

THE UNIVERSITY OF CHICAGO

INNOVATION IN POST-BIBLICAL HEBREW POETRY:
A STYLISTIC ANALYSIS OF THE HYMNS OF THE DEAD SEA SCROLLS

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BY
ERIC P. JOBE

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To my beloved father and mother

Whose constant support has made this possible



כבוד איש כבוד אביו

b. Sira 3:11

TABLE OF CONTENTS

LIST OF TABLES	xvii
LIST OF FIGURES	xviii
ABSTRACT	xix
ABBREVIATIONS	xxi
1 INTRODUCTION	1
1.1 PREAMBLE	1
1.2 A NEW METHOD	2
1.3 COURSE OF STUDY	4
1.4 TEXTUAL CORPUS	5
2 REVIEW OF LITERATURE	7
2.1 INTRODUCTION	7
2.2 THE STANDARD DESCRIPTION OF ROBERT LOWTH	8
2.3 METRICAL DESCRIPTION.....	11
2.3.1 The Ley-Sievers System	12
2.3.2 The Synthesis of George Buchanan Gray.....	15
2.3.3 Cross and Freedman	16
2.3.4 Stephen Geller	20
2.4 SYSTEMS OF SYNTACTIC RECKONING	23
2.4.1 Terence Collins	23
2.4.2 Michael O'Connor	28
2.5 STYLISTIC APPROACHES	32
2.5.1 Luis Alonso Schökel	32
2.5.2 W. E. G. Watson	34
2.6 JAMES KUGEL	34
2.7 PARDEE, BERLIN, REYMOND	37
3 METHODOLOGY	44

3.1	INTRODUCTION	44
3.2	ROMAN JAKOBSON	47
3.2.1	The Six Functions of Language	48
3.2.2	The Poetic Function of Language	50
3.2.3	Application of Jakobson's Theories	52
3.2.3.1	<i>Line</i>	52
3.2.3.2	<i>Meter</i>	54
3.2.3.3	<i>Parallelism</i>	56
3.3	GROUP μ AND <i>GENERAL RHETORIC</i>	58
3.3.1	Deviation, Convention, and Invariance	58
3.3.2	Repetitive Parallelism	61
3.3.3	Levels of Articulation	62
3.3.4	Metaboles	65
3.3.4.1	<i>Metaplasma</i>	66
3.3.4.2	<i>Metataxis</i>	69
3.3.4.3	<i>Metasememe</i>	70
3.3.4.3.1	Synecdoche	73
3.3.4.3.2	Metaphor	74
3.3.4.3.3	Metonymy	76
3.3.4.4	<i>Metalogism</i>	77
	EXCURSUS 1 SEMIOSIS OF PARALLELISM	78
3.5	THE METAPLASTIC CONTOUR OF HEBREW PARALLELISM	79
3.6	THE METATACTIC CONTOUR OF HEBREW PARALLELISM	81
3.7	THE METASEMEMIC CONTOUR OF HEBREW PARALLELISM	86
3.8	LINE TYPES	89
3.8.1	Type 1 - Colon-Internal Synecdoche in One Colon	89
3.8.2	Type 2 - Colon-Internal Synecdoche of Different Semantic Domain in Both Cola	90
3.8.3	Type 3 - Colon-Internal Synecdoche of the Same Semantic Domain in Both Cola	90
3.8.4	Type 4 - Synecdoche Between Cola	91

	3.8.5 Type 5 - Colon-Internal Metaphor/Metonym in One Colon	92
	3.8.6 Type 6 - Colon-internal metaphor/metonym in both cola.....	92
	3.8.7 Type 7 - Metaphoric/Metonymic Pair between Cola	93
	3.8.8 Type 8 - Metaphors within Cola, Metonym between Cola	93
3.9	DEMONSTRATION OF CONCEPTS - DAVID CLINES	94
3.10	STYLISTICS	97
4	THE RULE OF THE COMMUNITY 1QS IX.26-XI.22	98
4.1	INTRODUCTION	98
	4.1.1 Text and Structure	99
	4.1.2 Stanzas and Divisions	100
	4.1.3 Metapragmatics of Prayer	103
4.2	STANZA I - IX.26-X.5	106
	4.2.1 Strophic Analysis	110
	4.2.1.1 <i>Strophe 1</i>	110
	4.2.1.2 <i>Strophe 2</i>	111
	4.2.1.3 <i>Strophe 3</i>	112
	4.2.1.4 <i>Strophe 4</i>	113
	4.2.1.5 <i>Strophe 5</i>	114
	4.2.1.6 <i>Strophe 6</i>	114
	4.2.1.7 <i>Strophe 7</i>	115
	4.2.2 Macrostructure	115
4.3	STANZA II - X.6-8A.....	119
	4.3.1 Strophic Analysis	120
	4.3.1.1 <i>Strophe 1</i>	120
	4.3.1.2 <i>Strophe 2</i>	121
	4.3.1.3 <i>Strophe 3</i>	121
	4.3.2 Macrostructure	122
4.4	STANZA III - X.8B-14A	123
	4.4.1 Strophic Analysis	126
	4.4.1.1 <i>Strophe 1</i>	126

