus we can expect something like a well in Genesis 2. Other betrothal type-scenes that lack a well typically include a feature that is at least something like water. According to Alter's analysis of betrothal type-scenes in the Bible, the book of Ruth is the "narrative that is in a sense entirely devoted to the circumstances leading to a betrothal,"[140] though no well appears in the book. Instead, Boaz tells Ruth, "[W]hen you are thirsty, go to the vessels and drink what the young men have drawn" (Ruth 2:9).

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[140] Alter, *Art of Biblical Narrative*, 70.

Figure 18 Features of Type-Scenes 2

Features	Isaac	Jacob	Adam	Ruth
1) Moving	✓	✓	✓	✓
2) Arrival at the well	✓	✓	-	-
3) Meeting a woman and drinking water	✓	✓	✓	✓
4) Woman's running to home	✓	✓	-	-
5) Marriage confirming	✓	✓	✓	✓

As noted above, sometimes a betrothal type-scene omits one or more of the typical features. Alter observes, "What is really interesting is not the schema of convention, but what is done in each individual application of the schema to give it a sudden tilt of innovation or even to refashion it radically for the imaginative purposes at hand." In Jacob's case, the well is closed with a big stone lid (Gen 29:8). This suggests a characteristic within Jacob's wider story.[141] He has a difficult time not only marrying Rachel but with his entire life in Laban's house. In Isaac's case, Rebekah is the one who draws water from the well, both for the suitor—Abraham's servant—and Abraham's camels. This foreshadows not only that the marriage arrangements will go smoothly, but also Isaac's passive role and Rebekah's active role later in the blessing of Jacob. Hence, the lack of a well in Genesis 2 may be a significant feature foreshadowing Adam and Eve's marriage and their life. In the place of a well are rivers flowing out of Eden. The starting point of a river is normally called a headwater, or source, from which the water wells up just as water is drawn from a well.

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[141] Alter, *Art of Biblical Narrative*, 66-67.

More interesting is the principal agent drawing the water. In Isaac's case, he is not even at the scene, and the fact Rebekah draws the water illustrates a characteristic of their marriage and lives. By contrast, Jacob and Moses both must overcome obstacles to draw water themselves. This foreshadows the hardships of their marriages and lives. In Adam's case, God, the creator, provides the water. Just as Rebekah drawing the water illustrates her marriage to Isaac will go smoothly, God's perfect provision of water to the land illustrates the marriage of Adam and Eve, at this point in the narrative, will go perfectly. God creates the world and causes four rivers to water the lands. He puts the man in the garden and causes the man to meet the woman. Finally, their marriage is confirmed when Adam says, "This one at last is bone of my bones and flesh of my flesh," and by the narrator's line in v. 24: "Therefore a man shall leave his father and his mother and hold fast to his wife, and they shall become one flesh." The statement is also acknowledged as the confirmation of God by Jesus in Matt 19:4-5:[142] "Have you not read that he who created them from the beginning made them male and female, and said, 'Therefore a man shall leave his father and his mother and hold fast to his wife, and the two shall become one flesh?'"

Moreover, the fact that Abraham's servant, not Isaac, is the suitor in Isaac's betrothal scene corresponds to the fact that God, not Adam, is the suitor in Gen 2:4-22. Fuchs rightly notes that the "fourfold repetition is to emphasize that the encounter with Rebekah and the consequent betrothal are divinely sanctioned."[143] In Adam's betrothal

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[142] Collins, *Genesis 1-4,* 108n.

[143] Esther Fuchs, "Structure and Patriarchal Functions in the Biblical Betrothal Type-Scene: Some Preliminary Notes," *Journal of Feminist Studies in Religion* 3, no. 1 (Spring 1987): 8.

type-scene, the omission of the well emphasizes God's work. The lack of a well may seem like a difference from other betrothal type-scenes, but it is actually a common feature of one of them: Isaac's betrothal type-scene, in which God's role is emphasized.

As for the four rivers, betrothal type-scenes have one more important feature: drinking water. Typically, one character draws and provides water for the other character and/or camels. In Adam's betrothal type-scene, the river flows to the lands of Havilah, Cush, and Assyria. If this type-scene proceeded normally, the two mutual characters who would give and receive the water would be Adam and Eve. But in this case, God provides water and the ground of the garden receives it.

Interestingly, the 'ground' is ʾădāmâ, which is the feminine form of Adam in Hebrew. Although four rivers are depicted as though they water the garden, not the ground, in vv. 5-6, we can see the wordplay of ʾādām and ʾădāmâ. Verse 5 indicates there is no Adam to work the ground, and v. 6 states a spring is going up to water the whole ground. Many scholars note the wordplay between ʾādām and ʾădāmâ in v. 7 because one (ʾădāmâ) is the material of the other (ʾādām). I argue, however, that another wordplay occurs in vv. 5-6. This is because ʾădāmâ is positioned at the end of the sentences, making a parallel, and one is the object (ʾădāmâ) of the other (ʾādām).

Interpreting wordplay is no easy task: Authorial intention may not extend beyond stylistic considerations. However, following the lead of such scholars as Zvi Ron, I suggest three options for the theological meaning behind the wordplay here.[144] First, the wordplay may imply that the ʾădāmâ alludes to Adam because of its phonetic value. In this sense,

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[144] Zvi Ron, "Wordplay in Genesis 2:25-3:1," *Jewish Bible Quarterly* 42, no. 1 (Jan-Mar 2014): 4.

the watering ʾădāmâ can imply the multiplication of the human race. Secondly, because it is the feminine form of ʾādām, which means man, ʾădāmâ may allude to the woman. Moreover, 'land' can be used metaphorically to mean "woman" in Ugaritic documents. Also, working the ground (2:5) can figuratively mean sexual intercourse.[145] If ʾădāmâ is the woman, the watering may be a reference to marriage. Although these interpretations are incompatible with each other, both fit the betrothal type-scene. However, ʾādām and ʾădāmâ seem to foreshadow Adam naming the woman אִשָּׁה ("woman"), which is the feminine form of אִישׁ ("man"). If so, ʾădāmâ probably indicates the woman, although no one can be certain of the author's exact intention.

In a sense, ʾădāmâ can point to the ground as the source of every creature, which includes not only humans, but also all other living things. For example, we read, "Out of the ground the LORD God made to spring up every tree" (2:9); "Out of the ground the LORD God had formed every beast of the field and every bird of the heavens" (2:19). In a narrower sense, every creature in Genesis 2 is from the ground. The ground watered by God may be intended to remind readers of the marriage that leads to the commandment: "[F]ill the earth and subdue it" (Gen 1:28). As Rebekah watered the camels in Isaac's betrothal type-scene, God, as a matchmaker, waters the ʾădāmâ from which all things, including humans, are created. In other words, the marriage is Adam and Eve's marriage, but the ʾădāmâ, which indicates their possession—that which they must subdue—is watered.

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[145] See The Armarna Letter EA75, 15-21: "For lack of a cultivator, my field is like a woman without a husband." William L. Moran, ed., *The Amarna Letters* (Baltimore: Johns Hopkins University Press, 2000), 145.

Moreover, the image of a potter used with the verb יָצַר in 2:7 supports the idea: A potter always mixes the clay with water. The verb יָצַר appears three times, twice with the expression of forming the man (2:7-8) and once with the expression of forming beasts and birds (2:19). If one imagines that the verb describes God combining the dust and water, then that watering can be regarded as an important feature of a betrothal type-scene. God waters the ground, which not only represents but also becomes the groom or bride of all things. Therefore, as Rebekah watered not only the servant, but also his camels, God waters not only the ʾădāmâ, but also every creature over which the man will have dominion.

In short, whatever ʾădāmâ means in this pericope wordplay among the three options (Adam, woman, or the source of every creature), it fits the betrothal type-scene. The wordplay of ʾādām and ʾădāmâ play an important role in the scene and must be considered. But more important is that typical feature of betrothal type-scenes: watering.

4.1.2. Foundation-Action Structure Problem Solved: 2:7 and 2:11-14.

If the river watering ʾădāmâ suggests a typical feature of the betrothal type-scene as explained above, the unsolved problem of the former chapter can now be settled. To reiterate, the problem was that in the *Foundation-Action* structure in 2:6-17 (see Table 11 above), B-B' does not fit unless the betrothal type-scene is applied. The other three, A and A', C and C', D and D' do not take much effort to discern. B as the Foundation statement tells us that "God formed the man of dust from the ground and breathed . . . and the man became a living creature" (2:7). How can this be the foundation of the four rivers that water the land?

First, even though the rivers' watering causes living creatures to exist in the land, the land cannot be rich without a man, as noted in 2:5. However, after the man's creation is mentioned, in 2:11-14 the lands are depicted as rich as the river flows around them. The names of the lands—Havilah, Cush, and Assyria—clearly indicate they are not barren wastelands; Havilah boasts precious minerals and the names Cush and Assyria would have reminded ancient readers of lavish civilizations.

Figure 19 Foundation and Action (B-B')

B	2:7 then the LORD God formed the <u>man</u> of dust from the <u>ground</u> and breathed into his nostrils the breath of life, and the man became a living creature.	B'	2:11 The name of the first is the Pishon. It is the one that flowed around the whole land of Havilah, where there is gold. 2:12 And the gold of that land is good; bdellium and onyx stone are there. 2:13 The name of the second river is the Gihon. It is the one that flowed around the whole land of Cush. 2:14 And the name of the third river is the Tigris, which flows east of Assyria. And the fourth river is the Euphrates.

Secondly, the watering is the most indispensable feature in a betrothal type-scene because water is the symbol of life.[146] Every typical feature can be omitted on purpose except the motif of drinking water. Alter observes that "the well at an oasis is obviously a symbol of fertility and, in all likelihood also a female symbol." He adds as an example Prov 5:15: "Drink water from your own cistern, flowing water from your own well," and notes it "explicitly uses the well as a metaphor for female sexuality."[147] This is not the only verse to imagine a woman as a source of water. Song of Songs 4:15 depicts a woman as "a garden fountain, a well of living water, and flowing streams from Lebanon." Accordingly

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[146] Richard S. Hess and David Toshio Tsumura, *Sanctuary Symbolism in the Garden of Eden Story* (Winona Lake, IN: Eisenbrauns, 2018), 402.

[147] Alter, *Art of Biblical Narrative*, 62.

in B, God forms the man (Foundation), and the marriage (Action) is hinted at as the betrothal type-scene introduced in B'. The river, which is akin to the well in the betrothal type-scene, is a symbol of life (B') and corresponds to the LORD God, who creates the life of the man (B). Moreover, A seems to be a circumstantial sentence that indicates that mist/spring generally wells up[148] (Foundation). Now in A' and B', with the specific names of rivers and lands, the watering is precisely depicted, showing that the Foundation statement in A is applied to a particular place (Action).

4.1.3 Feature Differences (Part II)

Another difference in Genesis 2 from the other two betrothal type-scenes is that the woman does not run home; she has no place to go other than Eden. Eden *is* her home. Adam's betrothal type-scene shows he finds a woman to marry among his kindred as would his later descendants; the woman belongs to his family because she has been formed out of Adam's own body. As such, she has no need to inform her family because Adam is the man she would have had to inform about a suitor. As Alter observes about type-scenes, "the total suppression of a type-scene may be a deliberate ploy of characterization and thematic argument."[149]

This case signifies two important things. First, as the patriarchs tried to find their wives among their kindred, so Adam finds a woman who belongs to his family because she is formed from his body. Second, this may be for the purpose of showing hastiness in the place of running for home. When Adam sees the woman for the first time, he remarks,

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[148] In Hebrew text, the word אֵד is without definite article.

[149] Robert Atler, *Art of Biblical Narrative*, 73

"This at last is bone of my bones . . . " Her lack of response is likely not intended to depict that she said nothing to him. As noted above, the narrator sometimes purposely omits the character's answer. The omission always denotes the positive answer,[150] as it does in this case. The narrator takes over, providing the confirmation of their marriage. And in doing so, the narrator implies this is a hasty marriage.

