

# Capstone Report

Laure Hittle

OT 591.2 • Narrative Criticism in the Hebrew Bible

Deirdre Brouer

May 13, 2016

## **An Unconventional Application of Biblical Hebrew Narrative Conventions**

This semester's exploration of the literary conventions of Hebrew narrative has only whetted my desire to become a better reader and writer of narrative, both Hebrew and English. What I hoped to learn was how to conform my hobby of Hebrew narrative-writing to the conventions employed by the biblical writers, and I have learned a great deal. In the process I have also come to find kindred spirits in both the biblical authors and the narrative critics I have read, and I have been surprised to discover how much Hebrew narrative can teach me about modern English fiction-writing. In this report, I will summarize what I have learned, how I have begun to apply it in my own writing, and how what I've learned will continue to shape the way I write.

### **Literary Features and Devices**

I am greatly indebted to Robert Alter and Meir Sternberg for their particular contributions to my understanding of Hebrew narrative art. Certain gleanings from Fokkelman and Amit have also been enlightening. Below, I will summarize those features I have found most helpful, and give examples from scriptural narratives.

**Type-scenes.**<sup>1</sup> Alter identifies several type-scenes which recur in biblical narrative and which he suggests might point beyond biblical narrative to a broader base of literary convention in Hebrew oral storytelling. These type-scenes, such as the annunciation-of-hero's-birth (especially to a barren mother) and the betrothal-at-well, serve to usher the reader into the story by making use of commonly-understood tropes. These conventions are often judged by historical-critical commentators to be signs that a narrative has been edited together (rather inexpertly)

---

<sup>1</sup> Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 2011), 55-78.

from multiple sources,<sup>2</sup> but Alter's contention is that they are manifestation of a particular literary device which draws its power both from the familiarity of the trope and the ways in which the trope is altered in a given instance. For example, variants of the betrothal-at-a-well type scene occur in Gen. 24, Gen. 29, Exod. 2, Ruth, Judg. 14, and 1 Sam. 9. Certain features (the well itself, the man being a stranger in a foreign land, the word נערה (girl/young woman), the verbs רוץ and מהר ("run" and "hurry" respectively), a meal with the girl's family, gifts, and the betrothal itself) will be present, or conspicuously absent, or altered slightly, and the ways these are handled are clues to the reader of themes or characterization which they can expect to see played out in the story to follow. Even the conspicuous elimination of the type-scene (in David's case) can be a clue. In the case of Ruth, the type-scene is turned on its head;<sup>3</sup> in the cases of Saul and Samson, the type-scene begins and then is subverted or aborted.

**Repetition with variation.**<sup>4</sup> In a way, this relates to the above, as type-scenes are a high-level form of repetition with variation. But repetition is a key feature in both Hebrew narrative and poetry. When a phrase is used repeatedly it has a cumulatively emphatic effect, and when a phrase is repeated but subtly changed, this creates a sense of dissonance or indicates a shift or development in the story. One example is in 2 Sam. 3, where three times we are told that David has sent Abner away in peace, but Joab confronts David by saying "You have sent him and he has surely gone." The repetition of the phrase solidifies in the reader's understanding that it was

---

<sup>2</sup> Alter, *Art*, 58

<sup>3</sup> "In this elliptical version, the author has rotated the betrothal type-scene 180 degrees on the axes of gender and geography." *Ibid.*, 70.

<sup>4</sup> *Ibid.*, 111-41; Meir Sternberg, *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading*, Indiana Studies in Biblical Literature (Bloomington, IN: Indiana University Press, 1985), 387-93.

in *peace* that David had sent him, but Joab's twisting of this phrase highlights the conflict between David and Joab's motives and goals.

**The narrative burden of dialogue.**<sup>5</sup> Much of a given narrative will be expressed not directly by the author, but through the words of the characters. This allows the narrator to give the characters free reign to express, justify, and even condemn themselves by their own words (a much more artful approach than the narrator constantly making overt judgments<sup>6</sup>). In Alter's words, "Every human agent must be allowed the freedom to struggle with his or her destiny through his or her own words or acts. ... The Hebrew narrator does not openly meddle with the personages he presents."<sup>7</sup> Ofttimes the first words a character speaks will provide some clue to their character or role in the story (and in the case of Doeg in 1 Sam. 21-22, the conspicuous absence of speech or even verbs in his introduction shows him as a sinister observer even before he reports David's doings to Saul<sup>8</sup>). Alter asserts that "the primacy of dialogue is so profound that many pieces of third-person narration prove on inspection to be dialogue-bound, verbally mirroring elements of dialogue that precede them or that they introduce."<sup>9</sup> Other examples include Simeon's panicked stuttering in Gen 37:30, Joseph's lengthy response to Potiphar's wife's unblushingly blunt demand for sex in Gen 39, and Eli's ploddingly, loftily poetic confrontation of a woman who needed not a confrontation but pastoral attention in 1 Sam. 1. Direct speech, there-

---

<sup>5</sup> Alter, *Art*, 79-110.

<sup>6</sup> J. P. Fokkeman, *Reading Biblical Narrative: An Introductory Guide* (Louisville, KY: Westminster John Knox Press, 1999), 149.

<sup>7</sup> Alter, *Art*, 109, 110.

<sup>8</sup> *Ibid.*, 82-3.

<sup>9</sup> *Ibid.*, 81-2.

fore, not only drives the story forward, but provides important clues to each character's personality and character.

**Keywords, motifs, and themes.** There are motifs seen throughout scripture—Israel as a vine, for example, or an unfaithful wife; silver as both currency and a symbol of betrayal; dreams and visions as means of divine communication and intervention. Given narratives may draw on these motifs to add depth and complexity to their stories, and individual narratives may also make use of keywords (*leitwörter* in German)—a noun, or a verbal root, which is repeated throughout the narrative, each occurrence of which may draw the narrative together or signal the slow unravelling of unworthy motives. The motif of silver runs throughout the Joseph narrative (Gen 37-45) as both the means and an alarming reminder of Joseph's brother's betrayal, and is later picked up in Judas' betrayal of Jesus in the gospels. An example of a keyword can be found in the story of Balaam in Numbers 22-24. The verb "to see" (ראה) is repeated throughout, to the point of being nearly over-emphasized, but when it comes to seeing the angel in the road, Balaam misses this entirely and his donkey, who does see the angel, must make clear to him what he has blinded himself from seeing, until the point where God unveils his eyes.

**Gaps and gap-filling.**<sup>10</sup> Sternberg speaks of gaps in biblical narrative—cases where the reader and character have different levels of knowledge, people act without their motives being clearly laid out, and chronology is distorted to reveal key details out of order, all of which heighten suspense and curiosity. Due to this system of gapping and gap-filling, Sternberg says, "the Bible's art is on the whole richer and craftier, its surface incomparably less formulaic, its play more serious, and its view of meaning and experience as a process built rather than incorpo-

---

<sup>10</sup> Sternberg, *Poetics*, 186-320.

rated into the composition.”<sup>11</sup> Two fascinating examples can be found in 1 Sam. 28, where the witch of Endor recognizes Saul as soon as she sees Samuel, and in 2 Sam 11-12, where the literary art whirls the reader through questions about David’s motives, Bathsheba’s perspective, Uriah’s knowledge, and Joab’s complicity. While some narratives raise questions and then answer them (what Sternberg calls “closed” gaps), these two leave those questions hanging—the reader never does find out what Uriah knows or how the witch recognizes Saul. These “open” gaps allow for multiple interpretations and theories, drawing the reader even further into the text to grapple with it. Thus, both the details offered and those withheld are strategic.

**Other features and philosophical discussions.** Space does not permit a full discussion of the manipulation of time (briefly discussed under gaps and gap-filling), plot structures and transitions in plot, and the authority of the narrator, but each are important features. Alter’s *The World of Biblical Literature*, while covering a wider range of writing than narrative only, opens up vistas of philosophical discussions on topics such as the way literature draws the reader out of him/herself, the erosion of biblical literacy and the reader’s ability to connect with the text, ideological and didactic approaches to literature, and how both historical and literary approaches to scripture affect the way society understands biblical authority. These high-level discussions will continue to reverberate in my thinking and narrative pursuits, although by nature they are more subtle and difficult to demonstrate in individual efforts of fiction-writing.

### **Application of Conventions**

At the outset, it must be acknowledged that my Hebrew narrative-writing diverges sharply from standard biblical Hebrew narrative, even as I seek to employ its language and

---

<sup>11</sup> Sternberg, *Poetics*, 232.

methods. My narrative is not set in the world of the patriarchs or kingdoms of Israel, but in a world at once parallel to and alien from our own modern setting, and thus the worldview it presupposes is somewhat alien as well. My narrative *The Yaunsi Heresy* derives from an odd and fantastic blogfiction called *The Budge-Nuzzard*, which sometimes evidences more commonality with the epic of Gilgamesh than with Hebrew narratives. Among its curious features are an ostensibly immaculate conception, a dizzying array of narrative gaps (both closed and open), many mysterious meetings, and a great number of words not found in standard English dictionaries. Additionally, while the absence of any reference to a deity accords with the narrative of Esther, Esther is written about the covenant people of Yhwh and thus His providence is presupposed even though His activity and speech are absent. By contrast, *The Budge-Nuzzard*, although written by a Christian, does not presuppose any deity, either overtly or covertly active; the story is irreligious. A summary of this narrative, my source material, follows.

The hero introduces the story by announcing, “It was born today. I’m sorry.” What exactly was born is unnamed until the third episode, and the manner of conception and birth are never explained, nor are the exact nature of this “wicked progeny.” In the second episode, the hero is awakened in the night by a scantily-clad Englishman gnawing on his heel, for no immediately apparent reason. These two incidents, together with the escape of his “wicked progeny” and the stalking and kidnapping of his sometime girlfriend, propel the hero out into the wide world, where he attempts to find answers and a solution to these alarming events. The narrative is unfinished, and identifying which gaps were intended to be closed and which were intentionally left open is a matter of conjecture. The gaps which particularly interest me include what purpose is served by the “hideous gnawing,” and why the hero comes to trust a character whose motives are

suspect. My narrative, told from the third-person perspective of the gnawer himself, operates sometimes as translation, sometimes as retelling, and sometimes, as I seek to fill the gaps the original narrator left behind, as midrash: *The Nolad Rabbah*, as it were.