4.4.1.2	<i>Strophe 2</i>	127
4.4.1.3	<i>Strophe 3</i>	129
4.4.1.4	<i>Strophe 4</i>	129
4.4.1.5	<i>Strophe 5</i>	130
4.4.1.6	<i>Strophe 6</i>	131
4.4.1.7	<i>Strophe 7</i>	132
4.4.2	Macrostructure	133
4.5	STANZA IV - X.14B-17A	134
4.5.1	Strophic Analysis	136
4.5.1.1	<i>Strophe 1</i>	136
4.5.1.2	<i>Strophe 2</i>	138
4.5.1.3	<i>Strophe 3</i>	138
4.5.1.4	<i>Strophe 4</i>	139
4.5.1.5	<i>Strophe 5</i>	140
4.5.2	Macrostructure	140
4.6	STANZA V - X.17B-23A	141
4.6.1	Strophic Analysis	143
4.6.1.1	<i>Strophe 1</i>	143
4.6.1.2	<i>Strophe 2</i>	144
4.6.1.3	<i>Strophe 3</i>	144
4.6.1.4	<i>Strophe 4</i>	146
4.6.1.5	<i>Strophe 5</i>	147
4.6.1.6	<i>Strophe 6</i>	147
4.6.2	Macrostructure	148
4.7	STANZA VI - X.23B-XI.2A	148
4.7.1	Strophic Analysis	150
4.7.1.1	<i>Strophe 1</i>	150
4.7.1.2	<i>Strophe 2</i>	151
4.7.1.3	<i>Strophe 3</i>	152
4.7.1.4	<i>Strophe 4</i>	153
4.7.1.5	<i>Strophe 5</i>	154

4.7.2	Macrostructure	155
4.8	STANZA VII - XI.2B-9A	155
4.8.1	Strophic Analysis	157
4.8.1.1	<i>Strophe 1</i>	157
4.8.1.2	<i>Strophe 2</i>	159
4.8.1.3	<i>Strophe 3</i>	159
4.8.1.4	<i>Strophe 4</i>	160
4.8.1.5	<i>Strophe 5</i>	161
4.8.1.6	<i>Strophe 6</i>	161
4.8.2	Macrostructure	162
4.9	STANZA VIII - XI.9A-11B	163
4.9.1	Strophic Analysis	164
4.9.1.1	<i>Strophe 1</i>	164
4.9.1.2	<i>Strophe 2</i>	165
4.9.1.3	<i>Strophe 3</i>	166
4.9.1.4	<i>Strophe 4</i>	167
4.9.2	Macrostructure	167
4.10	STANZA IX - XI.11B-15B	168
4.10.1	Strophic Analysis	169
4.10.1.1	<i>Strophe 1</i>	169
4.10.1.2	<i>Strophe 2</i>	170
4.10.2	Macrostructure	171
4.11	STANZA X - XI.15B-22	172
4.11.1	Strophic Analysis	174
4.11.1.1	<i>Strophe 1</i>	174
4.11.1.2	<i>Strophe 2</i>	175
4.11.1.3	<i>Strophe 3</i>	175
4.11.1.4	<i>Strophe 4</i>	176
4.11.1.5	<i>Strophe 5</i>	176
4.11.1.6	<i>Strophe 6</i>	177
4.11.2	Macrostructure	178

4.12	SYNTHESIS	178
4.12.1	The Metaplastic Contour of 1QS	178
4.12.2	The Metatactic Contour of 1QS	179
4.12.2.1	<i>Macrostructure</i>	179
4.12.2.2	<i>Stanza</i>	180
4.12.2.3	<i>Strophe and Colon</i>	181
4.12.2.4	<i>Parallelism</i>	181
4.12.3	The Metasememic Contour of 1QS	183
4.12.3.1	<i>Metaphor</i>	183
4.12.3.2	<i>Metonymy</i>	185
4.12.4	Conclusion	187
5	THE THANKSGIVING HYMNS - 1QH ^a	189
5.1	INTRODUCTION	189
5.1.1	Previous Studies	190
5.2	1QH ^a IV.13-20	193
5.2.1	Strophic Analysis	194
5.3	1QH ^a IV.21-28	195
5.3.1	Strophic Analysis	196
5.3.1.1	<i>Strophe 1</i>	196
5.3.1.2	<i>Strophe 2</i>	197
5.3.1.3	<i>Strophe 3</i>	197
5.3.1.4	<i>Strophe 4</i>	198
5.3.2	Macrostructure	199
5.4	1QH ^a IV.29-37	199
5.4.1	Strophic Analysis	201
5.4.1.1	<i>Strophe 1</i>	201
5.4.1.2	<i>Strophe 2</i>	202
5.4.1.3	<i>Strophe 3</i>	202
5.4.1.4	<i>Strophe 4</i>	202
5.4.1.5	<i>Strophe 5</i>	203

