

Sons (48). Of these episodes, 39:1-6 is the briefest: it is a one-paragraph narrative which in some ways strains the structure of a paragraph to meet the broader requirement of narrative structure. The longest episodes are: Pharaoh's dreams and Joseph's rise to power (41:1-57); and the second trip, Judah's speech, and Joseph's revelation of himself (43-45). Of these long episodes the first is a peak (high point) of the story marked by scintillating dialogue (41:15-36) wedged between two spates of fast moving on-the-line clauses (41:14 and 41:37-45). It is a climax of the story, since it shows God's providential faithfulness to Joseph. Nevertheless it leaves the broader concerns of Jacob's family as an area of unresolved problems. The second long stretch (43-45) is a further peak (high point) of the story marked with dialogue, detail and a great deal of drama: it includes Judah's speech and the masterful build-up in 45:1-2 to Joseph's self-revelation. Certainly this part of the story is the denouement where the unresolved problems are resolved and where finally Joseph himself arrives at an understanding of the meaning of his own story.

Secondly, however, a study of the recursive-constituent structure of Joseph pinpoints the question: What exactly is the meaning and thrust of Episode 1 of Joseph, viz. chap. 37? Here again, we can fall back on some recognized universals of narrative structure among which is the requirement that a story have an *inciting incident*.¹⁰ If there is to be a story, something out of the ordinary and the predictable must happen; there must be a departure from script. So here we find ourselves confronted with a dark and vicious happening in Jacob's family: the selling into slavery of the youngest son by his older brothers and the subsequent cover-up. Although we have met with certain elements of deceit and half-truth in the life of Abraham and Isaac, and although deceit is the order of the day in the Jacob story,¹¹ we are scarcely prepared to have anything as terrible as this happen within the chosen family.

Having, however, identified chap. 37 as the inciting incident of "Joseph," certain conclusions naturally follow: (1) An inciting incident, like a peak, is not routine narration, but rather is narration marked by special features which underscore its dramatic placement in the story.¹² (2) We can expect, therefore, that certain features of chap. 37 will reflect a heightened style and mode of narration which may in themselves aggravate the difficulties of analysis in the chapter.

Conventions of Participant Identification

In narrative discourse participants are introduced, integrated into a story and identified as major or minor participants. The former continue as a slate of participants for most or all of the discourse; the latter figure only in particular sections. Participants, once introduced and integrated into a story, must then be tracked in the balance of the discourse, taken on or off stage, and in some cases phased out of the story.¹³

To do all this requires the development of conventions of participant reference which differ somewhat from language to language. When conventions of participant reference in Language B differ from those