The narrative devices I have used most extensively are repetition with variation, key-words, withholding of knowledge, characters' self-revelation via speech (both internal and conversational), and the subversion of a type-scene. In the process of closing a gap in the Budge-Nuzzard, I have introduced a gap of my own, which will require further development. I have also attempted to make use of wordplay wherever possible, and included a short segment of poetry to enhance tension in one scene.

What follows is the complete annotated Hebrew text of *The Yaunsi Heresy*. Unmarked texts in Hebrew and English, and an annotated English translation, are included as appendices.



סְרֵי יַעוֹנְסִי<sup>12</sup> / נוֹלַד רַבָּה

131 וַיְהִי בְעִיר-הַחוּץ<sup>14</sup> אִישׁ אֶחָד בְּשֵׁם יַעוֹנְסִי<sup>15</sup> : וַיַּעוֹנְסֵי לֹא יִתְכַסֶּה בְּבִגְדֵ-רַב וַיִּתְלַבֵּשׂ בְּכֹסֶה רֹאשׁ נִגְיָה וְשָׁחַר<sup>16</sup> : וַיַּעוֹנְסֵי הָיָה פֶּן מֵאָרֶץ הַפְּנִימִים<sup>17</sup> : 2 וְהָאִישׁ הַזֶּה יִתְהַלֵּךְ בַּמְקוֹמוֹת הַדְּקוֹת בְּרַקִיעַ בֵּין תַּבְּלוֹת<sup>18</sup> לְשָׁכַר וְלִמְכֹר כִּי הוּא סֹחֵר וְתַרְשִׁי<sup>19</sup> חֲבֵרוֹ גַּם<sup>20</sup> : 3 וַיְהִי בַיּוֹם עֶשְׂרִים וַחֲמֵשֶׁה לְעֵשְׂתֵי-עֶשְׂרֵי חֹדֶשׁ<sup>21</sup> וַיִּקְרַב תַּרְשִׁי לְיַעוֹנְסִי וַיִּדְבֹר לוֹ לֵאמֹר הֲלוֹא יִדְרֹשׁ נָכַד הָאִישׁ הַרְשָׁע מִיּוֹמֵי-תִי לְפָרֶץ אֶת פְּתַח אֶרֶץ הַפְּנִימִים<sup>22</sup> : וַיִּירָא יַעוֹנְסִי יִרְאָה גְדוֹלָה וַיֹּאמֶר מִה-נִּעְשָׂה : כִּי יָדַע אִם

<sup>12</sup> There is no classical Hebrew word for “heresy,” although in modern Hebrew מינים (“kinds”) is used. The word I have chosen is from the root טור (which is used in two stems in episode 14). The title therefore translates as “The Turnings-Aside of Yaunsi.”

<sup>13</sup> Rendered here as “verse” numbers, these numerals refer to episodes in my online publication of this narrative. Laurelindorenan Hittle, *The Yaunsi Heresy*, <https://laurelindorenanhittle.wordpress.com/category/yaunsi/>.

<sup>14</sup> In *The Budge-Nuzzard* (hereafter referred to simply as “the original”), this is rendered “Voonville.”

<sup>15</sup> “Jouncey” in the original.

<sup>16</sup> Thaddeus Glapp, “Portents,” *The Budge-Nuzzard*, November 25, 2005, <http://budgenuzzard.blogspot.com/2005/11/portents.html> See also “Jouncey,” *The Budge-Nuzzard*, April 26, 2006, <http://budgenuzzard.blogspot.com/2006/04/jouncey.html>. All entries accessed repeatedly between February 28, 2014 and May 12, 2016.

<sup>17</sup> As noted by M. Daniel Carroll R. in his class “Understanding the Kingdom of Israel and Its Prophets,” the author of Samuel frequently drops small telling details into his/her narrative, only coming back to them chapters later if at all. I have sought to model much of my writing after the style of Samuel, and this is one such small telling detail. For a reader familiar with the history of slavery and oppressive capitalism of the Pan Empire, it is a clue that the protagonist may not be trustworthy. For more on this history, see Thaddeus Glapp, “Hegemony,” *The Budge-Nuzzard*, June 10, 2006, <http://budgenuzzard.blogspot.com/2006/06/hegemony.html>.

<sup>18</sup> “Barnabas Clatterpot... was the first to discover that Pans and their collective Hegemony were unique unto all creation in the fact that they alone commanded the ability to travel amongst any and all dimensions as easily as a cookie slips free of a buttered sheet.” This phrase—“He used to go about in the thin places of the firmament between worlds”—is intended to communicate inter-dimensional travel. Ibid.

<sup>19</sup> Cheresh is “Smithers” in the original. The Hebraicism here is from the root חרש, which has a fantastic lexical range. It includes “to devise,” both in terms of cunning craftsmanship (engraving, metalworking or smithing, manufacturing, jewelry-making, masonry, carpentry, etc.) and of mischief; it includes deafness and silence, even to ignoring pleas for help; it is once used to indicate secret plotting. It is frequently used to refer to plowing fields with the assistance of oxen, although this meaning could only be very obliquely and figuratively associated with the character of Smithers (if at all). As an adverb, חרש means “cunningly, silently, secretly.” A variety of differently-vocalized related nouns mean “artificer,” “craftsman,” and even “magic drug.” I chose the vocalization חרש because there is an attested name with that spelling—a Levite in 1 Chronicles 9:15. Curiously (parsupplimously?), there is another word very close to this one (תַּרְשִׁי) which means “earthenware vessel” (“Pot,” or “Pan,” as it were).

<sup>20</sup> The two are business partners, as can be seen in the name of Jouncey’s trading post, “Smithers and Jouncey.” See Thaddeus Glapp, “The Gnawer,” *The Budge-Nuzzard*, April 12, 2006, <http://budgenuzzard.blogspot.com/2006/04/gnawer.html>. See also Glapp, “Hegemony.”

<sup>21</sup> The date of the first entry of *The Budge-Nuzzard*, “The Advent of Budge,” November 25, 2005, <http://budgenuzzard.blogspot.com/2005/11/advent-of-budge.html>.

<sup>22</sup> Glapp, “Hegemony.”

יבוא הַבְּדֻגָּזָרִיד<sup>23</sup> אֶת־אֶרֶץ הַפְּנִים וַיְהִי לְחֵרֵד וְחֵרֵב : 4 וַיִּדְרֹשׁ יַעֲוֹנְסִי לְדָרֹשׁ<sup>24</sup> אֶת נֶכְד־רֹשֶׁע לְאִישׁ מְוִים־תִּי<sup>25</sup> לְמַעַן יִצְמַת אֶת רִשְׁעוֹ : וַיִּדְרֹשׁ רֹם וְשָׁפֵל וְרוֹם<sup>26</sup> עוֹד<sup>26</sup> וַיִּמְצָא אֶת מְסֻתְרוֹ בְּיַד חֶרֶשׁ עִזָּר לוֹ : 5 וַיִּסְתֵּר הַבְּדֻגָּזָרִיד בְּלֹט מְקוֹנָן<sup>27</sup> בְּבֵית הָאִישׁ מְוִים־תִּי גַם חֶדֶר בְּחֶדֶר הַבַּיִת<sup>28</sup> : וַיֵּרַח יַעֲוֹנְסִי בְּלִבּוֹ הָעֵלִי אֶת הַבְּדֻגָּזָרִיד<sup>29</sup> וַהֲנִה לֹא יוֹכֵל לְקָרֵב אֹתוֹ כִּי שָׁרַק לְיַלְוֹנְסִי וַיַּעֲוֹנְסִי חֶרֶד : 6 וַיֹּאמֶר בְּלִבּוֹ מֵה־אֲעֻשֶׂה וְאִיךָ אֲנִי מוֹשִׁיעַ<sup>30</sup> אֹתִי וְאֶת־עַמִּי עַל הָאוֹיֵב הָרֹשֶׁע הַזֶּה : גַּם־עֲתָה נִכְל הוּא עַל־יְנֹו וְגַם־עֲתָה הוּא שְׁמוֹר הָאִישׁ מְוִים־תִּי<sup>31</sup> : וְהָאִישׁ מְוִים־תִּי יוֹשֵׁן מֵעֶבֶר

---

<sup>23</sup> This transliteration of the name “The Budge-Nuzzard” sounds somewhat Babylonian to me, thus evoking (from a Hebrew perspective) a sense of alien violence, incompatible with the freedom and worldview of the Pans.

<sup>24</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “The Search Begins,” *The Budge-Nuzzard*, December 5, 2005, <http://budgenuzzard.blogspot.com/2005/12/search-begins.html>.

<sup>25</sup> Note that the narrator makes clear that it is the progeny who is wicked. Cheresch (in episode 3) used the standard construct + adjective construction to leave ambiguous whether it was the Man from Vim-Ti (Weem-Ti in the original), the progeny, or both, who were wicked. With Alter’s reading of Samuel, I use slight variation between narration and characters’ speech to suggest subtle dissonance to the reader and allow the characters to reveal themselves through their words (inward and outward) and actions, including inconsistencies between these. See Alter, *Art*, 141, 146-7, 195 et al.

<sup>26</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “Gloaning,” *The Budge-Nuzzard*, December 19, 2005, <http://budgenuzzard.blogspot.com/2005/12/gloaning.html>.

<sup>27</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “Leaving,” *The Budge-Nuzzard*, December 11, 2005. <http://budgenuzzard.blogspot.com/2005/12/leaving.html>.

<sup>28</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “Evidence,” *The Budge-Nuzzard*, November 25, 2005, <http://budgenuzzard.blogspot.com/2005/11/evidence.html>.