5.4.2	Macrostructure	204
5.5	1QH ^a V.15-23 - STANZA I	204
5.5.1	Strophic Analysis	207
5.5.1.1	<i>Strophe 1</i>	207
5.5.1.2	<i>Strophe 2</i>	207
5.5.1.3	<i>Strophe 3</i>	208
5.5.1.4	<i>Strophe 4</i>	208
5.5.1.5	<i>Strophe 5</i>	208
5.5.2	Macrostructure	209
5.6	1QH ^a V.24-35 - STANZA II	209
5.6.1	Strophic Analysis	211
5.6.1.1	<i>Strophe 1</i>	211
5.6.1.2	<i>Strophe 2</i>	213
5.6.1.3	<i>Strophe 3</i>	214
5.6.1.4	<i>Strophe 4</i>	214
5.6.1.5	<i>Strophe 5</i>	214
5.6.1.6	<i>Strophe 6</i>	215
5.6.1.7	<i>Strophe 7</i>	215
5.6.1.8	<i>Strophe 8</i>	216
5.6.1.9	<i>Strophe 9</i>	216
5.6.1.10	<i>Strophe 10</i>	216
5.6.2	Macrostructure	217
5.7	1QH ^a VI.19-33	217
5.7.1	Strophic Analysis	219
5.7.1.1	<i>Strophe 1</i>	219
5.7.1.2	<i>Strophe 2</i>	220
5.7.1.3	<i>Strophe 3</i>	220
5.7.1.4	<i>Strophe 4</i>	220
5.7.1.5	<i>Strophe 5</i>	221
5.7.1.6	<i>Strophe 6</i>	221
5.7.1.7	<i>Strophe 7</i>	222

	5.7.1.8	<i>Strophe 8</i>	222
	5.7.1.9	<i>Strophe 9</i>	222
	5.7.1.10	<i>Strophe 10</i>	223
	5.7.2	Macrostructure	223
5.8	1QH ^a	VI.34-38	224
	5.8.1	Strophic Analysis	225
		5.8.1.1 <i>Strophe 1</i>	225
		5.8.1.2 <i>Strophe 2</i>	225
		5.8.1.3 <i>Strophe 3</i>	225
		5.8.1.4 <i>Strophe 4</i>	226
		5.8.1.5 <i>Strophe 5</i>	226
		5.8.1.6 <i>Strophe 6</i>	226
		5.8.1.7 <i>Strophe 7</i>	226
	5.8.2	Macrostructure	227
5.9	1QH ^a	XI.6-19	227
	5.9.1	Strophic Analysis	230
		5.9.1.1 <i>Strophe 1</i>	230
		5.9.1.2 <i>Strophe 2</i>	230
		5.9.1.3 <i>Strophe 3</i>	231
		5.9.1.4 <i>Strophe 4</i>	231
		5.9.1.5 <i>Strophe 5</i>	232
		5.9.1.6 <i>Strophe 6</i>	232
		5.9.1.7 <i>Strophe 7</i>	233
		5.9.1.8 <i>Strophe 8</i>	233
		5.9.1.9 <i>Strophe 9</i>	234
		5.9.1.10 <i>Strophe 10</i>	234
		5.9.1.11 <i>Strophe 11</i>	235
		5.9.1.12 <i>Strophe 12</i>	235
		5.9.1.13 <i>Strophe 13</i>	235
		5.9.1.14 <i>Strophe 14</i>	235
		5.9.1.15 <i>Strophe 15</i>	236

5.9.2	Macrostructure	236
5.10	1QH ^a XIII.7-21	238
5.10.1	Strophic Analysis	241
5.10.1.1	<i>Strophe 1</i>	241
5.10.1.2	<i>Strophe 2</i>	242
5.10.1.3	<i>Strophe 3</i>	242
5.10.1.4	<i>Strophe 4</i>	243
5.10.1.5	<i>Strophe 5</i>	244
5.10.1.6	<i>Strophe 6</i>	244
5.10.1.7	<i>Strophe 7</i>	245
5.10.1.8	<i>Strophe 8</i>	245
5.10.1.9	<i>Strophe 9</i>	245
5.10.1.10	<i>Strophe 10</i>	246
5.10.1.11	<i>Strophe 11</i>	246
5.10.1.12	<i>Strophe 12</i>	246
5.10.1.13	<i>Strophe 13</i>	247
5.10.1.14	<i>Strophe 14</i>	247
5.10.1.15	<i>Strophe 15</i>	247
5.10.2	Macrostructure	247
5.11	1QH ^a XX.5-14	249
5.11.1	Strophic Analysis	251
5.11.1.1	<i>Introductory Strophe</i>	251
5.11.1.2	<i>Strophe 1</i>	251
5.11.1.3	<i>Strophe 2</i>	252
5.11.1.4	<i>Strophe 3</i>	252
5.11.1.5	<i>Strophe 4</i>	252
5.11.1.6	<i>Strophe 5</i>	253
5.11.1.7	<i>Strophe 6</i>	253
5.11.2	Macrostructure	253
5.12	SYNTHESIS	254
5.12.1	The Metaplastic Contour of 1QH ^a	254