Figure 20 Features of Type-Scenes 3

Features	Isaac	Jacob	Adam
1) Moving	✓	✓	✓
2) Arrival at the well	✓	✓	✓ (because of the rivers)
3) meeting a woman and drinking water	✓	✓	✓
4) woman's running to home	✓	✓	X (purposely)
5) marriage confirming	✓	✓	✓

Accordingly, the typical features of betrothal type-scenes are as shown in the table above, when compared to the others.

4.1.4 Minor Features Genesis 2 Shares with Other Betrothal Type-Scenes

Besides the major features of the betrothal type-scene, common minor features can also be identified. The similarities of Adam and Eve's marriage to those of other characters further support the interpretation of Genesis 2 as a betrothal type-scene. Building on Alter's research, Michael Martin has expanded the betrothal type-scene to a "betrothal journey narrative," adding eight features to Alter's list. The added elements are italicized below.[151]

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[150] Bar-Efrat, *Narrative Art in the Bible*, 73.

[151] Michael W. Martin, "Betrothal Journey Narratives," *Catholic Biblical Quarterly* 70, no. 3 (July 2008), 508.

1. The groom-to-be travels to a foreign country, *either in flight from or commissioned by his kin*.
2. He meets a young woman or young women at a well.
3. Someone draws water.
4. *A gift is given or a service is performed that ingratiates the suitor with the woman and/or her family*.
5. *The suitor reveals his identity*.
6. The young woman/women rush home with news of his arrival
7. *Someone from the family returns to greet and/or invite the suitor*.
8. A betrothal is arranged, usually in connection with a meal.
9. *The suitor resides with his bride's kin, sometimes begetting children*.
10. *The suitor returns, usually commissioned by the bride's kin*.
11. *The suitor is received by his kin at the end of his journey*.
12. *The suitor resides with his kin, sometimes begetting children*.

Martin's larger betrothal journey narrative "begins and ends at home with episodes involving the suitor's family,"[152] so his first item is similar to Alter's. However, the present thesis focuses on type-"scene," rather than "journey," so the final three items on Martin's list (10-12) are outside the scope of this study.

First, the suitor goes to the well because the groom's father commands him to go to find a woman: "[But you] will go to my country and to my kindred, and take a wife for my son Isaac" (Gen 24:4); "Arise, go to Paddan-aram to the house of Bethuel your mother's father, and take as your wife from there . . ." (Gen 28:2). In Genesis 2, although Adam does not go by himself, he is placed in Eden by God: "And the LORD God planted a garden in Eden, in the east, and there he put the man whom he had formed" (2:8). This differs from the betrothal type-scene of Moses, who flees Egypt to avoid Pharaoh's wrath after murdering an Egyptian. Like the patriarchs, Moses does not just go to the land where a well is but is forced to go to some other place by his father, Pharaoh. In betrothal type-scenes, the suitor is always forced to go to another place by the groom's father for marriage.

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[152] Martin, "Betrothal Journey Narratives," 508.

Accordingly, God's putting Adam in the garden is also a typical feature because in Adam's case, God appears as his father.

The second minor feature common to the betrothal-type scene is the gold. In the ancient Near East, the groom's family typically prepared the marriage dowry.[153] Because Abraham was a rich man, his servant was able to give "jewelry of silver and of gold, and garments, and gave them to Rebekah. He also gave to her brother and to her mother costly ornaments" (24:53). Isaac's economic situation is not well known, but he did not give any dowry to Jacob to offer the bride's family. Instead, Jacob worked 14 years for his marriage in the betrothal type-scene. A dowry typically consisted of jewelry, silver, and gold, which also appears in the description of the four rivers and the lands. God provided the land (ʾădāmâ) of Havilah with pure gold, bdellium and onyx stone. As Adam and Adamah denote the wordplay, the gold may be regarded as being given to the man/woman. Another typical item in the dowry is the garment, which is given to Rebekah. However, in the case of Genesis 2, the narrator says they are naked, and so there is no garment in Adam's betrothal type-scene.

The third common feature is the introducing of oneself. Abraham's servant is waiting for a woman. When a woman comes to the well, he wonders whether she meets the conditions of a bride for Isaac because he does not know who she is. But the narrator informs readers the woman "was born to Bethuel the son of Milcah, the wife of Nahor, Abraham's brother" (24:15). The servant asks her for water and watches to see whether she will also water the camels. When she does, he is glad to give her "a gold ring weighing

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[153] Gordon J. Wenham, *Genesis 16-50,* Word Biblical Commentary (Dallas, TX: Word Books, 1994), 149.

a half shekel, and two bracelets for her arms weighing ten gold shekels" (24:22). He then asks who she is. Even though the narrator has already introduced her, she now introduces herself: "I am the daughter of Bethuel the son of Milcah, whom she bore to Nahor" (24:24). Later, when the servant is invited to Bethuel's house, he also introduces himself: "I am Abraham's servant" (24:34).

In Jacob's case, he has already heard about Rachel from the shepherds, so he does not have to ask her who she is. But Jacob introduces himself to Rachel: "Jacob told Rachel that he was her father's kinsman, and that he was Rebekah's son" (29:12). In Moses' betrothal type-scene, he meets as many as seven daughters of Reuel, none of whom introduces herself. Unlike Moses, the patriarchs needed an introduction because they had to marry kinswomen. Hence, the climax of the patriarchal betrothal type-scene occurs when the man reveals who he is and why he has come.[154]

But does Adam have to introduce himself to the woman? The answer is no because only one man and one woman exist. The woman is the only person whom Adam can marry. Nevertheless, his actions are similar to the suitors in the other betrothal type-scenes. He names the woman, "Woman" (אִשָּׁה); thereafter, he also says he is a man (אִישׁ). Even though Adam has his own name, he calls himself "Man" and the woman, "Woman." According to HALOT, אָדָם mostly refers to mankind,[155] which denotes both man and woman. Hence, Adam probably wants to distinguish the new creature from himself. As a result, he informs the woman that she is a woman and she is from the man, Adam. He even tells her she is

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[154] Martin, "Betrothal Journey Narratives," 512.

[155] HALOT, s.v. "אָדָם"

bone of his bone and flesh of his flesh. This direct quotation of Adam's speech is the most climatic moment, like the introductions in other betrothal type-scenes.

Finally, the apocryphal story of Tobit contains a betrothal type-scene that employs a river instead of a well. The whole book falls within the template of a betrothal type-scene/narrative.[156] As Genesis 2 uses the image of rivers in 2:10-14, Tobit employs a fish Tobias draws from the river. Perhaps in this betrothal type-scene, the fish is playing the role of water. Although no single character drinks the water, the demon Asmodeus inhales the odor of the fish. In a typical betrothal type-scene, the man or woman who will be married drinks water. But in Tobias's case, he must cast out the demon before he "goes in to" his wife or else he will die (Tob 6:14 NRSV). If drinking water signifies conjugal relations, no one has to drink water in Tobit because, instead of a symbolic description, the narrator plainly states Tobias and Sarah "went to sleep for the night" (Tob 8:9 NRSV).

Like Tobit, Genesis 2 has neither well nor water drinking; instead the narrator makes a statement in v. 25 concerning the conjugal relation: "And the man and his wife were both naked and were not ashamed." The words "naked" and "ashamed" have been interpreted as relating to sin. For example, Calvin comments that this state in 3:7-10 is a result of sin.[157] Although the relation to sin should be admitted, it seems that those words may point to the sexual relationship. In HALOT, the common gloss of עָרוֹם is none other than "naked."[158] The adjective appears only once here in the Pentateuch. However, the

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[156] Martin, "Betrothal Journey Narratives," 519.

[157] Jean Calvin, *Commentaries on The First Book of Moses Called Genesis*, trans. John King (Grand Rapids, MI: Eerdmans, 1948), 1:137.

[158] HALOT, s.v. "עָרוֹם"

noun form is used several times in Pentateuch for the sex organs. For example, in Leviticus 18, it is used in prohibiting sexual intercourse with close family members: "You shall not uncover the nakedness of your father, which is the nakedness of your mother; she is your mother, you shall not uncover her nakedness" (Lev 18:7). In Genesis, the noun is used to express the nation's vulnerability: "He said to them, 'No, it is the nakedness of the land that you have come to see'" (Gen 42:12). Cassuto suggests the words can mean sexual desire: "Since they did not yet know good or evil, nor had they yet learned that sexual desire could also be directed towards evil ends, they had no cause to feel ashamed at the fact that they were naked."[159]

Another similarity between Genesis 2 and Tobit is that the introduction of the man is not the climactic moment of either story. Tobias was told he should find his wife among his family, like the patriarchs in Genesis, and he introduces himself to Sarah's family. But the climax is the scene in which they are found sleeping peacefully after consummation. Although the semi-introduction of Adam and the woman Genesis 2 is important, the climax is more likely Adam's expression of emotion when he first sees the woman.

4.2 Function of Betrothal Type-Scene in Genesis 2

4.2.1 Lack of Rain: unfounded fears

Genesis 2 does not address rain, though the reason the land has no plants is due to the absence of rain and of man. As noted above, it may have rained regularly elsewhere, but "the LORD God had not caused it to rain on the land" (2:5). This refers to the location

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[159] Cassuto, *A Commentary on the Book of Genesis*, 1:237; J. Daryl Charles, ed., *Reading Genesis 1-2: An Evangelical Conversation* (Peabody, MA: Hendrickson Publishers-, 2004), 112.

of the garden of Eden before God created it, as Collins argues.[160] The LORD God settles

the problem by forming a man, but the text does not say God causes it to rain. Thus of the

two absences (rain and man) impacting plant growth, only one (man) is resolved, and the

other is not explicitly resolved. Nevertheless, the pericope ends without mentioning any

negative consequences due to the lack of rain.

The unresolved problem concerning the lack of rain may foreshadow an event

later in the narrative. Despite the mention of water "going up" in 2:6, many scholars

suggest the land is very dry.[161] This view may be caused by the differences of opinion

regarding the use of אֵד. Usually translated as "mist," the word, some argue, indicates a

lack of water necessary for plant growth. However, the word can also mean "spring,"

which is the meaning of the word πηγὴ, used in the LXX. And HALOT offers the

meaning: "the subterranean stream of fresh water" or "groundwater."[162] Either way, the

land is not dry; water is available to water the ground. Given the information that God did

not cause it to rain, this water going up from the ground may be the only source of water

for the living creatures. If this is the case, then אֵד is actually a vivid element in the

pericope because it is the only water and because this may foreshadow that the problem

will be solved.

Cassuto argues against translating אֵד as "spring," saying "it is hard to imagine

that Scripture refers to only one spring that watered the whole face of the ground."[163] But

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160 See the block quote from Collins at the end of section 3.2.

161 According to Wenham, *Genesis 1-15*, 61, they include Gunkel, Driver, Zimmerli and Schmidt.

162 HALOT, s.v. "אֵד"

163 Cassuto, *A Commentary on the Book of Genesis*, 1:104.

"mist" and "spring" are two different things, and as Cassuto observed, [164] "mist" waters

the ground only when it becomes rain. If the author of Genesis intended to depict a mist

that turns into rain, he probably would have just used the word for rain (מָטָר). And if this

were the case, it would be unnecessary for the narrator to note it was not raining.

Moreover, the disjunctive circumstantial clause that follows emphasizes the newly

introduced subject: אֵד. Although אֵד may refer to water vapor, such as a cloud or mist, it

should not be interpreted as rain. The water is not described as falling down but as "going

up," and evaporating water does not water the ground. Hence, the best understanding of

אֵד seems to be a "spring" watering the ground.[165]

Additionally, we should take "watered the whole face of the ground" as hyperbole

used to convey the water's symbolic meaning in this first betrothal type-scene in the

Bible. As mentioned above, Eden is a perfect environment for the man and the woman,

thus no well is necessary. However, the betrothal type-scene requires something like a

well, and the rivers that water the lands serve this role as the Tigris River does in Tobit.