<sup>29</sup> This is a play on a frequently-used phrase (“upper head”) in the *The Budge-Nuzzard*. In Hebrew, which does not imagine thought and reason as distinct from the activities of the heart, I have rendered this differently. Saying that Yaunsi *smells* the Budge-Nuzzard in his upper heart is a way of saying that he *senses* the Budge-Nuzzard’s presence.

<sup>30</sup> Does Yaunsi want to think of himself as a savior, even though he is not yet prepared to act courageously?

<sup>31</sup> This is in fact untrue, although an understandable perception. The Man from Vim-Ti is not guarding the Budge-Nuzzard, but is afraid of it, and says it “lurks yet in the far room of the abode, where I removed it upon its birthing for my own safety during the night.” We cannot know for certain whether Yaunsi is aware of this, or if he is justifying himself. See Glapp, “Evidence,” November 25, 2005.

הַפֶּתַח וְלֹא־יִדְעֶה<sup>32</sup> כִּי יַעֲוֹנְסִי הִנֵּה בְּבֵית<sup>33</sup> : 7 וַיִּזְעַק אֶל־חֶרֶשׁ בְּמִבְעַה־הַקְּרִיאָה<sup>34</sup> : וַיֵּרָא חֶרֶשׁ וַיַּעֲמֵד לְפָנָי יַעֲוֹנְסִי וַיֹּאמֶר לְמָה קָרָאתָ לִּי : וַיֹּאמֶר יַעֲוֹנְסִי לֹא אוֹכֵל לְלֹכַד אֶת הַבַּד־גִּנְזָרְד כִּי הָאִישׁ מִוּם־תִּי שְׁמֵרוֹ<sup>35</sup> : הוּא לֹא עָלָה מִזֶּה מִמְּבוֹאוֹ וְעַד־עֵתָה וְהוּא יֵשֵׁב קִנְן בְּנִכְדוֹ רִשְׁעֵי<sup>36</sup> : לֹא־אֲדַע מִה־אֲעֲשֶׂה<sup>37</sup> : 8 וַיִּחְשַׁב חֶרֶשׁ וַיַּעֲלוּ מִחִשְׁבַּת כְּעֶשֶׂן מִלְּבוֹ הָעֵלִי<sup>38</sup> : אַחֲרֵי מִחִשְׁבָּה אַרְכָּה וַחֲשַׁב מְאֹד<sup>39</sup> וַיֹּאמֶר חֶרֶשׁ לְאֹמֶר תַּעֲרֹקוּ : וַיֹּאמֶר<sup>40</sup> לְיַעֲוֹנְסִי תַּעֲרֹקוּ הָאִישׁ<sup>41</sup> : 9 וְהַדָּבָר רָעָה בְּעֵינַי יַעֲוֹנְסִי וַיֹּאמֶר לֹא עֲשֵׂה אֲעֲשֶׂה אֶת הַדָּבָר הִנֵּה כִּי הוּא הוֹזָר<sup>42</sup> לִי : וַיִּשְׁרַק<sup>43</sup> חֶרֶשׁ וַיֹּאמֶר

<sup>32</sup> This is another clue to Yaunsi's ambiguous character, and the effect was confirmed when I asked my professor and editor, Deirdre Brouer, "What's your impression of Yaunsi so far?" She said, "Perplexing—he seems like a good guy because he wants to protect himself and his people from evil; however, he also seems sketchy because he is in someone's house while that person is sleeping." Deirdre Brouer, email message to author, January 29, 2016.

<sup>33</sup> Yaunsi is flustered, and the suspense of what might happen makes it feel to him as if everything is happening at once. I have attempted to convey this to the reader by using participles—present tense—wherever possible in this episode, especially in Yaunsi's own inner speech.

<sup>34</sup> This is meant to translate the phrase "contact nodule," a communication device the Man uses repeatedly in the original, and should be read "nodule of calling." The word "nodule" (מִבְּעָה) is one I created from the root בעה, meaning both "to inquire (as of a prophet)" and "to swell up" (as a growth or boil). Both meanings are immediately pertinent in the purpose and shape of the object, but in the future the latter meaning will find its way into the narrative in another sense as well. For more on this, see Laurelindorenan Hittle, "A noun is born," February 23, 2016, <https://laurelindorenanhittle.wordpress.com/2016/02/23/a-noun-is-born>.

<sup>35</sup> This is not exactly what Yaunsi experienced or said to himself in the previous episodes. In episode 5, Yaunsi was unable to *approach* the Budge-Nuzzard, because it *hissed* and he was *afraid*, and in episode 6, he made inferences as to the Budge-Nuzzard's and Man's motives and actions, neither of which were warranted by the Budge-Nuzzard's hissing. Now he tells Cheresh that he cannot *capture* the Budge-Nuzzard, and avoids mentioning his *fear*, instead placing the blame on the *Man*.

<sup>36</sup> This is partly true and partly false. The Man has not gone abroad, although the reader has no way of knowing how Yaunsi knows this, and he may or may not have left his house, even if he has not left town. He is certainly not, however, dwelling nuzzlingly with his wicked progeny, but rather in fear of it. Is Yaunsi incorrect, untruthful, or both? See Glapp, "Leaving," December 11, 2005, <http://budgenuzzard.blogspot.com/2005/12/leaving.html>.

<sup>37</sup> Note that while he has called to Cheresh for help (the root זעק carries that specific meaning; he is not simply calling to talk), Yaunsi is not *asking* Cheresh for help, but expressing frustration. Whether innocently nervous or just as cunning as Cheresh, this may be read as a means of manipulation, and may be a clue to Yaunsi's character.

<sup>38</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, "Contact," *The Budge-Nuzzard*, December 1, 2005, <http://budgenuzzard.blogspot.com/2005/12/contact.html>.

<sup>39</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, "Leaving," *The Budge-Nuzzard*, December 11, 2005, <http://budgenuzzard.blogspot.com/2005/12/leaving.html>.

<sup>40</sup> As Alter notes, when a character speaks and then speaks again without receiving a reply, this can be read as a pause, and perhaps an awkward one. See Alter, *Art*, 98-9, where he notes this device in Gen 20:9-10.

<sup>41</sup> I have capitalized here on the ambiguity of third-person pronouns in Hebrew. In the original, the Budge-Nuzzard is unambiguously an "it," but there is no way in Hebrew to distinguish "it" from "he" (or "she"). Yaunsi is perhaps justified in wondering whether Cheresh is instructing him to gnaw the *Man* or his *progeny*, and thus the shocked pause that follows the first instance leads Cheresh to clarify his meaning.

<sup>42</sup> "Loathsome" is a keyword in the original.

<sup>43</sup> Note that Cheresh hisses, as does the Budge-Nuzzard. The reader can readily understand his hissing as a sign of irritation, especially given the speech that follows, but is there any import to the parallel?

הָלֹא שָׁמַעְתָּ כִּי מִן־יָמֵי עוֹלָם הִבְדֹּ וְנִנְרְדוּ פָקֵד<sup>44</sup> עָלֵינוּ רָשָׁע : הוּא לֹא חָס וְעָשָׂה דְבָרִים אֲשֶׁר לִשְׁמַע לְחֹרֵד<sup>45</sup> : אוֹ הָלֹא שָׁמַעְתָּ כִּי הִהוּפְכוֹת־הָעֲגוֹת<sup>46</sup> עָשׂוּ בְּגֵד<sup>47</sup> עָלֵינוּ : וְאַתָּה תַּחּוּס לּוֹ : אִם עוֹד הוּא יַעֲשֶׂה רָשָׁעוֹ כִּי רַק אַתָּה תִּכְסֶּה בְּבוֹשָׁה אֵין מִסְפָּר<sup>48</sup> : עָרַק תַּעֲרַק<sup>49</sup> אֵת הָאִישׁ : וַיִּפְסֹס<sup>50</sup> : 10 וַיֵּאמֶר יַעֲוֹנְסִי בְּלִבּוֹ אוֹלֵי אֲעָרַק אֵת הָאִישׁ מִיָּמֵי־תִי כִּי יַעֲזֹר לְנוֹ<sup>51</sup> : פְּנֵי־הִיָּה כְּתָמוֹל שְׁלִשׁוֹם<sup>52</sup> : וַיִּרְמֵשׁ אֶל־הַפֶּתַח בְּשָׂרֵק הִבְדֹּ־נִנְרְדוּ<sup>53</sup> :

<sup>44</sup> In the original, the Budge-Nuzzard is often styled “the Budge and Nuzzard one,” a phrase which raises both questions and the hairs on the back of the reader’s neck. Because of this and other clues, I have used a singular conjugation rather than plural, although there appear to be two subjects here. See Glapp, “Awatched,” January 24, 2006 et al. See also Glapp, “Gloaning,” December 19, 2005, <http://budgenuzzard.blogspot.com/2005/12/gloaning.html>, and Glapp, “The Nuzzardine Contingent,” November 28, 2006, <http://budgenuzzard.blogspot.com/2006/11/nuzzardine-contingent.html>.

<sup>45</sup> Note that Cheresh assumes that Yaunsi can recall the historical specifics, but names no concrete details. This results in a discrepancy between character and reader knowledge. It also leaves the fearfulness of the past in the abstract, heightening the horror of it—a technique characteristically employed by H.P. Lovecraft, whose writings have heavily influenced A.S. Peterson, the author behind Thaddeus Glapp. See Sternberg, *Poetics*, 241.

<sup>46</sup> “Spatuli,” in the original; here rendered “Cake-turners.” Regarding the woeful Spatulumnus Riots of Bundt, see Glapp, “Hegemony.”

<sup>47</sup> This is a pun. In all but two instances in the Hebrew Bible, this word is used to refer to *clothing*. In the remaining instances, it refers to *treachery*. The irony of the primary meaning when the word is used here in its secondary sense is that the Pans do not wear much clothing. Perhaps this practice has led them to understand the two concepts to be linked, conflating clothing with treachery. Surely both would elicit a sense of dismay. See Glapp, “Portents” et al.

<sup>48</sup> In the original, the Man exhorts himself with a very similar phrase following a reported conversation with Jouncey. As that dialogue is indirect, we cannot be sure whether the Man or Jouncey suggested the motivator of shame. The reader may, if he or she wishes, read my account as indicating that Yaunsi is displacing Cheresh’s threat, projecting it onto the Man rather than carrying it himself. (Note also the *leitwort* “cover.”) See Glapp, “Hegemony.”