5.12.2	The Metatactic Contour of 1QH ^a	255
5.12.3	The Metasememic Contour of 1QH ^a	255
5.12.4	The Metalogistic Contour of 1QH ^a	256
5.12.5	Conclusion	256
6	THE SONGS OF THE SABBATH SACRIFICE	258
6.1	INTRODUCTION	258
6.1.1	Text	261
6.1.2	A Note about Transcriptions and Translations	261
6.2	SABBATH SONG 1 - 4Q400 F1.I.1-19	262
6.2.1	Strophic Analysis	267
6.2.1.1	<i>Strophe 1</i>	267
6.2.1.2	<i>Strophe 2</i>	267
6.2.1.3	<i>Strophe 3</i>	269
6.2.1.4	<i>Strophe 4</i>	270
6.2.1.5	<i>Strophe 5</i>	270
6.2.1.6	<i>Strophe 6</i>	271
6.2.1.7	<i>Strophe 7</i>	272
6.2.1.8	<i>Strophe 8</i>	272
6.2.1.9	<i>Strophe 9</i>	272
6.2.1.10	<i>Strophe 10</i>	273
6.2.1.11	<i>Strophe 11</i>	273
6.2.1.12	<i>Strophe 12</i>	273
6.2.1.13	<i>Strophe 13</i>	273
6.2.2	Macrostructure	274
6.3	SABBATH SONG 5 - MasShirShabb I.1-7	274
6.3.1	Strophic Analysis	275
6.3.1.1	<i>Strophe 1</i>	275
6.3.1.2	<i>Strophe 2</i>	275
6.3.1.3	<i>Strophe 3</i>	276
6.3.1.4	<i>Strophe 4</i>	276

	6.3.1.5	<i>Strophe 5</i>	277
	6.3.2	Macrostructure	277
6.4		FORMULAIC SECTIONS.	278
	6.4.1	Repetition in the <i>Songs of the Sabbath Sacrifice</i>	279
	6.4.2	A Formulaic Hymn - MasShirShabb 2.1-26, 4Q403 f1.i.1-7, 4Q404 f1.1-3, 4Q405 f3.i.10-16	284
	6.4.3	A Formulaic Hymn - 4Q403 f1.i 10-29	285
	6.4.4	A Formulaic Hymn - 4Q403 1.ii.27-29	286
	6.4.5	Summary	288
6.5		SABBATH SONG 7 - 4Q403 F1.I.30-43	288
	6.5.1	Strophic Analysis	293
		6.5.1.1 <i>Stanza I, Strophe 1</i>	293
		6.5.1.2 <i>Strophe 2</i>	293
		6.5.1.3 <i>Strophe 3</i>	295
		6.5.1.4 <i>Strophe 4</i>	296
		6.5.1.5 <i>Strophe 5</i>	296
		6.5.1.6 <i>Strophe 6</i>	296
		6.5.1.7 <i>Strophe 7</i>	297
		6.5.1.8 <i>Strophe 8</i>	297
		6.5.1.9 <i>Strophe 9</i>	298
		6.5.1.10 <i>Strophe 10</i>	299
		6.5.1.11 <i>Stanza II, Strophe 1</i>	299
		6.5.1.12 <i>Strophe 2</i>	300
		6.5.1.13 <i>Strophe 3</i>	300
	6.5.2	Macrostructure	300
6.6		SABBATH SONG 12 - 4Q405 F20.II.6-F22, 11QSHIRSHABB 3-4.....	301
	6.6.1	Strophic Analysis	303
		6.6.1.1 <i>Strophe 1</i>	303
		6.6.1.2 <i>Strophe 2</i>	303
		6.6.1.3 <i>Strophe 3</i>	304
		6.6.1.4 <i>Strophe 4</i>	305

	6.6.1.5	<i>Strophe 5</i>	305
	6.6.1.6	<i>Strophe 6</i>	305
	6.6.1.7	<i>Strophe 7</i>	306
	6.6.1.8	<i>Strophe 8</i>	306
	6.6.1.9	<i>Strophe 9</i>	307
	6.6.2	Macrostructure	307
6.7		SABBATH SONG 12 - 4Q405 F23.5-13	308
	6.7.1	Strophic Analysis	311
	6.7.1.1	<i>Strophe 1</i>	311
	6.7.1.2	<i>Strophe 2</i>	311
	6.7.1.3	<i>Strophe 3</i>	312
	6.7.1.4	<i>Strophe 4</i>	313
	6.7.1.5	<i>Strophe 5</i>	313
	6.7.1.6	<i>Strophe 6</i>	314
	6.7.1.7	<i>Strophe 7</i>	314
	6.7.2	Macrostructure	315
6.8		SYNTHESIS	315
	6.8.1	General Stylistic Traits	315
	6.8.1.1	<i>Jakobson's Functions of Language</i>	315
	6.8.1.2	<i>Three Stylistic Modes</i>	316
	6.8.1.3	<i>Time</i>	318
	6.8.2	Particular Stylistic Elements	319
	6.8.2.1	<i>Angelic Names</i>	319
	6.8.2.2	<i>Asemia</i>	320
	6.8.2.3	<i>Enumeratio</i>	322
7		CONCLUSION	323
	7.1	REVIEW OF METHODOLOGY	323
	7.2	STYLISTIC CONTOUR	327
	7.2.1	The Metaplastic Contour	327
	7.2.2	The Metatactic Contour	328