Thus Genesis 2 depicts water going up and the rivers too, and it emphasizes the water

going up by eliminating the rain that falls down. Meanwhile, the lack of plant growth

could have been solved with a working man to irrigate the ground.[166] But when God

creates the man, he does nothing with the water because it plays a symbolic rather than an

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[164] Cassuto, *A Commentary on the Book of Genesis*, 1:103.

[165] David Toshio Tsumura, *Creation and Destruction: A Reappraisal of the Chaoskampf Theory in the Old Testament* (Winona Lake, IN: Eisenbrauns, 2005), 85-106, offers an extensive discussion of אֵד. He also concludes that אֵד here is not vapor or rain but must be "water flooding out of the subterranean ocean." Ibid., 106.

[166] Driver, *The Book of Genesis,* 37, did not apply the betrothal type-scene to 2:4-25, but he states the deficiency of the rain can be solved by the man's work of irrigation.

agricultural role. The water is a symbol for reproduction. As God irrigates the ground,

ʾădāmâ, the important feature of the betrothal type-scene appears: watering. Thus, the

problem of the absence of plants is symbolically resolved through human procreation.

Other scholars, such as Futato, translate אֵד as "rain cloud." Following Kline and

Dahood, Futato outlines two reasons he rejects translating the word as "stream:"

1) The text does not say that the problem was a lack of water in general, a problem which

could be solved by water from any one of a variety of sources, for instance, a stream. The

problem was a lack of rain in particular, because in the ancient Syro-Palestine Levant rain

was the sine qua non of vegetation, especially wild vegetation.

2) "Stream" makes nonsense out of such a well-constructed and tightly argued text. If

"stream" is understood, the sense is something like "no wild vegetation had appeared in

the land . . . for the LORD God had not sent rain . . . but a stream was arising to water the

whole surface of the land." If a stream was present to water the whole surface of the land,

then there was ample water for the appearance of wild vegetation, and the reason clause

("for the Lord God had not sent rain") is completely irrelevant and illogical.[167]

But I would argue first that Futato seems to confuse the problem, which is not the

absence of water but of plants, as he states in the latter part of his article.[168] For the

problem to be resolved, God must create the plants. And even when the plants appear in

Genesis 2, there is no mention of it raining. In short, the resolution is not the rain but

God, who creates. Secondly, Futato assumes אֵד translated as "stream" is incompatible

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[167] Mark E. Futato, "Because It Had Rained: A Study of Gen 2:5-7 with Implications for Gen 2:4-25 and Gen 1:1-2:3," *The Westminster Theological Journal* 60, no. 1 (Spring 1998): 1-21, esp. 5.

[168] Ibid., 10.

with the narrator's description in v. 5 of the land having no plants. He argues that a "stream" would have resulted in plants. However, God may have created the stream after the events of v. 5. Futato sees Gen 2:5 as a parallel of Gen 1:2. But he does not consider the foreshadowing part of Gen 1:2, which parallels Gen 2:6. Instead, Futato takes v. 6 as part of the next paragraph, reading יַעֲלֶה as a *Hiphil*. If the verb is a *Hiphil*, God could be the subject of the sentence, and Gen 2:6 would be the start of the next scene. But the verb is normally regarded as a *Qal* imperfect, thus it is more likely that v. 6 is the end of the first paragraph because of the similarity between Gen 1:2 and Gen 2:5-6.

Finally, while "rain cloud" fits the context, "stream" or "spring" fit the context just as well, and if the original translation is sufficient, there is no reason to change it. The more critical point is that God does not appear in v. 6. That is, v. 6 is not the start of the resolution of the absence of plants. In order to support my argument, the structure of the text should be referred to again. (See table below.)

Figure 21 Gen 1:2a and Gen 2:5-6

Gen 1:2a	Gen 2:5-6
וְהָאָ֗רֶץ הָיְתָ֥ה תֹ֙הוּ֙ וָבֹ֔הוּ... The earth was without form and void	וְכֹ֣ל ׀ שִׂ֣יחַ הַשָּׂדֶ֗ה טֶ֚רֶם יִֽהְיֶ֣ה בָאָ֔רֶץ When no bush of the field was yet on the land וְכָל־עֵ֥שֶׂב הַשָּׂדֶ֖ה טֶ֣רֶם יִצְמָ֑ח and no small plant of the field was yet sprung up
וְחֹ֖שֶׁךְ עַל־פְּנֵ֣י תְה֑וֹם And darkness was over the face of the deep (darkness because of absence of light)	כִּי֩ לֹ֨א הִמְטִ֜יר יְהוָ֤ה אֱלֹהִים֙ עַל־הָאָ֔רֶץ For the Lord God had not caused it to rain on the land וְאָדָ֣ם אַ֔יִן לַֽעֲבֹ֖ד אֶת־הָֽאֲדָמָֽה: And there was no man to work the ground (no color because of absence of man and rain)
(Foreshadowing) וְר֣וּחַ אֱלֹהִ֔ים מְרַחֶ֖פֶת עַל־פְּנֵ֥י הַמָּֽיִם: But the Spirit of God was hovering on the face of the water	*(Foreshadowing)* וְאֵ֖ד יַֽעֲלֶ֣ה מִן־הָאָ֑רֶץ But a spring was going up from the land וְהִשְׁקָ֖ה אֶֽת־כָּל־פְּנֵֽי־הָֽאֲדָמָֽה: And it watered whole face of the ground.

4.2.2 The Suitor's Role Shared by Two Characters

The most particular feature in the betrothal type-scene of Genesis 2 is that two characters take the suitor's role, whereas other betrothal type-scenes have only one suitor. The suitor draws or drinks water and gives a dowry for marriage. But in Genesis 2, God is the one who waters the lands and gives the dowry. Adam does the other things, including traveling to the other land, introducing himself, and living with the woman.

With God in the suitor's role, arrangements for Adam's marriage proceed very smoothly. Tension usually occurs between the suitor and the bride's family when the woman leaves her house. Although Rebekah immediately agrees to go with Abraham's servant, her family wants her to stay with them a little longer. As noted above, such difficulty is foreshadowed in the betrothal type-scene. In Rebekah's case, she draws the water quickly for both the servant and the camels. This shows Rebekah to be the one who

breaks the tension. In Jacob's case, the marriage is not easily confirmed. As mentioned above, the well is covered with a huge stone that Jacob must move. However, because of Adam's particular situation, there is no such difficulty in his betrothal type-scene.

In Isaac's betrothal type-scene, as in Genesis 2, the role of the suitor is played by someone other than the groom-to-be. Isaac only meets his wife when Abraham's servant returns with the woman. The most particular feature of Isaac's betrothal type-scene is its redundancy. The scene of drawing and drinking water is narrated three times: first in the servant's petition to God, next by the narrator during the event, and finally when the servant recounts his prayer and the event to Rebekah's family. The redundancy shows God's detailed fulfillment of the servant's prayer. In other words, God is the true suitor in that type-scene.[169] As mentioned above, this foreshadows the passiveness of Isaac's role in blessing Jacob.

Genesis 2 is well known for the covenant of works,[170] which is one way of expressing the relationship between God and humanity. Moreover, the narratives in the chapters that follow concern Adam breaking the covenant and the tragedy that occurs in his family as a result. Hence, the change of suitor[171] in Adam's betrothal type-scene may have something to do with the covenant of works. Adam's marriage as a heavenly work of God changes to a human work when Adam takes over from Him the role of suitor. Therefore, the sinful events that follow ensue smoothly because sins are not caused by God but humans.

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[169] Fuchs, "Structure and Patriarchal Functions in the Biblical Betrothal Type-Scene," 9.

[170] For more on the covenant of works, see Collins, *Genesis 1-4*, 112.

[171] As a suitor, God prepares everything for Adam's marriage (Gen 2:4-22), then Adam takes over the role when he sees the woman in v. 23.

At this point, the wordplay of *ʾādām* and *ʾădāmâ* is worth revisiting. As discussed above, *ʾădāmâ* can mean Adam, or the woman, or the source of all living creatures on the earth. As God made the covenant with Adam, and as the founder of the covenant influences every creature, there should be a connection between Adam and all creatures. In Genesis 2, Adam becomes one with Eve by marriage. The wordplay of *ʾādām* and *ʾădāmâ* may refer to only Adam and Eve respectively, or *ʾădāmâ* may refer to the source of all creatures. The woman is also the mother of all creatures which may be the same as *ʾădāmâ*. That Adam names the woman "Eve, because she was the mother of all living" (3:20), would not be irrelevant to this wordplay. Accordingly, Adam, Eve, and *ʾădāmâ* overlap repeatedly and achieve oneness as we can see in the diagram below. The covenant of works in Genesis 2 is placed in the betrothal type-scene, just as the covenant of works between God and Adam becomes the covenant of works between God and all things.

Figure 22 ʾădāmâ, ʾādām, Eve
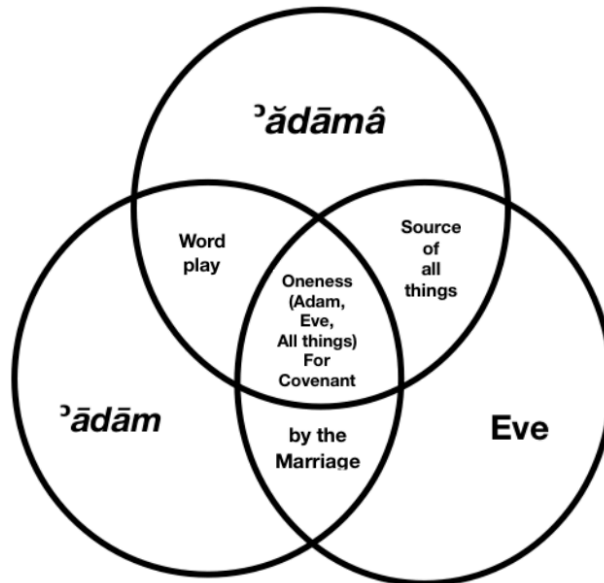
4.3 Relation to the Sanctuary Symbolism of the Garden of Eden

Wenham observes that "many of the features of the garden may also be found in later sanctuaries particularly the tabernacle or Jerusalem temple." [172] Alexander summarizes Wenham's observations as follows:

> (1) The LORD God walks in Eden as he later does in the tabernacle (3:8; cf. Lev 26:12; Deut 23:15; 2 Sam 7:6-7). (2) Eden and the later sanctuaries are entered from the east and guarded by cherubim (3:24; Exod 25:18-22; 26:31; 1 Kgs 6:23-29). (3) The tabernacle menorah (or lampstand) possibly symbolises the tree of life (2:9; 3:22; cf. Exod 25:31-35). (4) The pair of Hebrew verbs in God's command to the man 'to work it (the garden) and take care of it'(2:15) are only used in combination elsewhere in the Pentateuch of the duties of the Levites in the sanctuary (cf. Num 3:7-8; 8:26; 18:5-6). (5) The river flowing from Eden (2:10) is reminiscent of Ezek 47:1-12 which envisages a river flowing from a future Jerusalem temple and bringing life to the Dead Sea. Finally, gold and onyx which are mentioned in 2:11-12 are used extensively to decorate the later sanctuaries and priestly garments (e.g. Exod 25:7, 11, 31). Gold in particular is associated with the divine presence.[173]

The betrothal type-scene is compatible with these observations, though they offer quite a different explanation for such verses as 2:10-14 (four rivers), which are difficult to interpret. First, the features of the tabernacle or Jerusalem temple reinforce the characterization of the marriage of Adam and the woman. If Eden should denote God's temple, then this would add grandeur to the betrothal scene, making the temple of the LORD the setting. Additionally, Beale's observation of the sanctuary symbolism of Eden introduces a few more relevant passages in the Bible. One of these is Ps 36:8-9:

> They drink their fill of the abundance of your house [temple];
> And You dost give them to drink of the river of Thy delights [literally, "the river of your Edens"!].
> For with Thee is the fountain of life;

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172 Gordon J. Wenham, "Sanctuary Symbolism in the Garden of Eden Story" *in I Studied Inscriptions from Before the Flood: Ancient Near Eastern, Literary, and Linguistic Approaches to Genesis 1-11*, ed. Richard S. Hess and David Toshio Tsumura (Winona Lake, IN: Eisenbrauns, 2018), 399.