<sup>49</sup> Never once does Cheresh use an imperative, but commands Yaunsi through imperfects. What does this suggest about their relationship?

<sup>50</sup> Smithers does not appear as a speaking character in the original Budge-Nuzzard. As his name comes first on their shingle, I interpret him as older than Jouncey and the dominant partner in the business, while perhaps seeking to retire and pass the day-to-day operations on to the younger Pan. Thus, my Cheresh is a little crotchety and impatient, bordering on domineering. This was inspired by the relationship between aged Eli and his sons in 1 Sam.uel 2-4, where Eli is ostensibly the man of God, but is complicit in his sons’ sin of gluttony and self-indulgence even as he rebukes them for their sexual sins. Eli is an ambiguous character, defined to a degree by the unambiguous wickedness of his sons, and my Yaunsi is likewise an ambiguous character, defined to a degree by contrast with Cheresh. Both are Pans, products of a callously self-interested society, but their words and actions provide different views of what it means to be a product of that society. Is Yaunsi an uncommonly noble Pan? Is he, younger and perhaps more idealistic than Cheresh, being manipulated by the less ambiguously self-interested older Pan? Or is he just as ambitious as Cheresh, but allowing the older Pan’s harshness to work in his favor as he builds a more congenial reputation with the audience he imagines as he acts a role, speaking in his heart?

<sup>51</sup> Perhaps Yaunsi is the cowering or submissive counterpart to Cheresh’s bullying dominance, but here the reader has no access to the emotional impact of Cheresh’s upbraiding. Yaunsi immediately constructs for himself an optimistic motivation which does not directly reference the preceding speech.

<sup>52</sup> In episode 9 Cheresh references events from time long past. Here Yaunsi refers to a past which may be more recent. Is he thinking of the horrors of history, or a more personal incident?

<sup>53</sup> To prolong the tension of this creeping, I have manipulated the reader’s sense of time using a poetic stalling. Sternberg calls this “retardatory suspense.” Sternberg, *Poetics*, 275-6 et al.

11 ויפתח את־הפתח יעונסי ויפתח בלט ויבא הקדר  
 ויפתח יעונסי וירא האיש ויפער<sup>54</sup> פיהו ויצחק<sup>55</sup> :  
 הנה יושן האיש מוימתי יושן ולא־יודע ולא־שמר :  
 12 ויבא בלט יעונסי אל־האיש<sup>56</sup> ויגל מרגלתי ויערק : ושנו בכשר רגלו התחתון<sup>57</sup> ורמה<sup>58</sup>  
 בשנו ורוחו ברמה : ותבא הרמה אל־האיש מוימתי ותקנו ברגלו התחתון ותרימהו<sup>59</sup> :  
 13 ויהי ברחם־השחר ושוניעונסי עודה בבשרו ויחרד האיש וילפת והנה יעונסי ערק אתו :  
 ויזעק האיש לאמר שמים טובים<sup>60</sup> : ויתראו הנשיהם ושוניעונסי בבשר האיש<sup>61</sup> : 14 ויטר  
 יעונסי את־שנו מאיש מוימתי : ויטר את־כסה־ראשו ותחתיו רבוע־כד<sup>62</sup> : וימלט<sup>63</sup> את־הרגל  
 מפייהו והוביש אתו : ויאמר<sup>64</sup> יעונסי לאיש אכל<sup>65</sup> ויפס ויטר : 15 ויצחק בצאתו : ויאמר הוא

---

<sup>54</sup> “Open” (פתח) and “open wide” (פער), especially when conjugated, make wonderful wordplays in both Hebrew and English.

<sup>55</sup> Laughter here is reflective of a sudden release of tension, if not something more sinister.

<sup>56</sup> The verb בוא can mean *come/enter* in a sense of movement, but with the preposition אֶל is often used in a sexual sense. The reader who has found reason to be suspicious of Yaunsi might be alerted to an upcoming violation.

<sup>57</sup> “Lower foot” in the original. See Glapp, “Portents.”

<sup>58</sup> The root רום (height; to lift up or be exalted) is used throughout this narrative as a leitwort, but this noun, “worm,” is conveniently and surprisingly derived from the same root. The import of this is welcome but unclear.

<sup>59</sup> The worm, and its nuzzling in and exalting of the Man, is nowhere depicted or suggested in the original; it is an invention of my own. However, I do believe it is consistent with evidence throughout the original narrative. The Man himself is suspicious of the “bulbous nub” that begins to form after the “hideous gnawing;” the nub “throbs giddily” the closer the Man draws to Jouncey’s home in Voonville; and there is no straightforward reason why the Man should trust Jouncey and follow his lead after being hideously gnawed and then, when asking about this, being met with “much more fun was to be had with a bit of unwelcome gnawing,” and a protracted tale of the Pan Empire’s villainy. I take the bulbous nub to be a parasite which psychically links the two men and makes the Man susceptible to suggestion. See Glapp, “Jouncey.”

<sup>60</sup> Episodes 12-13 draw heavily on Ruth 3:7-8 and are a fairly direct retelling of the original account. See Glapp, “Portents.”

<sup>61</sup> The two men staring at one another, frozen, is another manipulation of the reader’s sense of time.

<sup>62</sup> In the original, Jouncey does in fact dry the Man’s foot with a handkerchief. Since he wears very little clothing, I have supposed he kept the handkerchief under his shiny black bowler.

<sup>63</sup> This root (מלט) means in various stems to slip away or escape, to deliver, or to let drop or slip (as laying eggs or as birthing). Using the Hiphil of נפל would also have worked, but מלט’s implied slipperiness pleased me.

<sup>64</sup> Another elongation of time occurs as the reader endures the agonizingly deliberate account of the foot-drying while waiting for Yaunsi to speak. Meanwhile, there is no indication of the thoughts of either man.

<sup>65</sup> “Yes, quite!” in the original. See Glapp, “Portents.”

תם וימי כסיל כסיל לריב בפן כמוני<sup>66</sup> : ויבא אל-מסחרותיו<sup>67</sup> ויחך לראות מה-יעשה<sup>68</sup> :  
 16 וישב יעונסי מסחרותיו שבווע אחד ימים<sup>69</sup> והאיש לא יצא מביתו<sup>70</sup> : ויתמהמה<sup>71</sup> יעונסי  
 שלשת ימים ויתמהמה שני ימים ויתמהמה יום אחד גם ואז לא-יוכל להתמהמה עוד<sup>72</sup> : ויצא<sup>73</sup> :  
 17 ויהי כבוא יעונסי בעיר האיש וישב בכאר כי ימצ : וירם את-עיניו וירא בכאר נערה והנה  
 היא יפת-תאר ויפת מראה : ותמר אל-האיש שאב את-המים לאמר מה תקשב כי האיש  
 הנודע-לי<sup>74</sup> קנה-לו נכד-רשע : ויאמר השאב שמים טובים<sup>75</sup> : 18 ויאמר יעונסי בלבו אבל זה

---

<sup>66</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “A Meated Feast,” *The Budge-Nuzzard*, July 18, 2006, <http://budgenuzzard.blogspot.com/2006/07/meated-feast.html>.

<sup>67</sup> This is another invented noun, meant to be translated “mercantile.” It is modeled after מרגלות and מראשות, as the nominalization מִקְחָר is already in use as “merchandise.” The ת ending suggests a feminine plural, but this is unnecessary as מִרְאָשׁוֹת is built from the masculine singular noun ראש, and while the Type-II suffix is odd as well, it is attested in all eight occurrences of מִרְאָשׁוֹת.

<sup>68</sup> This might have been phrased מה-יהיה but this permits the repetition of the *leitwort* עשה.

<sup>69</sup> The effect of saying not simply “one week” but “one week of days” is to make each day of that week felt.

<sup>70</sup> In the original, the Man does in fact wait much longer than is conscionable before he sets out, and what finally propels him from his house is not any sense of responsibility for his wicked progeny, but the disappearance of his sometime girlfriend, Anne (and even then he waits three more days). Yaunsi is right to wonder what is taking him so long, especially as the gnawing was intended (among other purposes) to promote a sense of urgency. See Glapp, “Jouncey.” Regarding the Man’s reticence to set out, see Glapp, “Leaving.”

<sup>71</sup> I have used two different words for “wait” (חכה in episode 15, and מהה here). The first is rather straightforward. The second, used similarly in Gen 43:10, sounds a little stuttery and is here intended to convey fretfulness.

<sup>72</sup> All told, the Man hangs around in his abode sixteen days before finally setting out. This agonizing wait permitted me to adapt a standard device, the 3+1 structure, where an item is repeated thrice before occurring a last time with some variation or reversal. Noah’s wait aboard the ark once the mountains were again visible (Gen 8) uses a similar retardation technique. See Yaira Amit, *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible* (Minneapolis: Fortress Press, 2001), 62-65.

<sup>73</sup> Yaunsi’s growing impatience and sudden decision to leave is expressed by each interval of days being shorter than the one before, and then his leaving being accomplished with a single word standing alone.

<sup>74</sup> The verb ידע, to know, is used both literally of knowledge and in a sexual sense. “The man known to me” is a both more and less direct way of referring to one’s romantic partner than would be אישי (“my husband”) or דודי (“my beloved”), which might indicate the legal status of their relationship or her present (disgusted) attitude toward him, or simply that they are acquaintances and nothing more. See Glapp, “Anne,” *The Budge-Nuzzard*, November 27, 2005, <http://budgenuzzard.blogspot.com/2005/11/anne.html>.

<sup>75</sup> Appropriate and sympathetic shock from the bartender; also, a verbatim repetition from episode 13.