7.2.3	The Metasememic Contour	331
7.2.4	The Metalogistic Contour	332
7.3	METAPRAGMATICS	332
7.4	FUTURE RESEARCH	336
BIBLIOGRAPHY		338

LIST OF TABLES

Table 3.3.3.1	Berlin's Classification of Parallelism	63
Table 3.3.3.2	Group μ 's Classification of the Levels of Articulation	64
Table 3.3.4.1	Types of Metaboles	65
Table 3.3.4.3.1.1	Semic Decomposition in Synecdoches.....	73
Table 4.1.2.1	Stanza Divisions	101
Table 4.1.2.2	Section Divisions	102
Table 4.12.3.1.1	Metaphor <i>in-Praesentia</i>	185
Table 4.12.3.1.2	Metaphor <i>in-Absentia</i>	185
Table 4.12.3.2.1	Metonymy	187
Table 5.6.1.1.1	Metaphor in 1QH ^a v.24-35, Stanza II.1.....	213

LIST OF FIGURES

Figure 3.2.1.1	The Six Factors of Language	48
Figure 3.2.1.2	The Six Functions of Language	48
Figure 3.2.2.1	Axes of Language	51
Figure 3.6.1	Symmetry in Biblical Poetry	83
Figure 3.6.2	Symmetry in the Dead Sea Scrolls Hymnic Texts	83
Figure 4.2.1.4.1	Chiastic Structure of Stanza I.4	113
Figure 4.2.2.1	Chiastic Structure of Stanza I	118
Figure 4.3.2.1	Chiastic Structure of Stanza II	123
Figure 4.4.2.1	Chiastic Structure of Stanza III	133
Figure 4.6.1.3.1	Chiastic Structure of Stanza V.3	145
Figure 4.8.2.1	Chiastic Structure of Stanza VII	163
Figure 4.12.2.1.1	Levels of Division	179
Figure 5.3.1.4	Chiastic Structure of 1QH ^a iv.21-28, Strophe 4	198
Figure 6.5.1.2.1	Chiastic Structure of 4Q403 f1.i.30-43, Stanza I.2	294
Figure 6.8.2.2.1	Seventh Sabbath Song, Strophe 2	321
Figure 7.2.2.1	Symmetry in the Dead Sea Scrolls Hymnic Texts	329
Figure 7.2.2.2	Symmetry in 1QH ^a v.15-23, Stanza I.4	330

ABSTRACT

Amidst the various disputes and controversies in the history of Qumran scholarship, scholars have generally neglected the stylistic study of the poetic texts of the Dead Sea Scrolls. What studies do exist are saddled with outmoded metrical schemes and other systems of analysis created *ad hoc* for the study of biblical Hebrew poetry. These systems are shown to be incapable of adequately describing the stylistic innovations of post-biblical authors in general and poetic figuration that lies outside of traditional forms of parallelism in particular.

This study approaches the stylistic study of the hymnic poetry of the Dead Sea Scrolls by installing a new methodology for a stylistic analysis that aims to be both cross-linguistically and diachronically applicable. This is accomplished by building upon the structuralist foundations of poetic analysis derived by Roman Jakobson and building upon that foundation with the system of rhetorical tropes designed by a group of Belgian scholars writing under the collective *nom de plum* Group μ . This system reorients poetic figuration along more linguistically precise criteria doing away with certain ambiguities that plagued earlier systems of Hebrew poetic analysis. This system of "metaboles" is applied to the hymn at the end of the *Rule of the Community*, the *Thanksgiving Hymns*, and the *Songs of the Sabbath Sacrifice* with particular emphasis on describing the nature of parallelism as a two-step process of combining two or more synecdoches in order to create either a metaphoric or metonymic relationship that comprises the whole parallel colonic group. This study also examines the structural features of parallelism and how it varies from biblical models to create new stylistic patterns. Furthermore, non-parallelistic stylistic features are contextualized within the same system of rhetorical tropes in order to comprise a

comprehensive description of post-biblical poetic style within the range of continuity with canonical forms and innovative expressions.