173 Alexander, *From Paradise to the Promised Land*, 102, quoted in C John Collins, *Genesis 1-4*, 37.

In Thy light we see light [perhaps a play of words on the light from the lampstand in the Holy Place].[174]

We examined above the debate over meaning of אֵד. One translation is "mist;" the other is "spring." However, the description of Eden found in Ps 36:8-9 includes not only the river, but also a fountain (מָקוֹר), which here may be glossed as "source" or "spring."[175] Beale also mentions Jer 17:12-13:

> 12 A glorious throne set on high from the beginning is the place of our sanctuary. 13 O LORD, the hope of Israel, all who forsake you shall be put to shame; those who turn away from you shall be written in the earth, for they have forsaken the LORD, the fountain of living water.

Beale observes, "The verses 12-13 refer to 'the place of our [Israel's] sanctuary' and virtually equate it with 'the fountain of living water, even the Lord.'"[176]

Regardless of how אֵד is translated, the point is that the water should be interpreted symbolically. I have identified above two arguments for the symbolic meaning: first, the expression "watered the whole face of the ground" is hyperbole; second, the absence of plants is not due to a lack of rain but because God has not yet caused them to spring up. The point of the text is that humans start to flourish, not that plants are reproducing.

4.4 Narratological Analysis of Gen 2:4-25 (Verse by Verse)

Genesis 2:4-6:

> 4 These are the generations of the heavens and the earth when they were created in the day that YHWH God made earth and heavens. 5 But no bush of the field was

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[174] D. Callender, *Adam in Myth and History* (Winona Lake, IN: Harvard Semitic Museum Publication, 2000), 51-52, quoted in Gregory K. Beale, "Eden, the Temple, and the Church's Mission in the New Creation," *Journal of the Evangelical Theological Society* 48, no. 1 (March 2005): 9.

[175] HALOT, s.v. "מָקוֹר"

[176] D. Callender, *Adam in Myth and History*, 51-52, quoted in Beale, "Eden, the Temple, and the Church's Mission," 9.

yet in the land. And no small plant of the field had yet sprung up. For the LORD God had not caused it to rain on the land, and there was no man to work the ground. 6 However, a spring was going up from the land and watering the whole face of the ground.[177]

As noted above, v. 4 is considered a chiasmus: Note the phrases "the heavens and the earth" and "the earth and the heavens." Because God created not only the earth but also the heavens and the sea, the phrase "the earth" may be regarded as indicating only the ground of the earth. But in the context of the phrase "the heavens and the earth," "the earth" typically indicates all things under the heavens. Thus "the heavens" likely refers to everything above the earth and "the earth" likely refers to everything under the heavens.

Many verses use the phrase "the heavens and the earth" to refer to everything in the universe: Gen 1:1, Ps 113:6, Jer 10:11; 32:17; 51:48, Joel 3:16, Hab 3:3, and Hag 2:6 and 2:21. For example, Jer 10:11 indicates "the earth" is what exists "under the heavens:" "Thus shall you say to them: 'The gods who did not make the heavens and the earth shall perish from the earth and from under the heavens.'" Also, when God commands Adam in Gen 1:28 to subdue the earth, he commands him to have dominion over every creature, including the fish and the birds: "And God blessed them. And God said to them, 'Be fruitful and multiply and fill the earth and subdue it, and have dominion over the fish of the sea and over the birds of the heavens and over every living thing that moves on the earth.'"

However, if the word sequence in the phrase "the heavens and the earth" is reversed, then the meaning changes. The reversed order, "the earth and the heavens," appears only twice in the Bible, here and in Ps 148:13: "Let them praise the name of the LORD, for his name alone is exalted; his majesty is above earth and heaven." In this case, the earth is

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[177] The translations throughout this verse-by-verse analysis of Gen 2 are my own.

mentioned first because the focal point is moving from the earth, through the heavens, to beyond the heavens. The focal point is moving because the name of the LORD is exalted. He is above the people who praise His name. The earth is where people are, and the LORD is above the earth. His majesty is even above the heavens.

Wenham observes that Ps 148:13 alludes to Gen 2:4.[178] If so, the reversed phrase, "earth and heaven," in 2:4 must also have something to do with the focal point. The focal point in Gen 1:1: "God created the heavens and the earth," is from on high because the creation in ch. 1 is achieved by God's word. In 2:4b, the inverted phrase "earth and heaven" changes the focal point to the earth, as God creates the humans on the earth in 2:4-25. He even uses *ădāmâ* to form Adam in 2:7. Therefore, 2:4 reflects the pericopes that precede and follow.

As mentioned in chapter 4.1.1, *ădāmâ* ("ground") is the source of all creatures. God creates the entire universe. On the sixth day of creation week, it is the *ereṣ* ("earth") that brings forth all moving creatures. However, God forms the man from the *ădāmâ* in 2:7. In v. 5, *ădāmâ* is used instead of *ereṣ*. Because *ădāmâ* most frequently means "arable ground"[179] and has a semantic overlap with *ereṣ*, *ădāmâ* is a good synonym in v. 5. In Gen 1:1-2:4, the earth denotes all the things under the heavens, but in 2:4-25, the earth is the material source of all things. Therefore, "the earth" (2:4b) is used first, and then *ădāmâ* is used in 2:5 to start a new pericope with a new focus on the earth. The "earth" is even substituted with "the field," before *ădāmâ* is used in the verse. This smooths the transition from the "earth" to *ădāmâ*.

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[178] Wenham, *Genesis 1-15,* 55.

[179] HALOT, s.v. "אדמה"

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On the other hand, 2:4 is also relevant as a hinge to the preceding pericope. The verbs ברא ("create") and עשׂה ("make") used in v. 4a and b respectively are also used in Gen 1:1-2:3. The verb ברא is not used in 2:5-25, and עשׂה is used only once there, but the verbs are used frequently in 1:1-2:3.

Even v. 4a has something to do with the following pericope, as many scholars argue.[180] Although the translation for תוֹלְדוֹת in v. 4 is difficult, the betrothal type-scene in Gen 2:4-25 can be helpful here. As shown in the analysis in 4.1.4, God appears as Adam's father. He puts Adam into the place where water is; like the fathers of patriarchs, He sends his son to where "the well" is. On the other hand, it has also been demonstrated above that *ădāmâ* can allude to the woman, given the wordplay *ādām* and *ădāmâ*. Even if *ădāmâ* alludes to the woman particularly rather than more widely to the source of all things, the concept of a material source of all things remains. This is because the woman's name, Eve, means "the mother of all living" in Genesis 3. Moreover, in the betrothal type-scene in Genesis 2, *ădāmâ* is like a woman who receives water from a man in the other betrothal type-scenes.[181] Therefore, we can see *ădāmâ* and the woman playing the same role in Gen 2:4-25; so we may able to regard the earth as the mother of all things in Gen 2:4. Accordingly, although many commentators find difficulty with תוֹלְדוֹת because there is no ancestor as in other cases in Genesis,[182] if we keep in mind the betrothal type-scene, we

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[180] Cassuto, *A Commentary on the Book of Genesis*, 1:99; Walter Brueggemann, *Genesis* (Atlanta: Westminster John Knox Press, 1986), 40; Wenham, *Genesis 1-15*, 49; Mathews, *Genesis 1-11:26,* 188.

[181] In Isaac's betrothal type-scene, Rebekah is the one who draws water, but in the other two betrothal type-scenes in the Pentateuch, the men draw water for the women. (Gen 29:10; Ex. 2:17) In Ruth's case, she receives water (Ruth 2:9). For a discussion of Ruth's betrothal type-scene, see Martin "Betrothal Journey Narratives," 505-23.

[182] Wenham, *Genesis 1-15*, 49.

recognize that the ancestor of תוֹלְדוֹת in Gen 2:4 is the heavens and the earth, which represent God and the earth.

Another feature that deserves attention is the name of God in this verse: אֱלֹהִים יְהוָה is very rare in the Pentateuch. Excluding Genesis 2 and 3, this appellation appears only in Exod 9:30. L'Hour observes that neither the woman nor the serpent uses it, even though it is used consistently in Genesis 2 and 3 when God is referred to. He argues that Genesis 3:1-5, which narrates a conversation between the woman and the serpent, probably avoids the appellation intentionally for its unique significance.[183] According to Cassuto, אֱלֹהִים is the name "which was current also among the Gentile nations," and the name יְהוָה "is used by Israelites only."[184] This view was previously addressed by Calvin: "Elohim, says Hengstenberg, 'is the more general, and Jehovah the deep and more discriminating name of the Godhead.'"[185]

Keeping in mind literary issues, v. 4 is also important because it provides the temporal setting of the pericope. Driver suggests the "day" in v. 4 may originally have been some length of time but was compressed into a "day" in order to make the time vivid.[186] Accordingly, the verse does not indicate a certain moment within the creation week. At the minimum, the verse must be related to creation because what follows it concerns the

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[183] Jean L'Hour, "Yahweh Elohim," *Revue Biblique* 81 (1974): 525-556, quoted in Wenham, *Genesis 1-15*, 56.

[184] Cassuto, *A Commentary on the Book of Genesis*, 1:64.

[185] Calvin, *Commentaries on The First Book of Moses Called Genesis*, 1:110.

[186] Driver, *The Book of Genesis*, 37.

creation of the man and woman. Hence, the temporal setting must correspond to the sixth day of the creation week in ch. 1.[187]

Compared to "the heavens and the earth," the word "land" is very specific and thus indicates a region, even though it is not introduced with a proper name. As "the heavens and the earth" in 1:1-2 give the background of the creation week, perhaps 2:4 also uses the phrase to indicate the incomplete state of the sixth day. However, before the sixth day, God creates "the earth" with "the heavens" and the plants. But in the land, whose exact name we do not know, there are no plants. To sum up, God creates the earth and the plants (2:4), but in this particular land, there are no plants (2:5).

Verse 5 helps to explain that plants were already created in Genesis 1 before the creation of the man. The verbs used in this verse are different from those used in 1:11, but the wordplay for Adam, who is not yet created, is similar to the expression used for the creatures of the third to fifth days, when they were about to be created. The following table delineates the expressions used for each creature with their cognate forms. Only the man appears without a word family; there may be no cognate form to depict the human. But it may be reserved for the creation of the human in the next pericope: ᵓādām and ᵓădāmâ: There was no man to work the ground, "וְאָדָ֣ם אַ֔יִן לַֽעֲבֹ֖ד אֶת־הָֽאֲדָמָֽה."[188]

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[187] Collins, *Genesis 1-4*, 110.

[188] Maybe as the other creatures were depicted with their natural features, the image of God was regarded as the natural feature of the human being.

Figure 23 Expressions with Cognate Forms

Subject	Depiction
vegetation דֶּשֶׁא	sprout תַּדְשֵׁא
seed זֶרַע	plants yielding עֵשֶׂב מַזְרִיעַ
fruit trees עֵץ פְּרִי	bearing fruit עֹשֶׂה־פְּרִי
light מְאֹרֹת	give light לְהָאִיר
the swarming creature נֶפֶשׁ הַחַיָּה אֲשֶׁר שָׁרְצוּ	swarm . . . יִשְׁרְצוּ
bird עוֹף	fly יְעוֹפֵף
living creatures נֶפֶשׁ חַיָּה	beasts of the earth אֶת־חַיַּת הָאָרֶץ
man אָדָם	to work the ground לַעֲבֹד אֶת־הָאֲדָמָה

Verse 5, which consists of circumstantial clauses, provides the pericope's spatial setting: the particular land where it does not yet rain and where no man yet exists, so no plants yet exist. In other words, the land is empty. However, because this is the account of creation, the verse suggests God will provide a solution for the emptiness.[189] This will be the reproducing plants as the arable ground (ʾădāmâ) is watered. The empty land depicted in 2:5 is not only shapeless[190] but silent. Nothing interesting is happening before the mention of the water in 2:6. For this reason, 2:6 is a crucial verse. But even though readers

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[189] According to Collins, the reason the land is barren is that it rains in the fall and winter and not at all in the summer in the western Levant. Collins, *Genesis 1-4*, 111. Poythress thinks it may denote the end of a dry spell and the beginning of rainy season. Vern S. Poythress, "Correlations with Providence in Genesis 2," *The Westminster Theological Journal* 78, no. 1 (September 2016): 30.