הַבַּד־גִּנְרָד : וַיִּקְשֹׁר לְגִשָׁתָּהּ לַנְּעִרָה כִּי אָוִה אֶתָּה לְדַבֵּר<sup>76</sup> : וַיֹּאמֶר אֶל־הַנְּעִרָה שְׁלוֹם וַתֵּרְאֶהוּ וְהָיָה  
 עֵינֶיהָ יָפָה : וַתֹּאמֶר לוֹ שְׁלוֹם<sup>77</sup> :

---

<sup>76</sup> This syntax (placing the indirect object between the verb and its infinitive purpose) is a coy suggestion that it is not simply conversation that Yaunsi chiefly desires, but the woman herself, and speaking is an afterthought.

<sup>77</sup> This is the beginning of a standard betrothal-at-well type scene. Readers of the original will be surprised to find that this woman (unnamed as of episode 18) is Hannah, or Anne—the Man’s sometime girlfriend. That she is strikingly beautiful is contrasted by her sharp tongue and the fact that she is not available to Yaunsi, although Hebrew readers will recognize right away that she is the archetypal girl in a type-scene which often serves to reveal something significant about the hero in the process of finding him a spouse. Unfortunately, as in the cases of Samson and Saul, type-scenes may be twisted to indicate something rather different than the fruitfulness which is a providential blessing on the patriarchs, and in fact may subversively call into question the protagonist’s status as Hero. See Alter, *Art*, 72-4.

### Moving Forward

Over the last semester I have learned much more than was possible to incorporate into my writing, and oftentimes I would learn a new device and realize it would have worked perfectly in an episode I had just written. Neither my studies, nor my writing, are complete.

Specific intentions I have for the future of my studies and writing are as follows.

**Reading and the craft of writing.** There is a great deal of literary richness and play in the Samuel narratives, and I intend to read them in Hebrew in their entirety. Even in English, I will be a better reader for having taken this course, and one of the most surprising things about this study has been what Hebrew narrative has revealed to me about my habits in writing English fiction. Specific devices to watch for as I read and write include the ways dialogue and gapping reveal or ambiguate character motivations, the use of motifs and keywords in tying a text together, and the use of concrete detail to suggest meaning or to set the scene.

**Devising and revising.** There is much work yet to be done on *The Yaunsi Heresy*. I need to continue to twist the betrothal-at-well type-scene as I follow the conversation between Yaunsi and Hannah, devise and narrate the long stretch of the original tale where Jouncey is unmentioned (what was he doing during that time?), and tell the story of Yaunsi's meeting with the Man from Yaunsi's perspective. I also want to continue to develop and exploit my *leitwörter*, particularly רום (and make use of the soundplay רום shares with ערום/ערום, which means “naked” and “crafty” respectively (see Gen 2:25 and 3:1)—a wordplay made for Pans if ever there was one!

I am immensely grateful to have had the opportunity to develop my understanding of literary art through the study of Hebrew narrative, and I am eager to continue this journey—with Samuel, with Yaunsi, and with the scholarly writers I have discovered this semester.



## Appendices

## The Yaunsi Heresy<sup>12</sup> / Nolad Rabbah

**1**<sup>13</sup> There was in the city of Voon<sup>14</sup> a certain man by the name of Yaunsi.<sup>15</sup> Now Yaunsi did not **cover** himself with much clothing, but dressed himself in a shining black head-**covering**.<sup>16</sup> And Yaunsi was a Pan from the land of the Pans.<sup>17</sup> **2** Now this man used to go to and fro in the thin places in the expanse between worlds,<sup>18</sup> to buy and to sell; for he was a merchant, and Cheresh<sup>19</sup> his associate also.<sup>20</sup>

**3** It came to pass on the twenty-fifth day of the eleventh month<sup>21</sup> that Cheresh approached Yaunsi and spoke to him, saying, “Is not the progeny of the man from Vim-Ti (wicked) seeking to breach the **entrance** of the land of the Pans?”<sup>22</sup> And Yaunsi feared a great

<sup>12</sup> There is no classical Hebrew word for “heresy,” although in modern Hebrew מינים (“kinds”) is used. The word I have chosen is from the root סור (which is used in two stems in episode 14). The title therefore translates as “The Turnings-Aside of Yaunsi.”

<sup>13</sup> Rendered here as “verse” numbers, these numerals refer to episodes in my online publication of this narrative. Laurelindorenan Hittle, *The Yaunsi Heresy*, <https://laurelindorenanhittle.wordpress.com/category/yaunsi/>.

<sup>14</sup> In *The Budge-Nuzzard* (hereafter referred to simply as “the original”), this is rendered “Voonville.”

<sup>15</sup> “Jouncey” in the original.

<sup>16</sup> Thaddeus Glapp, “Portents,” *The Budge-Nuzzard*, November 25, 2005, <http://budgenuzzard.blogspot.com/2005/11/portents.html> See also “Jouncey,” *The Budge-Nuzzard*, April 26, 2006, <http://budgenuzzard.blogspot.com/2006/04/jouncey.html>. All entries accessed repeatedly between February 28, 2014 and May 12, 2016.

<sup>17</sup> As noted by M. Daniel Carroll R. in his class “Understanding the Kingdom of Israel and Its Prophets,” the author of Samuel frequently drops small telling details into his/her narrative, only coming back to them chapters later if at all. I have sought to model much of my writing after the style of Samuel, and this is one such small telling detail. For a reader familiar with the history of slavery and oppressive capitalism of the Pan Empire, it is a clue that the protagonist may not be trustworthy. For more on this history, see Thaddeus Glapp, “Hegemony,” *The Budge-Nuzzard*, June 10, 2006, <http://budgenuzzard.blogspot.com/2006/06/hegemony.html>.

<sup>18</sup> “Barnabas Clatterpot... was the first to discover that Pans and their collective Hegemony were unique unto all creation in the fact that they alone commanded the ability to travel amongst any and all dimensions as easily as a cookie slips free of a buttered sheet.” This phrase—“He used to go about in the thin places of the firmament between worlds”—is intended to communicate inter-dimensional travel. Ibid.

<sup>19</sup> Cheresh is “Smithers” in the original. The Hebraicism here is from the root חרש, which has a fantastic lexical range. It includes “to devise,” both in terms of cunning craftsmanship (engraving, metalworking or smithing, manufacturing, jewelry-making, masonry, carpentry, etc.) and of mischief; it includes deafness and silence, even to ignoring pleas for help; it is once used to indicate secret plotting. It is frequently used to refer to plowing fields with the assistance of oxen, although this meaning could only be very obliquely and figuratively associated with the character of Smithers (if at all). As an adverb, חרש means “cunningly, silently, secretly.” A variety of differently-vocalized related nouns mean “artificer,” “craftsman,” and even “magic drug.” I chose the vocalization חָרֵשׁ because there is an attested name with that spelling—a Levite in 1 Chronicles 9:15. Curiously (parsupplimously?), there is another word very close to this one (חָרֵשׁ) which means “earthenware vessel” (“Pot,” or “Pan,” as it were).

<sup>20</sup> The two are business partners, as can be seen in the name of Jouncey’s trading post, “Smithers and Jouncey.” See Thaddeus Glapp, “The Gnawer,” *The Budge-Nuzzard*, April 12, 2006, <http://budgenuzzard.blogspot.com/2006/04/gnawer.html>. See also Glapp, “Hegemony.”

<sup>21</sup> The date of the first entry of *The Budge-Nuzzard*, “The Advent of Budge,” November 25, 2005, <http://budgenuzzard.blogspot.com/2005/11/advent-of-budge.html>.

<sup>22</sup> Glapp, “Hegemony.”

fear, and said, “What shall we do?” For he knew that if haBud-Nuzzard<sup>23</sup> [the Budge-Nuzzard] should enter the land of the Pans it would be for dreading and desolation.

4 So Yaunsi sought to seek<sup>24</sup> the wicked progeny of the man from Vim-Ti,<sup>25</sup> in order that he might put an end to its wickedness. He sought high, and low, and high again,<sup>26</sup> and he discovered its hiding place, with the hand of Cheresh helping him. 5 The Budge-Nuzzard hid with nustling secrecy<sup>27</sup> in the abode of the man from Vim-Ti, even the innermost chamber of the abode.<sup>28</sup> Yaunsi smelled the Budge-Nuzzard with his upper heart,<sup>29</sup> but behold, he was not able to approach it, for it hissed at Yaunsi and Yaunsi trembled. 6 He said in his heart, “What shall I do? And how am I to save [how am I saving]<sup>30</sup> myself and my people against this wicked enemy? Even now it is plotting against us, and even now it is being guarded by the Man from Vim-Ti!”<sup>31</sup> (Now the Man from Vim-Ti was sleeping on the other side of the door, and he did not know<sup>32</sup> that Yaunsi was in the abode.)<sup>33</sup>

---

<sup>23</sup> This transliteration of the name “The Budge-Nuzzard” sounds somewhat Babylonian to me, thus evoking (from a Hebrew perspective) a sense of alien violence, incompatible with the freedom and worldview of the Pans.

<sup>24</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “The Search Begins,” *The Budge-Nuzzard*, December 5, 2005, <http://budgenuzzard.blogspot.com/2005/12/search-begins.html>.

<sup>25</sup> Note that the narrator makes clear that it is the progeny who is wicked. Cheresh (in episode 3) used the standard construct + adjective construction to leave ambiguous whether it was the Man from Vim-Ti (Weem-Ti in the original), the progeny, or both, who were wicked. With Alter’s reading of Samuel, I use slight variation between narration and characters’ speech to suggest subtle dissonance to the reader and allow the characters to reveal themselves through their words (inward and outward) and actions, including inconsistencies between these. See Alter, *Art*, 141, 146-7, 195 et al.

<sup>26</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “Gloaming,” *The Budge-Nuzzard*, December 19, 2005, <http://budgenuzzard.blogspot.com/2005/12/gloaming.html>.

<sup>27</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “Leaving,” *The Budge-Nuzzard*, December 11, 2005. <http://budgenuzzard.blogspot.com/2005/12/leaving.html>.

<sup>28</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “Evidence,” *The Budge-Nuzzard*, November 25, 2005, <http://budgenuzzard.blogspot.com/2005/11/evidence.html>.