ABBREVIATIONS

BBR	<i>Bulletin for Biblical Research</i>
DJD	Discoveries in the Judaean Desert
DSD	<i>Dead Sea Discoveries</i>
GR	<i>A General Rhetoric</i>
HTR	<i>Harvard Theological Review</i>
JAOS	<i>Journal of the American Oriental Society</i>
JBL	<i>Journal of Biblical Literature</i>
JNES	<i>Journal of Near Eastern Studies</i>
JQR	<i>Jewish Quarterly Review</i>
JSOT	<i>Journal for the Study of the Old Testament</i>
JSS	<i>Journal of Semitic Studies</i>
RB	<i>Revue Biblique</i>
RQ	<i>Revue de Qurmân</i>
SBL	Society of Biblical Literature
VT	<i>Vetus Testamentum</i>
ZAW	<i>Zeitschrift für die Alttestamentliche Wissenschaft</i>

CHAPTER 1

INTRODUCTION

1.1 PREAMBLE

The initial discovery in 1947 of what would come to be known as the Dead Sea Scrolls revealed two manuscripts from the first of eleven caves that would be discovered over the next decade, the so-called *Manual of Discipline* or *Rule of the Community* (1QS) and a large manuscript eventually known as the *Thanksgiving Hymns*. Both of these manuscripts contain hymnic or poetic material, the *Manual of Discipline* in the last two columns, and the *Thanksgiving Hymns* throughout all of its 28 columns. The enormous cache of manuscripts found in Cave 4 near by the ruins of a fortress settlement overlooking the wadi Qumran would eventually yield a rather enigmatic text known from its titular headings as the *Songs of the Sabbath Sacrifice* (4Q400-4Q405). This text features שִׁירֹת "songs" with a rather strange style and content. Subsequently referred to as "The Angelic Liturgy," its numinous and mystical aesthetic has made it a notable example of the breadth of literary variety within the capabilities of Palestinian Jews of the late Hellenistic and early Roman periods.

Yet scholarship was taken up with the task elucidating the origins of these texts, the sectarian community or communities they came from, and what they might indicate about late Second Temple Judaism and Jewish sectarianism, and therefore there has been little room to-date for the

ancillary, though very important question of literary and poetic style. While this question was taken up for the *Thanksgiving Hymns* by a few scholars such as Jean Carmignac (1960), Barbara Thiering (1963), and Bonnie Kittle (1981) and for the *Songs* by Stanislav Segert (1988), little else has been done. Even these aforementioned studies were mostly concerned with finding some kind of metrical order, or they were woefully ill informed in regard to methodology and the linguistic foundations of poetry. It thus remains for a stylistic analysis of these texts to be done, which is linguistically oriented and fully informed of the study of Hebrew poetic style over past three decades.

1.2 A NEW METHOD

When scholars did turn their attention to the stylistics of Hebrew poetry in the Dead Sea Scrolls, it revealed a gross inadequacy in the methods hitherto developed for the study of Biblical poetry. The study of Hebrew poetry has always suffered from a fundamental disagreement over method of analysis and the essential parts of biblical verse. While most everyone may agree about the presence of *parallelismus membrorum*, the nature of how to define and describe parallelism has found little consensus. Furthermore, the question of meter in biblical Hebrew poetry has divided scholars for decades after the old *Ley-Sievers* metrical consensus was vigorously challenged in the 1980s and continues to be challenged to the present day.¹ While some may point to one study or another as a basis for consensus, it remains doubtful that any of those methods are capable of adequately describing poetry of a different era and style than the biblical cor-

1. See chapter 2 for a detailed description of these works.

pus, constructed as they were mostly *ad hoc* to describe biblical poetry. As mentioned above, when scholars have turned their attention to post-biblical texts, such as the poetry from the Dead Sea Scrolls, with the specific aim of describing its structure and style, it has been done without adequate attention to methodology, especially in regard to linguistic issues that underly the nature of poetry, parallelism, and stylistics.

The present study attempts not only to describe the structure and stylistics of the Hebrew poetry of the Dead Sea Scrolls, but it also introduces a new method of analysis, which can be broadly understood as a semiotically informed *rhetorical criticism*. As such, it is not concerned with finding metrical structure or even with describing the nature of parallelism *qua* parallelism as understood from biblical models. Rather it seeks to redefine these phenomena, including the poetic line and the parallelism of lines, within a broad framework of rhetorical figures constructed from strict linguistic categories and concepts developed from the field of semiotics.

This study is situated within the basic presuppositions of structuralism and is informed by structuralist methodologies of Ferdinand de Saussure, Roman Jakobson and the Prague School, the semiotic categories of C.S. Peirce, the concept of metapragmatics developed by Michael Silverstein, and, most importantly, the scheme of metaboles of the *General Rhetoric* of Group μ ([1970] 1981). While some might criticize structuralism as being outmoded or obsolete, it nevertheless forms the basis for the field of linguistics and the philological study of ancient texts, which is our principle aim.

Within this principle aim of elucidating the nature of these ancient texts, we seek to describe their style, which is to say, the artistic and rhetorical place where these texts functioned within the cultural and religious landscape of Palestine in the late Hellenistic and early Roman periods.

Furthermore it is hoped that the findings of this study will enable historians to more accurately gauge the literary quality of these texts and their importance for the study of early Judaism, specifically regarding its sectarianism, mysticism, and liturgical theology.

Aside from these things and from the nature of the texts themselves, I believe that the methodology developed and tested in this study will prove to place the general study of Hebrew poetics on a much firmer linguistic footing, which can be extended to biblical poetry as well as to later eras of composition. I aim to revitalize the study of Hebrew poetry with a fresh methodology and precise set of tools, which will avoid the pitfalls of past methods such as obscure tabular notations, vagueness of categories, and *ad hoc* treatments of outlying pieces of data.

