

The Author

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While fully interacting with the existing scholarship in critical spatiality, this monograph proposes a framework to apply conceptual metaphor theory as a novel method for critical spatial investigation of biblical texts. To demonstrate the utility of the proposed method, the author applies it to the Songs of Ascents (Pss 120–134), particularly focusing on the motif of Zion. He highlights the varied complexity of the motif within the corpus, including an agrarian conceptualisation that depicts Zion as a farmhouse owned by YHWH. The author also shows that the corpus repeatedly appeals to historical spatial narratives involving Zion, such as Solomon’s Temple dedication ceremony and Sennacherib’s military campaign against Judah. In addition, using the proposed method, the author demonstrates that the traditional understanding of the corpus as a pilgrim psalter is not justified. Instead, he argues that the corpus was composed within agrarian communities in Yehud during the post-exilic era for the purpose of fostering Zion-centric unity.