<sup>29</sup> This is a play on a frequently-used phrase (“upper head”) in the *The Budge-Nuzzard*. In Hebrew, which does not imagine thought and reason as distinct from the activities of the heart, I have rendered this differently. Saying that Yaunsi *smells* the Budge-Nuzzard in his upper heart is a way of saying that he *senses* the Budge-Nuzzard’s presence.

<sup>30</sup> Does Yaunsi want to think of himself as a savior, even though he is not yet prepared to act courageously?

<sup>31</sup> This is in fact untrue, although an understandable perception. The Man from Vim-Ti is not guarding the Budge-Nuzzard, but is afraid of it, and says it “lurks yet in the far room of the abode, where I removed it upon its birthing for my own safety during the night.” We cannot know for certain whether Yaunsi is aware of this, or if he is justifying himself. See Glapp, “Evidence,” November 25, 2005.

<sup>32</sup> This is another clue to Yaunsi’s ambiguous character, and the effect was confirmed when I asked my professor and editor, Deirdre Brouer, “What’s your impression of Yaunsi so far?” She said, “Perplexing—he seems like a good guy because he wants to protect himself and his people from evil; however, he also seems sketchy because he is in someone’s house while that person is sleeping.” Deirdre Brouer, email message to author, January 29, 2016.

<sup>33</sup> Yaunsi is flustered, and the suspense of what might happen makes it feel to him as if everything is happening at once. I have attempted to convey this to the reader by using participles—present tense—wherever possible in this episode, especially in Yaunsi’s own inner speech.

7 Yaunsi cried out to Cheresh with the nodule of calling.<sup>34</sup> Cheresh appeared and stood before Yaunsi, and said to him, “Why have you called me?”

Yaunsi said, “I am not able to capture the Budge-Nuzzard, because the man from Vim-Ti is guarding it.<sup>35</sup> He has not gone up from here from his arrival until now, but dwells mustlingly with his wicked progeny.<sup>36</sup> I do not know what I should do.”<sup>37</sup>

8 Cheresh thought, and thoughts rose like smoke from his upper heart.<sup>38</sup> After long thought and much thinking,<sup>39</sup> he said, “You must gnaw it.” (!) He said<sup>40</sup> to Yaunsi, “You must gnaw *him*—the man.”<sup>41</sup>

9 But the thing was displeasing to Yaunsi [it was evil in his eyes], and he said, “I will certainly not do this thing, for it is loathsome<sup>42</sup> to me!”

---

<sup>34</sup> This is meant to translate the phrase “contact nodule,” a communication device the Man uses repeatedly in the original, and should be read “nodule of calling.” The word “nodule” (מִקְבֹּעַ) is one I created from the root בָּעַה, meaning both “to inquire (as of a prophet)” and “to swell up” (as a growth or boil). Both meanings are immediately pertinent in the purpose and shape of the object, but in the future the latter meaning will find its way into the narrative in another sense as well. For more on this, see Laurelindorenan Hittle, “A noun is born,” February 23, 2016, <https://laurelindorenanhittle.wordpress.com/2016/02/23/a-noun-is-born>.

<sup>35</sup> This is not exactly what Yaunsi experienced or said to himself in the previous episodes. In episode 5, Yaunsi was unable to *approach* the Budge-Nuzzard, because it *hissed* and he was *afraid*, and in episode 6, he made inferences as to the Budge-Nuzzard’s and Man’s motives and actions, neither of which were warranted by the Budge-Nuzzard’s hissing. Now he tells Cheresh that he cannot *capture* the Budge-Nuzzard, and avoids mentioning his *fear*, instead placing the blame on the *Man*.

<sup>36</sup> This is partly true and partly false. The Man has not gone abroad, although the reader has no way of knowing how Yaunsi knows this, and he may or may not have left his house, even if he has not left town. He is certainly not, however, dwelling mustlingly with his wicked progeny, but rather in fear of it. Is Yaunsi incorrect, untruthful, or both? See Glapp, “Leaving,” December 11, 2005, <http://budgenuzzard.blogspot.com/2005/12/leaving.html>.

<sup>37</sup> Note that while he has called to Cheresh for help (the root עָקַז carries that specific meaning; he is not simply calling to talk), Yaunsi is not *asking* Cheresh for help, but expressing frustration. Whether innocently nervous or just as cunning as Cheresh, this may be read as a means of manipulation, and may be a clue to Yaunsi’s character.

<sup>38</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “Contact,” *The Budge-Nuzzard*, December 1, 2005, <http://budgenuzzard.blogspot.com/2005/12/contact.html>.

<sup>39</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “Leaving,” *The Budge-Nuzzard*, December 11, 2005, <http://budgenuzzard.blogspot.com/2005/12/leaving.html>.

<sup>40</sup> As Alter notes, when a character speaks and then speaks again without receiving a reply, this can be read as a pause, and perhaps an awkward one. See Alter, *Art*, 98-9, where he notes this device in Gen 20:9-10.

<sup>41</sup> I have capitalized here on the ambiguity of third-person pronouns in Hebrew. In the original, the Budge-Nuzzard is unambiguously an “it,” but there is no way in Hebrew to distinguish “it” from “he” (or “she”). Yaunsi is perhaps justified in wondering whether Cheresh is instructing him to gnaw the *Man* or his *progeny*, and thus the shocked pause that follows the first instance leads Cheresh to clarify his meaning.

<sup>42</sup> “Loathsome” is a keyword in the original.

Cheresh hissed<sup>43</sup> and said, “Have you not heard that in days long ago, the Budge and its Nuzzard visited<sup>44</sup> wickedness upon us? It showed no pity, but did things which to hear are to tremble.<sup>45</sup> Or have you not heard how the cake-turners<sup>46</sup> dealt treachery<sup>47</sup> upon us? And you would show it pity! If it again **does** its wickedness, you alone will **covered** with shame beyond measure.<sup>48</sup> You will **certainly gnaw** the man.”<sup>49</sup>

He vanished.<sup>50</sup>

---

<sup>43</sup> Note that Cheresh hisses, as does the Budge-Nuzzard. The reader can readily understand his hissing as a sign of irritation, especially given the speech that follows, but is there any import to the parallel?

<sup>44</sup> In the original, the Budge-Nuzzard is often styled “the Budge and Nuzzard one,” a phrase which raises both questions and the hairs on the back of the reader’s neck. Because of this and other clues, I have used a singular conjugation rather than plural, although there appear to be two subjects here. See Glapp, “Awatched,” January 24, 2006 et al. See also Glapp, “Gloaning,” December 19, 2005, <http://budgenuzzard.blogspot.com/2005/12/gloaning.html>, and Glapp, “The Nuzzardine Contingent,” November 28, 2006, <http://budgenuzzard.blogspot.com/2006/11/nuzzardine-contingent.html>.

<sup>45</sup> Note that Cheresh assumes that Yaunsi can recall the historical specifics, but names no concrete details. This results in a discrepancy between character and reader knowledge. It also leaves the fearfulness of the past in the abstract, heightening the horror of it—a technique characteristically employed by H.P. Lovecraft, whose writings have heavily influenced A.S. Peterson, the author behind Thaddeus Glapp. See Sternberg, *Poetics*, 241.

<sup>46</sup> “Spatuli,” in the original; here rendered “Cake-turners.” Regarding the woeful Spatulumnus Riots of Bundt, see Glapp, “Hegemony.”

<sup>47</sup> This is a pun. In all but two instances in the Hebrew Bible, this word is used to refer to *clothing*. In the remaining instances, it refers to *treachery*. The irony of the primary meaning when the word is used here in its secondary sense is that the Pans do not wear much clothing. Perhaps this practice has led them to understand the two concepts to be linked, conflating clothing with treachery. Surely both would elicit a sense of dismay. See Glapp, “Portents” et al.

<sup>48</sup> In the original, the Man exhorts himself with a very similar phrase following a reported conversation with Jouncey. As that dialogue is indirect, we cannot be sure whether the Man or Jouncey suggested the motivator of shame. The reader may, if he or she wishes, read my account as indicating that Yaunsi is displacing Cheresh’s threat, projecting it onto the Man rather than carrying it himself. (Note also the *leitwort* “cover.”) See Glapp, “Hegemony.”

<sup>49</sup> Never once does Cheresh use an imperative, but commands Yaunsi through imperfects. What does this suggest about their relationship?

<sup>50</sup> Smithers does not appear as a speaking character in the original Budge-Nuzzard. As his name comes first on their shingle, I interpret him as older than Jouncey and the dominant partner in the business, while perhaps seeking to retire and pass the day-to-day operations on to the younger Pan. Thus, my Cheresh is a little crotchety and impatient, bordering on domineering. This was inspired by the relationship between aged Eli and his sons in 1 Sam.uel 2-4, where Eli is ostensibly the man of God, but is complicit in his sons’ sin of gluttony and self-indulgence even as he rebukes them for their sexual sins. Eli is an ambiguous character, defined to a degree by the unambiguous wickedness of his sons, and my Yaunsi is likewise an ambiguous character, defined to a degree by contrast with Cheresh. Both are Pans, products of a callously self-interested society, but their words and actions provide different views of what it means to be a product of that society. Is Yaunsi an uncommonly noble Pan? Is he, younger and perhaps more idealistic than Cheresh, being manipulated by the less ambiguously self-interested older Pan? Or is he just as ambitious as Cheresh, but allowing the older Pan’s harshness to work in his favor as he builds a more congenial reputation with the audience he imagines as he acts a role, speaking in his heart?

**10** Yaunsi said in his heart, “Perhaps I will gnaw the man from Vim-Ti, that he may help us.<sup>51</sup> Otherwise, it will be as it was before.”<sup>52</sup> So he crept toward the door, while the Budge-Nuzzard hissed.<sup>53</sup>

**11** He opened the door, Yaunsi;  
 He opened in secret and entered the room.  
 He opened, Yaunsi, and saw the man—  
 He opened wide<sup>54</sup> his mouth, and he laughed.<sup>55</sup>

Behold, he sleeps, the Man from Vim-Ti;  
 He sleeps; and he does not know, and he does not guard.