1.3 COURSE OF STUDY

After examining the history of the scholarship of Hebrew poetry and the various methodologies created for it, I will enumerate a new methodology for the analysis of Hebrew poetry that aims both to be universal² and to properly define the unique characteristics of Hebrew poetry. It will begin with a discussion of the theories of Roman Jakobson, notably his notion of the poetic function of language, and then describe a concrete application of his theories as formulated by Group μ , a cadre of Belgian semioticians writing primarily in the 1970s. The framework of rhetorical tropes developed by Group μ and the linguistic foundation for such tropes will form the basic methodological criteria by which the analysis of the texts will proceed.

2. The basis for this methodology, the *General Rhetoric* of Group μ ([1970] 1981), was developed using examples from French and English literature thereby demonstrating its cross-linguistic capabilities.

1.4 TEXTUAL CORPUS

The corpus of texts has been selected from the three main hymnic texts of the Dead Sea Scrolls, the hymn at the end of the *Rule of the Community* (1QS), the *Thanksgiving Hymns* (1QH^a), and the *Songs of the Sabbath Sacrifice* (4Q400-4Q405, 11QShirShabb, and MasShir-Shabb). The hymn at the end of the *Rule* will be analyzed in its entirety, and the *Songs* will be analyzed as fully as possible where there is enough extant text to allow for a poetic reconstruction and analysis. From the large collection of hymns from the *Thanksgiving Hymns*, columns iv-vi will be analyzed in their entirety as an example, not only of a continuous stream of text, but of text in a broken context as well. From there, specially noted hymns with heightened metaphoric imagery from columns xi, xiii, and xx will be analyzed specifically. While a full analysis of every extant part of the *Hymns* would be desirable, it would require a full-length study of its own. The selections provided in this study should give an adequate demonstration of the techniques of analysis as well as a picture of the breadth of stylistic range of the authors.

In the analysis of each text, each stanza or broad poetic unit, which is delimited in one fashion or another, will be given in its Hebrew text in a special block diagram form, which will provide a graphic depiction of a great many (but not all) parallel equivalencies. In some cases, where word order varies, it has been rearranged in order to preserve the graphical ordering of the taxis. The original word order is indicated by subscript numbers, which occur after minimally whole syntactic units, such as a construct noun phrase.³ Afterwards, an English translation is given, which aims to be as literal as possible while maintaining good English style and aesthetics.

3. However, bound prepositions and the *waw* conjunction are frequently separated from the word they govern.

Certain aspects of Hebrew style have been retained in the translation, such as the initial *waw* conjunction at the beginning of most lines, in order to highlight the function of syndeton and asyndeton as a rhetorical feature. Subsequently each strophe (bicolon, tricolon, etc.) will be analyzed, and each poetic figure will be enumerated and described in full. Finally, the macrostructure of each stanza will be described. The aggregate stylistic tendencies of each text will be then by summarized at the end of each chapter with discussion of the broader implications of such findings as they relate to the structure and style of post-Biblical Hebrew poetry.

CHAPTER 2

REVIEW OF LITERATURE

2.1 INTRODUCTION

The study of Hebrew poetry in the Dead Sea Scrolls and later Jewish literature follows as a direct extension of classical Hebrew poetry of the canonical biblical texts¹ as well as Ugaritic poetry of the 14th century BCE, with a line of stylistic development between these three literary *loci* despite centuries-long gaps between extant examples. Thus, to understand Hebrew poetry in the Second Temple period and beyond is to understand how such poetry both inherits stylistic models from canonical poetry and attempts to imitate canonical, or received, forms.² While dedicated studies of the poetry of the Second Temple period in general, and Dead Sea Scrolls in particular, are few, we will start with a general examination of the history of scholarship of Classical Hebrew poetry.

1. The term "classical Hebrew poetry" is preferred as a reference to the broad literary movement within Israelite Yahwism and early Judaism while avoiding the anachronistic connotation of the term "biblical." The reference to "biblical" is qualified as "canonical," and is understood to be from the point of view of modern scholarship, which seeks to define a textual corpus for study.

2. A separate but fruitful discussion might examine whether or not innovation in poetic style, and conversely, retention of classical stylistics can be associated with any particular theological conservatism within a sectarian community. Such a question will naturally involve certain socio-religious questions that lie outside of the scope of this study.

The review of literature will follow a particular trajectory in evaluating the course of the modern study of Hebrew poetry beginning with the seminal statements of Robert Lowth continuing with evaluations of various systems of analysis grouped together by kinds. The question of meter will be evaluated and various metrical theories will be examined for their utility for describing both biblical and post-biblical corpi. Subsequently, two novel systems of analysis will be examined from Terence Collins and Michael O'Connor, who both approached the description of the poetic line from the point of view of syntax. The related system of Stephen Geller will be examined as a synthesis of both the metrical and the grammatical approaches. Systems of analysis utilizing literary theory will be examined, including primarily the works of Luis Alonzo Schökel and W.E.G. Watson, and finally the works of James Kugel, Dennis Pardee, and Adele Berlin will bring the discussion forward into new perspectives and syntheses.