[190] See the explanation in 3.2 about Gen 1:2 and Gen 2:5.

may imagine the scene with the water going up from the ground, the scene remains silent because it is difficult to imagine the sound of water going up, especially if it is mist.

Keeping in mind the betrothal type-scene, the water rising from the ground can allude to a well. In Rebekah's case, her drawing up water for Abraham's servant and all the camels foreshadows that her marriage to Isaac will be quickly and smoothly confirmed. Similarly, the hyperbolic phrase here that one spring waters the "whole face of the ground" (2:6) indicates readers can expect the marriage of Adam and Eve will proceed smoothly.

With the negative situation in 2:5, the formlessness and emptiness, 2:6 provides the spatial setting. Even though the main character, Adam, will be put into garden of Eden, he is created in the land where there is no food (plants), no animals, and no helper, only God who provides water.

To summarize, God is the sole character. He is the creator. The negative factors of formlessness and emptiness exist in the land, but there is the possibility that a positive event is imminent. Although God is not depicted as explicitly resolving the negative factors (2:5), the narrator states in v. 6 that water is going up (2:6). So although no explicit reference is made to God v. 6, readers understand the water is the result of His work because God created the earth (2:4).

Genesis 2:6 is the last part of a series of several circumstantial clauses that have no *wayyiqtol*, as Collins observes, [191] but provide important information about the setting. The verses (2:4-6) explain the static image of the story's setting, which, combined with the

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[191] Collins, *Genesis 1-4*, 102.

presence of water, suggests a betrothal type-scene. The storyline starts with the return of the *wayyiqtols* in the next verse.

Genesis 2:7-9

> 7 Then YHWH God formed the man of dust, from the ground and He breathed into his nostrils the breath of life and the man became a living creature. 8 And YHWH God planted a garden in Eden in the East and put there the man whom he formed. 9 And YHWH God out of the ground caused to spring up every tree pleasant to the sight and good for food. And the tree of life was in the middle of the garden and the tree of knowledge of good and evil.

The verb "formed" stands out in v. 7. Used here for the first time despite the many preceding verses that mention God creating, "formed" often conveys the idea of a potter's work. This is further supported by the material God uses to form the man: the ground. However, the material probably is not only the soil. Like a potter using clay, God is forming the man with the soil watered in the previous verse.[192]

If the accent mark *rebia'* denotes the independence of the word עָפָר ("dust"), then the material of the man's creation is likely only the *ʾădāmâ,* not including the עָפָר.[193] The word then modifies the man as "the man of dust," an epithet for Adam. Even God says in 3:19, "you are dust." The use of "dust" becomes quite negative after Adam eats the forbidden fruit.

The word appears three times in ch. 3. First, with the curse on the serpent, God says, "Because you have done this, cursed are you . . . . dust you shall eat . . ." (3:14). Because the "dust" is not food, to eat dust is a curse. Although the dust became a man, the

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[192] Delitzsch points out that the "dust" is predicative accusative in the sentence because it should be moistened. Franz Delitzsch, *New Commentary on Genesis* (Eugene, OR: Wipf & Stock, 2001), 118.

[193] This interpretation is consistent with the ESV translation of Gen 2:7: "then the LORD God formed the man of dust from the ground."

dust is not something valuable in this context.[194] The word occurs twice in 3:19, which

concerns the curse on Adam. Here God says to Adam, "you are dust." The dust is where

Adam must go after death because he *is* dust. This is supported by the figurative use of the

word elsewhere in the Pentateuch for something that cannot be counted. For example, in

Gen 13:16, God tells Abraham, "I will make your offspring as the dust of the earth, so that

if one can count the dust of the earth, your offspring also can be counted." On that account,

one grain of dust is but a trivial entity, as Abraham says in Genesis 18:27: "Behold, I have

undertaken to speak to the Lord, I who am but dust and ashes." Other usages denoting

negative material are found concerning the curse in Exodus and Numbers as well as what

is infected by an unclean disease in Leviticus.[195] Hence, the name "man of dust" is a

humble name, and it may foreshadow the consequences of his sin.

The נֶפֶשׁ חַיָּה ("living creature") is the term used for animals in Genesis 1. Now it

is used for the human: the man becomes alive like the animals. Because this occurs when

God breathes the breath of life, the term "breath of life" must not be a feature peculiar to

humans but must concern respiration, a necessity for both humans and animals. This was

discussed during the Reformation Period. Calvin observes,

> I do not hesitate to subscribe to the opinion of those who explain this passage of
> the animal life of man… though here mention is made only of the lower faculty of
> the soul, which imparts breath to the body, and gives it vigour and motion: this
> does not prevent the human soul from having its proper rank, and therefore it ought
> to be distinguished from others.[196]

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[194] In addition, one cannot say there is no connection whatsoever between dust in 3:14 and the man of "dust." Perhaps eating dust figuratively denotes the devil's bad nature of annoying the man of dust.

[195] Gen 2:7; 3:14; 3:19; 13:16; 18:27; 28:14, Exod 8:16-17; Lev 14:41-42; 14:45, Num 5:17; 19:17; 23:10; and Deut 28:24; 32:24.

[196] Calvin, *Commentaries on The First Book of Moses Called Genesis*, 1:112.

Calvin does not deny humans are different from the animals, but in the case of this verse, he believes the man is depicted as a living creature like animals. The man of dust receives breath through his nostrils, and he breathes through his nostrils. The breath is none other than the "physical accompaniment and condition of life."[197]

Now characters appear, both God and the man. There are no plants because there has been no man. Now 'God' creates the 'man.' The original readers might not have thought of God in the land until God is referred to because they were not allowed to make any image of God. Then the narrator adds water in the scene, and 'God' forms the 'man' out of the ground. Readers might expect the problem is finally going to be solved by the man with the water. However, God puts the man in another place, Eden, where the water and the plants abound in v. 8.

Adam is from the *ădāmâ* (ground), and he has the epithet "man of dust." Both denote the man's lowliness. Because only God and the man are present, the lowliness probably indicates the position of the man in relationship to God. Here, the man is depicted as the one who is no better than the animals.[198]

While the narrative is still tied to the negative situation of the land (formless and void), and even though the problem is the absence of the man and of rain, the fact that God plants the garden is noted without any statement about the man's work or rain. God planting the garden can be regarded as the second[199] piece of crucial evidence that this is a betrothal

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[197] S. R. Driver, *The Book of Genesis, with Introduction and Notes,* 15th ed. Westminster Comentaries (London: Methuen, 1948), 39.

[198] In Gen 2:4-8, the man is no better than animals, while in 1:1-2:4, the man and woman are distinguished from the animals as being created in the image of God. In Gen 2:9, two trees in the middle of the garden distinguish the man from the animals.

[199] The first evidence was the appearance of the water that goes up.

type-scene. This is because the man is traveling to another place, which is typical of the betrothal type-scene. Moreover, the text shows no interest in solving the problem (no man and no plants) but just passes over it. (God creates man but not for irrigation) Thus it is only the spatial setting of the barren land with the water going up and the creation of the man that the narrative wants to show. The pericope is not interested in the problem but instead alludes to the betrothal type-scene.

As for God planting a garden, there is more to consider. The fact that God plants the garden means the man does not have to work the barren ground. All the work necessary for him is to maintain the garden. Later, however, the man must work the barren ground because of his sin. As Waltke compares the state of the land before the creation of the man to the land cursed after Adam's sin,[200] the incomplete state of creation on the sixth day is depicted like the fallen state of the world.

The narrative identifies the location of Eden "in the east". The original audience was living in Canaan, and Eden lies east of Canaan. Rivers, such as the Tigris and Euphrates, which are mentioned in the garden's description, also lie to the east of Canaan. [201] Ironically, though the name "Eden" means "delight" or "pleasure," [202] "movement to the east in Genesis is usually negative," Waltke notes, pointing to 3:24; 4:16; 11:2; 13:11; 25:6.[203] These verses mention Cain (Gen 4:16), the people in the Babel (Gen

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[200] Bruce K. Waltke with Cathi J. Fredricks, *Genesis: A Commentary* (Grand Rapids, MI: Zondervan, 2001), 84.

[201] Mathews, *Genesis 1-11:26*, 201.

[202] Driver, *The Book of Genesis*, 38.

[203] Waltke and Fredricks, *Genesis: A Commentary*, 85.

11:2), Lot and Abraham (Gen 13:11), and the sons of Abraham's concubines (Gen 25:6). They move east because of negative causes.[204]

Although Adam is different because he does not intend to go east,[205] God puts him there, and he becomes greedy and eats the forbidden fruit. He eats the fruit because it is given to him by the woman he has fallen in love with. Even though he knows the fruit is forbidden by God, Adam may assume it is good to do the same as his wife does. Or perhaps they both want to be like God as the serpent says. Even though there is no deficiency in the garden of Eden, the happy land,[206] ironically, Adam and Eve become unhappy as a consequence of having the forbidden fruit. Given that irony, only the positive event is introduced in ch. 2. If the garden of Eden as a whole is the first gift from God to Adam, trees are the second gift, since God causes the trees to spring up out of the ground after having already put Adam in the garden.

The sequence of events presents creation as a gift for Adam. He is created before the garden so he that may watch it being planted and know it will be given to him. Its trees are the next gift because they are food. Readers assume Adam is happy, given his likely anticipation of moving to the garden. Although the two important trees are those Adam comes to commit sin with, they are the most vivid symbols of abundance because their fruit

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[204] Cain moves to the east of Eden in Gen 4:16 when he leaves the presence of the LORD. His descendants are depicted as they seek riches in the verses that follow. People in Babel move eastward to thrive (Gen 11:2), saying, "Come, let us build ourselves a city and a tower with its top in the heavens, and let us make a name for ourselves, lest we be dispersed over the face of the whole earth." In case of the sons of Abraham's concubines, Abraham is the one who makes his sons move east because he wants them to leave "from his son Isaac" (Gen 25:6).

[205] The case of the sons of Abraham's concubines is similar to Adam's case because Abraham made the sons move east.

[206] HALOT s.v. "עדן"

can provide life and knowledge. Mathews notes that the "Tree of life occurs in the Old Testament only in Proverbs outside of Genesis; it was appropriated by the sages to represent what gives man pleasant existence."[207] As of v. 9, not every tree of the garden or at least not those in the middle of the garden have been given to Adam for food.

Wenham believes vv. 9-15 are an extension of v. 8.[208] He also regards the *wayyiqtol* as a form denoting the sequence, as Collins' observes.[209] But Wenham sees v. 9 as the first sentence of the paragraph of vv. 9-15, whereas Collins sees it as the last sentence of the paragraph of vv. 5-9. Wenham may view v. 9 as depicting the garden with specific trees as vv.10-14 does with rivers.[210] In this way, v. 9 can be seen as the first sentence of vv. 9-15 because of the similarity between v. 9 and vv. 10-15. But if a paragraph ends when the narrator starts using *wayyiqtols* to "begin the main sequence of events,"[211] the paragraph should end when the narrator stops using them.[212]

Moreover, considering the forward symmetry in Gen 2:5-17 (ABCD-A'B'C'D'), v. 9 is more likely to be part of the preceding passage[213] because v. 9 is D in the forward symmetry.[214] When we demarcate the structure of Gen 2:4-25, keeping in mind the

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[207] Mathews, *Genesis 1-11:26*, 202.

