

Balázs GÁTAS

## Heavenly Ascent on Stage. The limit of rewriting of the Exodus story in a fragmented Hellenistic Jewish drama

Ezekiel's fragmented drama – the Exagoge – from the 2nd century B.C. is one of the many enigmas of the Hellenistic Jewish literature. The Exagoge is very important because this text is the longest piece from a play from the Hellenistic period, and the only survived Jewish drama of that age.

The most of the survived lines – approximately the third of the original text – are following the Septuagint version of the Exodus story. But there are three non-biblical accounts in the drama too. There are 39 lines where the protagonist, Moses has a dream about an ascent to the Mount Sinai. In this vision Moses got the throne, the sceptre and the crown from a “noble man.” The others are a conversation between Sephora and his – before the Exagoge unknown – brother, and the description of a mysterious bird in the oasis of Elim.

The question is, how did Ezekiel hellenized or rewritten the Exodus narrative? How and which method did he use to entertain his hellenized Jewish and Greek audience?

In my lecture I would like the focus on his technique of rewriting and transforming of the original narrative into a Hellenized form.