**12** Yaunsi went secretly to the man<sup>56</sup> and uncovered the place of his feet and gnawed. And his teeth were in the flesh of his lower foot,<sup>57</sup> and a worm<sup>58</sup> was in his teeth, and his spirit was in the worm. The worm went into the man from Weem-Ti and nuzzled in his lower foot, and it exalted him.<sup>59</sup>

**13** In the womb of the dawn, while Yaunsi’s teeth were still in his flesh, the Man was startled awake and twisted himself up, and behold—Yaunsi was gnawing him! The Man cried

---

<sup>51</sup> Perhaps Yaunsi is the cowering or submissive counterpart to Cheresh’s bullying dominance, but here the reader has no access to the emotional impact of Cheresh’s upbraiding. Yaunsi immediately constructs for himself an optimistic motivation which does not directly reference the preceding speech.

<sup>52</sup> In episode 9 Cheresh references events from time long past. Here Yaunsi refers to a past which may be more recent. Is he thinking of the horrors of history, or a more personal incident?

<sup>53</sup> To prolong the tension of this creeping, I have manipulated the reader’s sense of time using a poetic stalling. Sternberg calls this “retardatory suspense.” Sternberg, *Poetics*, 275-6 et al.

<sup>54</sup> “Open” (פתח) and “open wide” (פער), especially when conjugated, make wonderful wordplays in both Hebrew and English.

<sup>55</sup> Laughter here is reflective of a sudden release of tension, if not something more sinister.

<sup>56</sup> The verb בוא can mean *come/enter* in a sense of movement, but with the preposition אל is often used in a sexual sense. The reader who has found reason to be suspicious of Yaunsi might be alerted to an upcoming violation.

<sup>57</sup> “Lower foot” in the original. See Glapp, “Portents.”

<sup>58</sup> The root רום (height; to lift up or be exalted) is used throughout this narrative as a *leitwort*, but this noun, “worm,” is conveniently and surprisingly derived from the same root. The import of this is welcome but unclear.

<sup>59</sup> The worm, and its nuzzling in and exalting of the Man, is nowhere depicted or suggested in the original; it is an invention of my own. However, I do believe it is consistent with evidence throughout the original narrative. The Man himself is suspicious of the “bulbous nub” that begins to form after the “hideous gnawing;” the nub “throbs giddily” the closer the Man draws to Jouncey’s home in Voonville; and there is no straightforward reason why the Man should trust Jouncey and follow his lead after being hideously gnawed and then, when asking about this, being met with “much more fun was to be had with a bit of unwelcome gnawing,” and a protracted tale of the Pan Empire’s villainy. I take the bulbous nub to be a parasite which psychically links the two men and makes the Man susceptible to suggestion. See Glapp, “Jouncey.”

out, saying, “Good heavens!”<sup>60</sup> They looked at one another, the two of them—and Yaunsi’s teeth were in the man’s flesh.<sup>61</sup>

**14** Yaunsi removed his teeth from the Man from Vim-Ti. He removed his head-covering, and under it was a square of linen.<sup>62</sup> He let slip<sup>63</sup> the foot from his mouth and dried it. Then Yaunsi said<sup>64</sup> to the man, “Verily!”<sup>65</sup> Then he vanished and departed.

**15** He laughed when he had gone out. Then he said, “It is done! Foolish, foolish to contend with a Pan such as I!”<sup>66</sup> Then he went to his mercantile<sup>67</sup> and waited to see what would happen.<sup>68</sup>

---

<sup>60</sup> Episodes 12-13 draw heavily on Ruth 3:7-8 and are a fairly direct retelling of the original account. See Glapp, “Portents.”

<sup>61</sup> The two men staring at one another, frozen, is another manipulation of the reader’s sense of time.

<sup>62</sup> In the original, Jouncey does in fact dry the Man’s foot with a handkerchief. Since he wears very little clothing, I have supposed he kept the handkerchief under his shiny black bowler.

<sup>63</sup> This root (מלט) means in various stems to slip away or escape, to deliver, or to let drop or slip (as laying eggs or as birthing). Using the Hiphil of נפל would also have worked, but מלט’s implied slipperiness pleased me.

<sup>64</sup> Another elongation of time occurs as the reader endures the agonizingly deliberate account of the foot-drying while waiting for Yaunsi to speak. Meanwhile, there is no indication of the thoughts of either man.

<sup>65</sup> “Yes, quite!” in the original. See Glapp, “Portents.”

<sup>66</sup> Inspired by a phrase from *The Budge-Nuzzard*. Glapp, “A Meated Feast,” *The Budge-Nuzzard*, July 18, 2006, <http://budgenuzzard.blogspot.com/2006/07/meated-feast.html>.

<sup>67</sup> This is another invented noun, meant to be translated “mercantile.” It is modeled after מְרָאָשׁוֹת and מְרָאָלוֹת, as the nominalization מְסָחָר is already in use as “merchandise.” The ה ending suggests a feminine plural, but this is unnecessary as מְרָאָשׁוֹת is built from the masculine singular noun רָאָשׁ, and while the Type-II suffix is odd as well, it is attested in all eight occurrences of מְרָאָשׁוֹת.

<sup>68</sup> This might have been phrased מַה־יִּהְיֶה but this permits the repetition of the *leitwort* עֵשָׂה.

16 Yaunsi dwelt in his mercantile for one week of days,<sup>69</sup> but the man did not go out from his house.<sup>70</sup> Yaunsi hung around<sup>71</sup> three days, then hung around two days, then hung around one day more, and then he could hang around no longer.<sup>72</sup> He set out.<sup>73</sup>

17 When Yaunsi had come to the city of the man, he sat at a well, for he was thirsty. He **lifted up** his eyes and saw at the well a woman, and behold, she was beautiful of form and beautiful of appearance.

She said to the man drawing water, “What do you think? The man known to me<sup>74</sup> has gotten himself a wicked progeny!” The drawer said, “Good heavens!”<sup>75</sup>

18 Yaunsi said in his heart, “Surely this is the Budge-Nuzzard!” And he conspired to draw near to the woman, for he desired with her to speak.<sup>76</sup> He said to the woman, “Hello.” She looked at him, and behold, her eyes were beautiful. She said to him, “Hello.”<sup>77</sup>

---

<sup>69</sup> The effect of saying not simply “one week” but “one week of days” is to make each day of that week felt.

<sup>70</sup> In the original, the Man does in fact wait much longer than is conscionable before he sets out, and what finally propels him from his house is not any sense of responsibility for his wicked progeny, but the disappearance of his sometime girlfriend, Anne (and even then he waits three more days). Yaunsi is right to wonder what is taking him so long, especially as the gnawing was intended (among other purposes) to promote a sense of urgency. See Glapp, “Jouncey.” Regarding the Man’s reticence to set out, see Glapp, “Leaving.”

<sup>71</sup> I have used two different words for “wait” (חכה in episode 15, and מהה here). The first is rather straightforward. The second, used similarly in Gen 43:10, sounds a little stuttery and is here intended to convey fretfulness.

<sup>72</sup> All told, the Man hangs around in his abode sixteen days before finally setting out. This agonizing wait permitted me to adapt a standard device, the 3+1 structure, where an item is repeated thrice before occurring a last time with some variation or reversal. Noah’s wait aboard the ark once the mountains were again visible (Gen 8) uses a similar retardation technique. See Yaira Amit, *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible* (Minneapolis: Fortress Press, 2001), 62-65.

<sup>73</sup> Yaunsi’s growing impatience and sudden decision to leave is expressed by each interval of days being shorter than the one before, and then his leaving being accomplished with a single word standing alone.

<sup>74</sup> The verb ידע, to know, is used both literally of knowledge and in a sexual sense. “The man known to me” is a both more and less direct way of referring to one’s romantic partner than would be ישי (‘‘my husband’’) or דודי (‘‘my beloved’’), which might indicate the legal status of their relationship or her present (disgusted) attitude toward him, or simply that they are acquaintances and nothing more. See Glapp, “Anne,” *The Budge-Nuzzard*, November 27, 2005, <http://budgenuzzard.blogspot.com/2005/11/anne.html>.

<sup>75</sup> Appropriate and sympathetic shock from the bartender; also, a verbatim repetition from episode 13.

<sup>76</sup> This syntax (placing the indirect object between the verb and its infinitive purpose) is a coy suggestion that it is not simply conversation that Yaunsi chiefly desires, but the woman herself, and speaking is an afterthought.

<sup>77</sup> This is the beginning of a standard betrothal-at-well type scene. Readers of the original will be surprised to find that this woman (unnamed as of episode 18) is Hannah, or Anne—the Man’s sometime girlfriend. That she is strikingly beautiful is contrasted by her sharp tongue and the fact that she is not available to Yaunsi, although Hebrew readers will recognize right away that she is the archetypal girl in a type-scene which often serves to reveal something significant about the hero in the process of finding him a spouse. Unfortunately, as in the cases of Samson and Saul, type-scenes may be twisted to indicate something rather different than the fruitfulness which is a providential blessing on the patriarchs, and in fact may subversively call into question the protagonist’s status as Hero. Nothing of this encounter is mentioned in the original; it is my invention. See Alter, *Art*, 72-4.