[208] Wenham, *Genesis 1-15*, 62.

[209] Ibid., 61.

[210] Ibid., 62.

[211] Collins, *Genesis 1-4*, 42.

[212] A circumstantial clause can be used anywhere in a episode. It can be either episode-initial or episode-final or sometimes even inserted somewhere in the middle of an episode. Andersen, *The Sentence*, 79. I regard the verbaless clause in v. 9 as episode-final and the waw + X + participle clause in v.10 as episode-initial.

[213] Collins, *Genesis 1-4*, 104.

[214] See the structure in chapter 3.2.

wayyiqtols, the forward symmetry of vv. 5-17 fits into the structure of Gen 2:4-25, and v. 9 is part of vv. 7-9, which is the series of verses with *wayyiqtols*.

According to Dietrich Bonhoeffer, the center of God's world is not the human but the life, "the very presence of God."[215] In this scene, with the two special trees in the middle of the garden, God is the main character. However, the original audience of ancient Israelites likely initially imagined the scene without God, having read about the empty land, the water, and the man. This is because they had the mindset that they should not make any image of God. Even so, they kept God's presence in mind. Hence, the scene is depicted as a quiet, empty ground, with new creatures gradually being added. Unlike Genesis 1, in which God's creative action is expressed with God's speech: "God said, 'let there be…'", here the narrator only states that something has been made. See the illustration below.

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[215] Dietrich Bonhoeffer, *Creation and Fall: A Theological Interpretation of Genesis 1-3*, ed. and trans. J. C. Fletcher (London: SCM, 1959), 49, quoted in Mathews, *Genesis 1-11:26*, 202.

Figure 24 Quiet Creation with Silence, Without Speech

2:5: No man, no rain, no plants

2:6: The water going up . . .

2:7: God forms the man.

2:9: The two trees in the Garden

2:8: God puts the man in the garden.
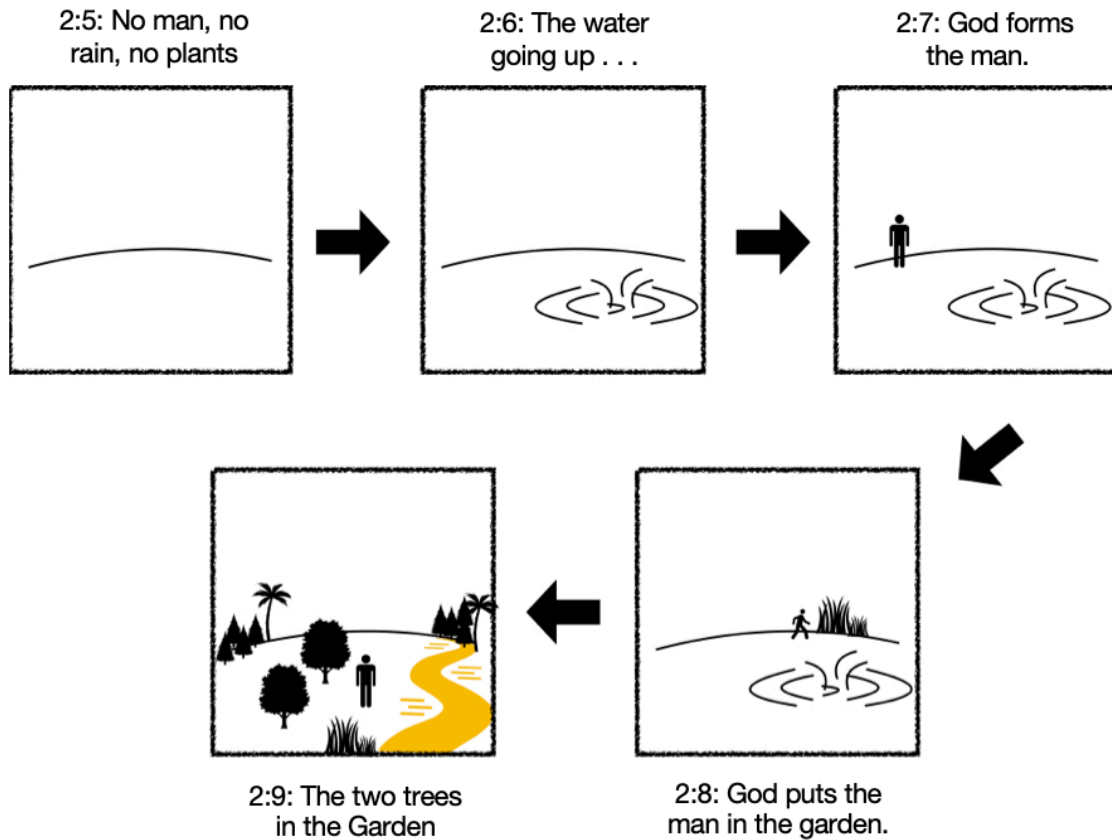
Genesis 2:10

> 10 Now the river was flowing out from Eden to water the garden. And from there it divided and became four rivers again every time.

According to Joüon, the participle can be used like the *yiqtol*[216] and is frequently used in clauses with the *yiqtol*.[217] Because the form of *w…qotel* can be regarded as *w…yiqtol*—the same form used in v. 5 to make a circumstantial, disjunctive clause—v. 10 can likewise be taken as introducing new factors in the narrative with the switched

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[216] J-M §121a.

[217] J-M §121f.

sequence of the verb and subject.[218] In addition, the reader's viewpoint is expanded from close up to far away. The much wider perspective of the river that divides into four rivers is introduced, while temporally speaking, the later verb וְהָיָה [219] indicates the river divides both continuously and actively.[220]

Concluding the previous paragraph and starting the new one, the elements that are indispensable for the important issues of covenant and marriage in 2:4-25 are present: the spatial setting of the betrothal type-scene (v. 6), the characters God and Adam (v. 7), and trees for the covenant (v. 9). However, because Adam has been moved from the place of the spring (v. 8), the new place must also have water that functions as the well for the betrothal type-scene. This time, the water does not merely foreshadow the betrothal type-scene as does the water in v. 6. Here the water is provided to the lands so that they might flourish. As the predicatives indicate continuous action, Adam and Eve, whom God has caused to live in the garden, definitely drink the water. The water is provided to trees in the garden, and the fruits of the trees are provided to Adam and Eve as food.

Genesis 2:11-14

> 11 The name of the first is Pishon. It is the one that flowed around whole land of the Havilah where there is gold. 12 And the gold of that land was good, there was the bdellium and onyx stone. 13 And the name of the second river is Gihon. It is the one that flowed around whole land of Cush. 14 And the name of the third river is Tigris. It is the one that flows East of Assyria. And the fourth river is the one that is Euphrates.

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[218] Andersen mentions the example of Gen 3:1 to explain the episode-initial circumstantial clause, saying "a new dramatic persona (the snake) is introduced, and a new episode inaugurated, by means of a circumstantial clause." In the case of Gen 2:10, the rivers are introduced, which begins the new paragraph. Andersen, *The Sentence*, 79.

[219] See the footnote of "became four rivers" in 2:10 in annotated translation.

[220] J-M §111e, 121f.

This passage is narrated with process-aspect verbs,[221] which depict the scene's spatial setting. However, because the location of two rivers, Pishon and Gihon, are unknown and no longer seem to exist,[222] the place is sometimes interpreted as being nowhere. At a minimum, we can infer the purpose of this long spatial-setting description.

Rivers that flowed out of Eden divided into "four." Not only is the number "four" given, but the cardinal numbers also appear: first, second, third, and fourth are purposely mentioned. Perhaps the number relates to the cardinal points. According to Kitchen, probable geographic positions correspond to the land names given in Gen 2:11-14. Havilah, where the Pishon river was located, cannot "lie farther east, beyond the Gihon,"[223] but can be either "western Arabia" or "south from modern Medina toward modern Hawlan."[224] Cush, where the Gihon river was located, is west Iran.[225] The names of the Tigris and Euphrates are still in use; the Tigris flows east out of Assyria (Gen 2:14) and the Euphrates

Figure 25 Four Rivers

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[221] John Collins, *Genesis 1-4*, 119.

[222] Delitzsch, *New Commentary on Genesis*, 126.

[223] K A. Kitchen, *On the Reliability of the Old Testament* (Grand Rapids, MI: Eerdmans, 2003), 429.

[224] Ibid.

[225] Ibid.

flows to the Persian Gulf. The Euphrates especially is "frequently mentioned as a border of the land that God promised to Abraham and his offspring. (Gen 15:18, Josh 1:4)"[226]

The Euphrates was the eastern border for Abraham's offspring. From here, we can divide the map with the four cardinal points, as depicted in the picture above. The four rivers are not indicators for the location of Eden's garden. The passage does not seem interested in Eden's location but in the location of the rivers. Eden is a large region, which includes the garden and the four rivers.[227] The rivers flowed in and out of the garden[228] and extended in all directions. The phrase, "the whole land" in vv. 11 and 13 supports this argument. Similar to the hyperbolic phrase of 2:6, ". . .watering the whole face of the ground," this phrase is also hyperbole in the sense that one river cannot cover all the land.

Additionally, the description of the Euphrates is shorter than that of the other rivers. The first three are depicted with the names of the lands to which they are adjacent, but the Euphrates is unconnected to any land name. This is because the Euphrates deserves special attention.[229] By not connecting the river with an adjacent region, the passage invites readers to grasp its identity immediately. The most critical region throughout Genesis for the original readers would have been Canaan, where Abraham traveled.[230] His story, however,

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[226] Tremper Longman, III, *The Baker Illustrated Bible Dictionary* (Grand Rapids, MI: Baker Books, 2013), 534.

[227] See the annotated translation above.

[228] Driver, *The Book of Genesis,* 39, points out that perhaps the rivers "arose in Eden, outside [the] garden; [passing] through the garden [and] providing water for its irrigation."

[229] Richard E. Averbeck assumes that "especially the Euphrates river [was] known to the Israelites of Moses' day by name and general location." Richard E. Averbeck, "A Literary Day, Inter-Textual, and Contextual Reading of Genesis 1-2," in *Reading Genesis 1-2: An Evangelical Conversation,* ed. J. Daryl Charles, ed. (Peabody, MA: Hendrickson Publishers-, 2004), 8.

[230] In Gen 15:18, God mentions the Euphrates to Abraham to inform the northern borderline of the Promised Land.

starts from Ur before he leaves for Canaan. Hence, the unnamed region adjacent to the Euphrates in v. 14 must be Ur. In conclusion, though it is not mentioned in vv. 2-14, we can infer that Ur was the critical region the original readers would have thought of as being adjacent to the Euphrates (as depicted at the bottom right of the map above).

The idea that Eden was the first temple is based on many relevant Bible verses and evidences. For example, Wenham explains that the tabernacle's furniture and ephod were garnished with gold and onyx stone[231] (Exod 25:11; 28:9). However, these treasures of gold, bdellium and onyx stone are not in Eden,[232] they are in Havilah. And the sanctuary is ornamented not only with gold and onyx stone, but also with fabrics and other stones not mentioned here. Therefore, it is more accurate to link their presence to the betrothal type-scene rather than to see them as major features of the temple. Considering the context, God as a character is acting as the creator in this pericope. He creates the rivers to flow into the lands beautifully decorated with all kinds of treasures. God provides them as his gifts to the earth.

Genesis 2:15

15 And YHWH God took the man and left him in the garden of Eden to work and keep it.

The phrase, "work and keep it," is the same expression used regarding the responsibility of priestly work, as mentioned in the "Sanctuary Symbolism" section above. However, one more thing deserves attention concerning priestly work: the referent of "it." This pronoun is special because it is a feminine pronoun and there is no feminine noun to

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[231] Wenham, "Sanctuary Symbolism in the Garden of Eden Story," 402.

