

**DIE WITWE UND ISRAEL:
DIE TOTENERWECKUNGSSZENE (1KÖN 17,17–24) ALS
PRÄLUDIUM FÜR DIE KARMELERZÄHLUNG (1KÖN 18,20–40)**

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Abstract. This article focuses on the relation between two scenes from the complex of Elijah-narratives in 1Kgs 17–18, known as the “story of the draught”: 1Kgs 17,17–24, which refers to the resurrection of a widow’s boy, performed by the prophet, and the well-known gods-contest on Mount Carmel (1Kgs 18,20–40). The structural analysis emphasizes the numerous elements these two scenes have in common. Moreover, both episodes share the theme of the ‘knowledge of Jahwe’ and the failing of the draught. Thus we can assert that the resurrection scene (17,17–24) functions as a bridge in the story of the draught, and as a prelude to the combat on Mount Carmel: what Israel will confess in 18,39 is anticipated by the widow’s confession in 17,24. The relation between the two scenes and the function of 1Kgs 17,17–24 indicate the probability of their literary dependence. It appears that the resurrection scene was introduced in its present place during a pre-deuteronomistic stage of redaction of the story of the draught.