## סרי יעונסי / נולד רבה

1 ויהי בעיר-היוון איש אחד בשם יעונסי : ויעונסי לא יתכסה בנגד-רב ויתלבש בכסה ראש נגה ויחזר : ויעונסי היה פן מארץ הפנים : 2 והאיש הזה יתהלך במקמות הדקות ברקיע בין תבלות לשכר ולמכר כי הוא סחר וחרש חבירו גם : 3 ויהי ביום עשרים וחמשה לעשתים-עשר חדש ויקרב חרש ליעונסי וידבר לו לאמר הלוא ידרש נכד האיש הרשע מוים-תי לפרץ את פתח ארץ הפנים : ויירא יראה גדולה ויאמר מה-נעשה : כי ידע אם יבוא הבד-נגרד את-ארץ הפנים ויהנה לחרד וחרב : 4 ויחרש יעונסי לחרש את נכד-רשע לאיש מוים-תי למען יצמת את רשעו : ויחרש רום ושפל ורום עוד וימצא את מסתרו ביד חרש עזר לו : 5 ויסתר הבד-נגרד בלט מקנון בבית האיש מוים-תי גם חדר בחדר הבית : וירח יעונסי בלבו העלי את הבד-נגרד והנה לא יוכל לקרב אתו כי שרק לילונסי ויעונסי חרד : 6 ויאמר בלבו מה-אעשה ואיך אני מושיע אתי ואת-עמי על האויב הרשע הזה : גם-עתה נכל הוא עלינו וגם-עתה הוא שמור האיש מוים-תי : והאיש מוים-תי יושן מעבר הפתח ולא-יודע כי יעונסי היה בבית : 7 ויזעק אל-חרש במבעה-הקריאה : וירא חרש ויעמד לפני יעונסי ויאמר למה קראת לי : ויאמר יעונסי לא אוכל ללכד את הבד-נגרד כי האיש מוים-תי שימרו : הוא לא עלה מזה ממבואו ועד-עתה והוא ישב קנון בנכדו רשע : לא-אדע מה-אעשה : 8 ויחשב חרש ויעלו מחשבת כעשן מלבו העלי : אחרי מחשבה ארפה וחשב מאד ויאמר חרש לאמר תערקו : ויאמר ליעונסי תערקו האיש : 9 והדבר רעה בעיני יעונסי ויאמר לא עשה אעשה את הדבר הזה כי הוא הוזר לי : וישרק חרש ויאמר הלא שמעת כי מן-ימי עולם הבד ונגרדו פקד עלינו רשע : הוא לא חס ועשה דברים אשר לשמע לחרד : או הלא שמעת כי ההופכות-העגות עשו בנגד עלינו : ואתה תחוס לו : אם עוד הוא יעשה רשעו כי רק אתה תכסה בבושה אין מספר : ערק תערק את האיש : ויפס : 10 ויאמר יעונסי בלבו אולי אערק את האיש מוים-תי כי יעזר לנו : פן-יהנה פתמול שלשום : וירמש אל-הפתח בשרק הבד-נגרד :

11 ויפתח את-הפתח יעונסי ויפתח בלט ויבא החדר ויפתח יעונסי וירא האיש ויפער פיהו ויצחק :

הנה יושן האיש מוים-תי יושן ולא-יודע ולא-שמר :

12 ויבא בלט יעונסי אל-האיש ויגל מרגלתיו ויערק : ושנו בבשר רגלו התחתון ורמה בשנו וריחו ברמה : ויתבא הרמה אל-האיש מוים-תי ותקנון ברגלו התחתון ותרמהו :

13 אתו ויהי ברחם-השחר ושוין-יעונסי עודה בבשרו ויחרד האיש וילפת והנה יעונסי ערק אתו : ויזעק האיש לאמר שמים טובים : ויתראו השניהם ושוין-יעונסי בבשר האיש : 14 ויטר יעונסי את-שנו מאיש מוים-תי : ויטר את-כסה-ראשו ותחתיו רבוע-כד : וימלט את-הרגל מפיהו והוביש אתו : ויאמר יעונסי לאיש אבל ויפס ויטר : 15 ויצחק בצאתו : ויאמר הוא תם וימי פסיל פסיל לריב בפן כמוני : ויבא אל-מסרותיו ויחך לראות מה-יעשה : 16 וישב יעונסי מסרותיו שבוע אחד ימים והאיש לא יצא מביתו : ויתמהמה יעונסי שלשת ימים ויתמהמה שני ימים ויתמהמה יום אחד גם ואז לא-יוכל להתמהמה עוד : ויצא : 17 ויהי כבוא יעונסי בעיר האיש וישב בבאר פי ימצ : וירם את-עיניו וירא בבאר אשה והנה היא יפת-תאר ויפת מראה : ותמר אל-האיש שאב את-המים לאמר מה תחשב כי האיש הנודע-לי קנה-לו נכד-רשע : ויאמר השאב שמים טובים : 18 ויאמר יעונסי בלבו אבל זה הבד-נגרד : ויקשר לגשת לאשה כי אנה אתה לדבר : ויאמר אל-האשה שלום ותרמהו והנה עיניה יפה : ותאמר לו שלום :

## The Yaunsi Heresy / Nolah Rabbah

**1** There was in the city of Voon a certain man by the name of Yaunsi. Now Yaunsi did not cover himself with much clothing, but dressed himself in a shining black head-covering. And Yaunsi was a Pan from the land of the Pans. **2** Now this man used to go to and fro in the thin places in the expanse between worlds, to buy and to sell; for he was a merchant, and Cheresh his associate also.

**3** It came to pass on the twenty-fifth day of the eleventh month that Cheresh approached Yaunsi and spoke to him, saying, “Is not the progeny of the man from Vim-Ti (wicked) seeking to breach the entrance of the land of the Pans?” And Yaunsi feared a great fear, and said, “What shall we do?” For he knew that if haBud-Nuzzarad [the Budge-Nuzzard] should enter the land of the Pans it would be for dreading and desolation.

**4** So Yaunsi sought to seek the wicked progeny of the man from Vim-Ti, in order that he might put an end to its wickedness. He sought high, and low, and high again, and he discovered its hiding place, with the hand of Cheresh helping him. **5** The Budge-Nuzzard hid with nustling secrecy in the abode of the man from Vim-Ti, even the innermost chamber of the abode. Yaunsi smelled the Budge-Nuzzard with his upper heart, but behold, he was not able to approach it, for it hissed at Yaunsi and Yaunsi trembled. **6** He said in his heart, “What shall I do? And how am I to save [how am I saving] myself and my people against this wicked enemy? Even now it is plotting against us, and even now it is being guarded by the Man from Vim-Ti!” (Now the Man from Vim-Ti was sleeping on the other side of the door, and he did not know that Yaunsi was in the abode.)

**7** Yaunsi cried out to Cheresh with the nodule of calling. Cheresh appeared and stood before Yaunsi, and said to him, “Why have you called me?”

Yaunsi said, “I am not able to capture the Budge-Nuzzard, because the man from Vim-Ti is guarding it. He has not gone up from here from his arrival until now, but dwells nustlingly with his wicked progeny. I do not know what I should do.”

**8** Cheresh thought, and thoughts rose like smoke from his upper heart. After long thought and much thinking, he said, “You much gnaw it.” (!) He said to Yaunsi, “You must gnaw *him*—the man.”

**9** But the thing was displeasing to Yaunsi [it was evil in his eyes], and he said, “I will certainly not do this thing, for it is loathsome to me!”

Cheresh hissed and said, “Have you not heard that in days long ago, the Budge and its Nuzzard visited wickedness upon us? It showed no pity, but did things which to hear are to tremble. Or have you not heard how the cake-turners dealt treachery upon us? And you would show it pity! If it again does its wickedness, you alone will be shamed beyond measure. You will certainly gnaw the man.”

He vanished.

**10** Yaunsi said in his heart, “Perhaps I will gnaw the man from Vim-Ti, that he may help us. Otherwise, it will be as it was before.” So he crept toward the door, while the Budge-Nuzzard hissed.

**11** He opened the door, Yaunsi;  
He opened in secret and entered the room.  
He opened, Yaunsi, and saw the man—  
He opened wide his mouth, and he laughed.

Behold, he sleeps, the Man from Vim-Ti;  
He sleeps; and he does not know, and he does not guard.

**12** Yaunsi went secretly to the man and uncovered the place of his feet and gnawed. And his teeth were in the flesh of his lower foot, and a worm was in his teeth, and his spirit was in the worm. The worm went into the man from Weem-Ti and nuzzled in his lower foot, and it exalted him.

**13** In the womb of the dawn, while Yaunsi's teeth were still in his flesh, the Man was startled awake and twisted himself up, and behold—Yaunsi was gnawing him! The Man cried out, saying, "Good heavens!" They looked at one another, the two of them—and Yaunsi's teeth were in the man's flesh.

**14** Yaunsi removed his teeth from the Man from Vim-Ti. He removed his head-covering, and under it was a square of linen. He let slip the foot from his mouth and dried it. Then Yaunsi said to the man, "Verily!" Then he vanished and departed.

**15** He laughed when he had gone out. Then he said, "It is done! Foolish, foolish to contend with a Pan such as I!" Then he went to his mercantile and waited to see what would happen.

**16** Yaunsi dwelt in his mercantile for one week of days, but the man did not go out from his house. Yaunsi hung around three days, then hung around two days, then hung around one day more, and then he could hang around no longer. He set out.

**17** When Yaunsi had come to the city of the man, he sat at a well, for he was thirsty. He lifted up his eyes and saw at the well a woman, and behold, she was beautiful of form and beautiful of appearance.

She said to the man drawing water, "What do you think? The man known to me has gotten himself a wicked progeny!" The drawer said, "Good heavens!"

**18** Yaunsi said in his heart, "Surely this is the Budge-Nuzzard!" And he conspired to draw near to the woman, for he desired with her to speak. He said to the woman, "Hello." She looked at him, and behold, her eyes were beautiful. She said to him, "Hello."

## Bibliography

Alter, Robert. *The Art of Biblical Narrative*. New York: Basic Books, 2011.

Amit, Yaira. *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible*. Minneapolis: Fortress Press, 2001.

Fokkelman, J. P. *Reading Biblical Narrative: An Introductory Guide*. Louisville, KY: Westminster John Knox Press, 1999.

Glapp, Thaddeus. *The Budge-Nuzzard*. Last modified June 25, 2007. Accessed May 12, 2016. <http://budgenuzzard.blogspot.com/>

Hittle, Laure. *Laurelindórenan Hittle* (blog). Last modified May 11, 2016. Accessed May 12, 2016. <https://laurelindorenanhittle.wordpress.com>

Hittle, Laure. *The Yaunsi Heresy*. Last modified May 11, 2016. Accessed May 12, 2016. <https://laurelindorenanhittle.wordpress.com/category/yaunsi/>

Sternberg, Meir. *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading*. Indiana Studies in Biblical Literature. Bloomington, IN: Indiana University Press, 1985.