[232] Waltke rightly points out that the treasures should be brought to Eden. Waltke and Fredricks, *Genesis: A Commentary*, 87.

which it refers. As mentioned above in the annotated translation, Collins regards it as referring to ʾădāmâ. If so, this verse recalls the man's duty that God gave him in Gen 1:28 because it relates to the earth: The man and the woman should "be fruitful and multiply and fill the earth and subdue it." Hence, the duty of the man is twofold. He must maintain the garden for ʾădāmâ to reproduce, and he must father many children with the woman after marriage. Although the word "work" denotes the priestly work, the sole duty of Adam as a priest is to live in the garden with God's creatures and to produce many children with the helper, the woman.

Wenham regards this verse as a resumption. The author of Genesis "picked up the narrative thread from verse 8" after the digression of vv. 11-14.[233] However, considering the use of the *wayyiqtols*, this verse ensues from the events of Gen 2:8-14. The garden is planted first (v. 8), then trees spring up (v. 9), and the man receives his duty (v. 15). Had the trees not sprung up nor the rivers flowed from Eden, the man would not have received his duty. In addition, the change in verb from the parallel verse (v. 8) should be noted.

Genesis 2:16-17

> 16 And YHWH God commanded to the man, saying, "You may surely eat from every tree of the garden, 17 but from the tree of the knowledge of good and evil do not eat from it because when you eat from it you will surely die."

These verses provide the first direct quotation in 2:4-25. For a long time, there has been only the sound of nature, such as flowing water. But now the narrative shows something important. Genesis 1 recounted God's speech as he created the world because

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[233] Wenham, *Genesis 1-15*, 67.

its focus was creation. Not so in ch. 2, where the primary topic is the relationship between God and man. Here finally, direct quotation breaks the silence to emphasize that something important is happening.

God makes a covenant with Adam before He leaves (נוּחַ). If God were planning to be with him spatially, he might not have to make a covenant. But as He has been giving gifts, God probably wants to see what Adam will do with them; in v. 19 the narrator says God wants to see what Adam will call the animals. Moreover, when the serpent tempts the man and woman, they act as though God were not present. The covenant of works is none other than the caution He gives before leaving the man spatially alone in the garden.[234] God will watch him,[235] but He is about to leave the man to do as he pleases. However, he must first tell Adam there is something he should never do; it is kind of a request before parting.

Compare the Foundation blocks of 2:6-9 with the Action blocks of 2:10-16 (see Table 11 in section 3.2 above); another important actor is now added. Before God's direct speech, Adam was a passive character. But now, he is expected to consider God's speech, and he becomes a main character. The narrative does not give his response because his answer is "yes."[236] Even though the covenant is strict, since death will be sentenced when Adam trespasses the covenant, Adam gladly accedes. Because every tree is the gift of God, giving up the right to eat from just one is no burden. Rather, the covenant is related more

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[234] He is alone for a moment. (2:18)

[235] God kept watching Adam. It is stated He watches when Adam names animals. (2:19)

[236] See the methodology section, 2.2.5 Situation When there is No Answer.

to the delightful gift than to the strict prohibition because this information is the most important for Adam to know. He needs instruction to live in the garden of Eden.

Throughout these verses, discourse time and story time are the same because this is the most important part of the pericope. The pace is slowed down suddenly in order to introduce the covenant of works. Brueggemann observes that everything preceding "is preparatory to verses 15-17."[237]

Genesis 2:18-23

> 18 And Lord God said, "It is not good that the man is alone. Let me make for him a helper corresponding to him" 19 Now YHWH God formed, out of the ground every beast of the field and every bird of the sky. And He brought (them) to the man to see what he would call them. But all that the man's calling-it, the living creature, that was its name. 20 And the man gave a name to every beast and bird of the sky and to every animal of the field. But for Adam, no helper was found corresponding to him 21 So the Lord God caused the deep sleep to fall upon the man, and he slept. And he took one from his side, and closed up with flesh underneath of it. 22 And Lord God made the side, which he took from the man, into woman. And He brought her to the man. 23 And the man said "This, now at length, bone of my bones and flesh of my flesh. For this, it shall be called woman because taken from man was this."

God's commandment in Genesis 1 to multiply is well achieved in Genesis 2 by the betrothal type-scene, which is the way to express marriage. We can even see Adam's emotion of love in the passage. This becomes even more vivid when we consider the structure of the text (see Table 26 below).

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[237] Brueggemann, *Genesis*, 46.

Figure 26 Structure of Gen 2.18-23

		A-B-C-D	X	A'-B'-C'-D'		
A	18	And Lord God said, "It is not good that the man is alone. Let me make for him a helper corresponding to him"	20 And the man gave a name to every beast and bird of the sky and to every animal of the field. But for Adam, no helper was found corresponding to him	So the Lord God caused the deep sleep to fall upon the man, and he slept	21a	A'
B	19a	Now YHWH God formed, out of the ground every beast of the field and every bird of the sky.		And he took one from his side, and closed up with flesh instead of it. And Lord God made the side, which he took from the man, into woman.	21b-22a	B'
C	19b	And He brought (them) to the man to see what he would call them		And He brought her to the man.	22b	C'
D	19c	But all that the man's calling-it, the living creature, that was its name.		And the man said "This, now at length, bone of my bones and flesh of my flesh for this, it shall be called woman because taken from man was this."	23	D'

The criteria for organizing the structure are the verbal subjects acting in each verse. As we examine the structure of A-B-C-D and A'-B'-C'-D' in Gen 2:18-23, it seems the author intentionally compares the two attitudes of Adam. In A-A', God is preparing to make something for Adam. B-B' concerns God making the animals and the woman. In C-C', God brings something/someone to Adam (note the use of the *Hiphil* of the same verb, בּוֹא). It is also states that God creates the animals in B and the woman in B', although different verbs are used to describe their creation. Lastly, D-D' concerns Adam's response

when God brings him something/someone. Compared to D, D' is showing that Adam's emotion is full of love and delight by means of direct speech. That is why I render v. 19, where Adam names the animals, with an adversative conjunction. This highlights the contrast between Adam's emotions toward the animals and the woman.

Many scholars seem concerned to explain the difference between the creation order in ch. 2 and 1:19a. But the structure of 2:18-23 intends to make a significant point. In other words, it plays a significant role even though it adds some confusion about the order of creation.[238] Waltke observes: "The creation of the animals is mentioned now because of their importance to the gift of the bride [Eve] story."[239]

Adam keeps receiving gifts from God. This time the gift is the animals, who are more like the man than the plants. Made out of ᵃdāmâ, the animals respond to him. When he is left in the garden to enjoy his free will, Adam names them. Thus working and keeping the garden with respect to the animals is similar to breeding animals in contemporary life. Adam is establishing a relationship with living creatures by naming them. Perhaps in the garden, breeding the animals is like growing pets because God planted the garden, where food is plenteous. Adam does not have to do anything with the animals to feed them. All that he has to do is to enjoy life with them.

But even though this gift more intimate than the gifts previously given, Adam actually needed one more creature, the helper, the woman who corresponds to him. Readers are not told Adam's thoughts in his interaction with the animals; there are no hints in the

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[238] However, there is no confusion if we admit the creation of the animals in 2:19 is not the first creation of animals, but the event in the particular land like God's creation of the plants in the land.

[239] Waltke and Fredricks, *Genesis: A Commentary*, 88.

text. Some scholars guess that Adam, like God, felt that it is not good to be alone.[240] It is

also possible, however, that Adam was delighted to be with the animals, naming them. In

any event, God's plan is to make a helper for Adam. He gives Adam the woman after giving

him the animals. God keeps giving wonderful gifts, and the gifts become ever more

intimate. Hence, at last, Adam expresses his emotion when he receives the most intimate,

beautiful gift.

Figure 27 Intimacy with Adam

Garden	Trees of fruits	Animals	The helper

With the structure mentioned above (ABCD-X-A'B'C'D'), it is possible to say that

God's commandment in ch. 1 to multiply is potentially achieved in ch. 2 by Adam's desire

for the woman. This desire is well expressed by Adam's words when he first sees Eve, and

it contrasts sharply with his response to the animals. First, the narrator provides no direct

speech from Adam when he names the animals. When a character uses direct speech,

readers are invited to consider the purpose of the statement and the narrator's motive for

providing it. On the other hand, if the narrator describes the character, readers can only

consider the information as it is. Hence, by reading Adam's statement in 2:23, we are

invited to consider how Adam felt, whereas in 2:19 we are not invited to do so.

Secondly, the description of the naming seems to indicate that Adam had little

desire to name them: "And whatever the man called every living creature, that was its

name" (2:19). In contrast, the narrator's direct quotation of Adam's comment about Eve is

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[240] Waltke and Fredricks, *Genesis: A Commentary*, 89.

poetic. Adam's speech indicates his impression of Eve and his desire and love for the woman. Adam loves Eve.

Figure 28 Genesis 2.23

"This, now at length,	A	זֹאת הַפַּ֗עַם
bone of my bones and flesh of my flesh	B	עֶ֚צֶם מֵֽעֲצָמַ֔י וּבָשָׂ֖ר מִבְּשָׂרִ֑י
for this	A	לְזֹאת֙
it shall be called woman because from man	B'	יִקָּרֵ֣א אִשָּׁ֔ה כִּ֥י מֵאִ֖ישׁ
taken was this."	A	לֻֽקֳחָה־זֹּֽאת׃

As seen in the table above, Adam's speech starts and ends with the demonstrative pronoun זֹאת. The same demonstrative pronoun also divides the speech in the middle. Furthermore, both clauses consist of two similar phrases. Adam's speech in v. 23 cannot just be uttered normally. It must be elaborate speech that expresses Adam's emotion of love.

Adam receiving the woman as a gift may be offensive to modern people, but several factors indicate the woman is unlike the other gifts. First, Adam does not regard her in the same way. The other creatures are given to Adam for him to work and keep; he is superior to them. However, when he meets the woman, he says she is the bone/flesh of his bone/flesh. Namely, Adam describes the woman as being more valuable than himself. Hence, the woman is not subordinated to the man in this story.

Secondly, the true gift is not the gift itself, but the effect that occurs when the man is with the gift. When Adam is with the other creatures, he must work to rule over them.

The work, as the true gift, brings him joy. But he can work together with the woman because she is his helper. He can communicate with her far more smoothly than with the other creatures. Adam does not respond with speech when he receives the other gifts, but he opens his mouth when he sees the woman. Accordingly, the relationship is the true gift. Considering Adam's speech in 2:23, the core of this gift of relationship is love.

Finally, the word "help" sometimes refers to help essential to doing a task.[241] Many of God's "helps" are indispensable for overcoming the difficulties characters face in the Bible. In the case of Adam and Eve, their work is marriage and reproduction, which are impossible for either to accomplish alone. Hence, the woman is equal to the man as a helper. When it comes to human reproduction, the man also serves as a helper for the woman.

Genesis 2:24-25

> 24 Therefore, man leaves his father and his mother, and clings to his wife, and they become one flesh. 25 And those two, the man and his wife were naked. But they were not ashamed before one another.

What if the story that occurred after Adam's direct speech were narrated? Nobody knows what happened afterwards, but the narrator sparks the reader's imagination by presenting two facts. First, the narrator intentionally interferes at the moment when Adam's action is expected. Adam is filled with love, so his desire for the woman may have prompted him do something with her. Instead of narrating the event that follows, the narrator makes a statement about what is normative for all men. Namely, because of man's

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[241] Nancy L. Walford, "Genesis 2: 'It Is Not Good for the Human to be Alone,'" *Review and Expositor* 103, no. 2 (Spring 2006): 349.

desire for woman, man should leave his parents and cling to woman.[242] Hence, the ensuing event may be that Adam and the woman must do something together: perhaps touch. In short, the man has the desire and, as the narrator said, it should be accomplished by marriage. Thus, Adam and the woman get married. The betrothal type-scene ends with the confirmation: "[T]hey become one flesh."

Second, the narrator informs readers that "they were not ashamed" even though they were naked. With elegant words, Adam draws the woman's attention,[243] but the woman does not reply. Generally, as discussed above, if the answer is not narrated, it can be assumed to be positive; hence it is good to imagine the next event as touch.

Moreover, in v. 24, the narrator says the man and the woman are naked and unashamed. So simple touch develops into sexual relations. God already "intends marriage, which entails intimacy and sexual relationship."[244] "Since they did not yet know good or evil, nor had they yet learned that sexual desire could also be directed towards evil ends, they had no cause to feel ashamed at the fact that they were naked."[245]

4.5 Structure: Chapters 1, 2 And 3

Genesis 2:4, the verse that connects chs. 1 and 2, seems to play an important role in the structure. As the phrase, "earth and heavens" is also used in Ps 148:13, it focuses the

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[242] Hamilton introduces several interpretations about the reason man must leave his parents and cling to his wife. Victor P. Hamilton, *The Book of Genesis: Chapters 1-17* (Grand Rapids, MI: Eerdmans, 1990), 180.

[243] Hamilton, *The Book of Genesis: Chapters 1-17*, 66.

[244] Waltke and Fredricks, *Genesis: A Commentary*, 88.

[245] Cassuto, *A Commentary on the Book of Genesis*, 1:237.

reader's attention first on earth and then on heaven. The focal point of Genesis 1-2 seems to move from heaven to earth. Chapter 1 is focused God's omnificent work, which is normally regarded as the work of heaven. In Genesis 2, the phrase "earth and heavens,"

which reflects an abnormal sequence of the words, focuses the reader's attention where God's is focused: on the earth. Therefore, the focal point moves from the creator God, above heaven in ch. 1, to the earth, where he makes his creatures in ch. 2.

Figure 29 Structure of Genesis 1-3

|	Creation week - Toledoth - Creation of man ∟ circumstantial passages ⌐ heavens & earth – earth & heavens		
Introduction	1:1-2		2:5-6
Creation of Foundation	1:3-13		2:7-9
Action on the Foundation	1:14-25	2:4	2:10-17
Climax with Speeches	1:26-31		2:18-23
Completion of Creation / Family	2:1-3		2:24-25
	The backdrop of Chapter 3		
	Chapter 3		

4.6 Plot

The more intimate the gift, the more heightened the plot. In 2:4-6, nothing is in the land but the water going up. And in 2:7-9, God creates the man and puts him in the garden, where trees have sprung up. Only nature makes sound, namely, the water going up and the trees growing. And then, in 2:10-15, the river makes a loud sound, but thereafter, in 2:16-18, the speech is figuratively louder for readers because it has more important information. More speech ensues. Now, God's plan to make a helper is mentioned: for Adam to be alone

is not good. Finally, the tension is released with the most climatic moment as Adam talks and talks about the woman. With Adam's love confessed, the plot of the pericope reaches its peak and then cools rapidly with the narrator's comment.

4.7 The Contextual Status of Genesis 2:4-25

4.7.1 Genesis 2:4-25: A Story of Family and Background for Genesis 3

Figure 30 Plot

Empty land Water Adam Garden Trees of fruits animals the woman narration
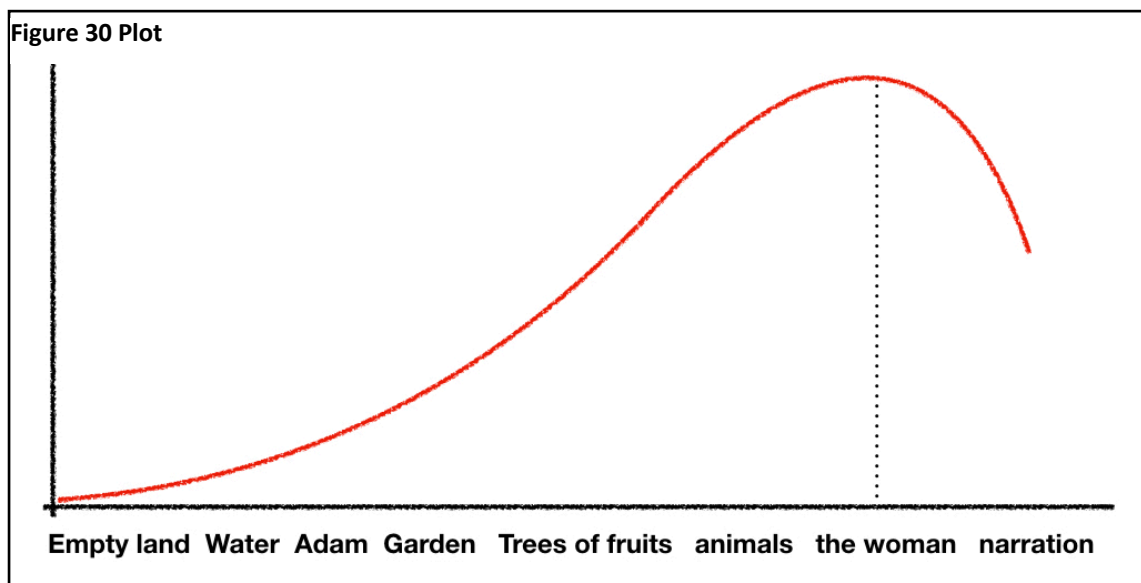
Genesis 2:4-25 is a betrothal type-scene from beginning to end. Like Isaac and Jacob, Adam has his own. The absence of a well may call this into question, but compared to other betrothal type-scenes, 2:4-25 clearly has some of the typical features.

The betrothal type-scene plays a great role in Genesis because the book is all about the story of families. The type-scene provides characterization and foreshadows the marital life of the betrothed couple. The first family was formed by God. As the water of the spring continually flowed out to water all the surface of the ground (Gen 2:6), and as the rivers flowed out consistently toward all directions to water the garden (Gen 2:10), so the first

couple's marriage became a custom for all the world and their rebellion spread to all mankind.

Adam ate the forbidden fruit because the woman gave it to him. Chapter 3 does not inform us of his motivations. The expression of his eating "and she also gave some to her husband[246] who was with her, and he ate," (3:6b) is not dramatic at all when compared to its importance. There is no doubt that he ate it because the woman gave it to him, because he was with her, as the text tells us. But that he did not refuse it is curious. We should consider the relationship between Adam and the woman once again, since the only reason he ate the fruit is that she gave it to him.

The betrothal type-scene is the only source one can use to analyze the relationship of Adam and Eve because it takes place from 2:4 to 2:25, which is the whole of the second pericope of Genesis. Thus, there is nothing but the marriage to analyze. Adam's love for the woman probably made him follow his wife. His love, which brought him joy, also blinded him to God's warning. He kept pursuing his delight, and it led him to disobedience; the fall.

The narratives of Abraham, Isaac, and Jacob have a common feature: They endure hardship because of the beauty of their wives. Abraham and Isaac lied because of their wives' beauty and, as a result, they saved their lives. But they also gave their wives over to Gentiles, although temporarily. Jacob might have chosen the elder Leah but for Rachel's beauty, and so he suffered 20 years of labor to marry her (Gen 31:38) because: "Leah's

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[246] The Hebrew for "husband" here is אִישָׁהּ, lit. "her man."

eyes were weak, but Rachel was beautiful in form and appearance. Jacob loved Rachel. And he said, 'I will serve you seven years for your younger daughter Rachel'" (29:17-18).

While the beauty of the other women in Genesis is depicted by telling,[247] Eve's beauty is depicted by showing through Adam's speech. When Adam speaks on first seeing her, he is probably describing her appearance. Were Eve's beauty depicted by telling, the reader might not realize how much Adam loves her, and there may have been possibility of another reason for eating the forbidden fruit besides his love for Eve.

Because the last verse of Genesis 2 alludes to the couple's conjugal relationship with the word "naked" (עָרוֹם) and because ch. 3 continues with the word עָרוּם ("cunning") whose pronunciation is similar, the betrothal type-scene can be regarded as background for ch. 3. Through the betrothal type-scene, the word עָרוֹם denotes Adam's love for his wife. Unfortunately, it is also the temptation for breaking God's commandment. Hence, the introduction of the serpent as עָרוּם may suggest the cunning serpent will use Adam and Eve's love in tempting them. Wordplay is typically used "to fashion an interesting and pleasant narrative,"[248] so this wordplay seems very brutal, with the image of the serpent and its cunning character. But this frightening effect certainly focuses the reader's attention on the text. The narrator shows that the serpent uses the most beautiful thing for the most tragic result.

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[247] See the methodology section for the discussion of "telling" and "showing".

[248] Ron, "Wordplay in Genesis 2:25-3:1," 5.

4.7.2 Inclusio of the Whole Bible

A motif similar to that of Gen 2:4-25 is found near the end of the Bible in Revelation 21-22. Here we find another wedding; this one between the church and Jesus. If Genesis 2 is about creation, then Revelation 21-22 is about re-creation. Scholars, such as Wenham and Beale, analyze the image of the temple in both texts. I further argue that there is similarity between both texts within this thesis: The covenant of works appears in the wedding of Adam and Eve, and the covenant of grace appears in the wedding of the church and Jesus. Both texts have rivers. Genesis 2 has four rivers, denoting that the covenant is applied to all peoples. Revelation has only one, "flowing from the throne of God and of the Lamb" (22:1) and "flowing down the middle of the main street of the city" (22:2). This may denote that the wedding of the Lamb is the only way to God.

Chapter 5

Conclusion

Adam loved Eve. Of the twenty-two verses that make up Gen 2:4-25, two concern God's commandment to Adam, and all the rest relate to the couple. Their marriage is depicted with a betrothal type-scene, whose unique feature is a river that waters the land. It divides into as many as four rivers that water all the grounds, denoting God's perfection and human fruitfulness, the motif of Genesis.

Genesis 2 has a structure similar to that of Genesis 1. The betrothal type-scene is critical to a comparison of the two. The days 1-3 and 4-6 of creation week in Genesis 1 comprise a particular structure also found in the creation narrative of Genesis 2. The structure, which I have named Foundation-Action, has a forward symmetry (ABCD-A'B'C'D'). The relationship between A, C, and D and their counterparts is evident, but the relationship of B to B' is valid only when the betrothal type-scene is applied. B is about God's creation of Adam, and B' is the core part of the betrothal type-scene, which is about rivers watering the whole land.

The structure poses a conundrum: Gen 2:5-6 corresponds to Gen. 1:1-2, but 2:6 is also part of the *Foundation-Action* structure (2:6-17). Thus v. 6 is shared by both paragraphs, perhaps acting as a sort of hinge connecting the two. Further research could pursue a more detailed examination of the discourse structure, particularly as it concerns the "offline" elements (*waw* + X + verb) and the paragraph structure of vv. 5-17.

I have argued that Adam's love for Eve made him eat the forbidden fruit. This story is similar to those of the patriarchs, Abraham, Isaac, and Jacob. All three had trouble

because of their wives' beauty. Eve's beauty in Adam's eyes is depicted by showing, whereas the beauty of other three wives are depicted by telling.

Therefore, given the similarity between Adam and other patriarchs, I have also argued that Adam is depicted to the original readers as Israel's first patriarch. God gave to Adam the commandment/blessing to multiply, which was realized by the patriarchs. The original readers, delivered from Egypt where they had grown into a vast population, would have well received the story of Genesis 2, the betrothal type-scene that presents the watering of the whole land.

A major focus of Genesis 2 is the love between Adam and Eve, whose story has the primary features common to betrothal type-scenes. Though the couple does not drink water from a well, God provides well-like features that water the land. I have shown other betrothal type-scenes with similar elements involving water (that of Tobias in Tobit) and emphasizing God's role (that of Isaac in Genesis 24). The betrothal type-scene in Genesis 2 is complex, perhaps because it is meant to depict not only the marriage between Adam and Eve but also God's relationship of love and provision for all creatures. If Adam stands as representative between God and all creatures, then Genesis 2 may also be connected to the salvation provided in the Messiah. Accordingly, the relationship between the betrothal-type scenes of Genesis 2 and Revelation 21-22 needs further study.

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