After discussion of these systems of analysis of biblical poetry, treatments of post-biblical poetry will be reviewed, beginning with early treatments of Qumran poetry from Stanislav Segert and Emile Puech, the editions of significant poetic works from Qumran, and continuing with the more lengthy treatments of Bonnie Kittle and Eric Reymond.

2.2 THE STANDARD DESCRIPTION OF ROBERT LOWTH

The so-called standard model of modern scholarship gains its initial canonization with the work of Robert Lowth, the Anglican bishop of London, in his *Lectures on the Sacred Poetry of the Hebrews* (1753).³ Bishop Lowth began his lectures with a lengthy discussion of the purpose

3. While Lowth himself noted the work of predecessors, namely Azariah de Rossi (1573), it was

of poetry, which he defined as being "to instruct while it gives pleasure" (Lowth 1753, 3). Important here is Lowth's primary thought to identify and isolate poetic texts without which there can be no discussion of poetic style. This was the situation of medieval rabbinic and Christian patristic exegesis, where poetic style was either ignored as being unimportant to the meaning of the text or altogether not recognized (Kugel 1981).⁴ Sadly, such a situation to some extent has been repeated with the literature of the Dead Sea Scrolls, where the division of prose and poetry is less sharply observed. So, with Lowth we acknowledge at the outset the great importance of identifying poetic texts and describing their stylistic tendencies as a requisite to a proper exegesis.

Bishop Lowth describes his analysis of Hebrew poetry as "metrical" from the outset, noting that Hebrew poetry is "not only animated with the true poetic spirit, but in some degree confined to numbers" (Lowth 1753, 39). Yet Lowth is necessarily vague about Hebrew meter, as he states, "As to the real quantity, the rhythm, or modulation, these from the present state of the language seem to be altogether unknown, and even to admit of no investigation by human art or industry" (44), and he shows extreme pessimism in the ability of moderns to reconstruct the pronunciation of the ancient tongue stating, "the state of Hebrew is far more unfavourable, which, destitute of vowel sounds, has remained altogether silent ... incapable of utterance upwards of two thousand years" (45). While Lowth's rather hyperbolically pessimistic description of historical Hebrew phonology would meet little agreement today, by eschewing meter, he anticipated much of the more recent developments in the study of Hebrew poetry. Thus we could say that to some degree

his description that became canonical in modern scholarship.

4. Cf. chapter 3, "Rabbinic Exegesis and the 'Forgetting' of Parallelism."

the discussion of Hebrew poetics has returned to its Lowthian roots, which we will discuss in greater detail below.

Lowth's description of *parallelismus membrorum* begins with a general account of the sense that is felt by the reader, "In the Hebrew poetry, as I before remarked, there may be observed a certain conformation of the sentences, the nature of which is, that a complete sense is almost equally infused into every component part, and that every member constitutes an entire verse" (46). Lowth describes phenomenologically what we will see Roman Jakobson and Group μ describe linguistically. More than Kugel's notion of "seconding," Lowth states that the complete sense of the couplet is infused into each of its component parts. The most important factor, then, of Lowth's analysis of Hebrew poetry is that its primary artifice is *semantic* in character, though he does not use such terminology. The three semantic relationships which he enumerated to exist in parallelism were synonymy, antinomy, and the garbage category of synthetic parallelism.

The legacy of Lowth endures and justifiably so. Before any metrical theories were put forth by German scholarship, Lowth had described the most patently noticeable feature of Hebrew poetry, *parallelismus membrorum*. In hindsight, and with a more adroit grasp of linguistics, we must now say that any theory of meter, i.e. quantitative analysis, must in some way be linguistically related to parallelism, else parallelism be relegated to mere stylistic flare and not a structurally significant feature of Hebrew poetry.

2.3 METRICAL DESCRIPTIONS

Beginning in 1813 with Johann Joachim Bellermann's work, *Versuch über die Metrik der Hebräer*, the search for a robust system of Hebrew metrics began in German scholarship. Citing Lowth's refusal to deal with metrical issues, Bellermann states, "Das die bisherigen Forschungen nicht tief eingedrungen sind, und daß es ihnen an Folgerichtigkeit fehle, liegt am Tage; woran, außer der Schwierigkeit des Gegenstandes, ohne Zweifel absprechende Urtheile berühmter Männer mit Schuld waren" (Bellermann 1813, viii). Perhaps noting the common sentiment among scholars of his generation, there was felt a need to fill up what was lacking in Lowth's description of Hebrew poetics, as Lowth himself tantalizingly acknowledged that Hebrew meter existed, but it was beyond the ability of human artifice to uncover (Lowth 1753, 46). What occurred from the outset was a focused search for Hebrew meter at the expense of Lowth's *parallelismus membrorum*. Meter was not sought within or in conjunction with parallelism but methodologically separate from it.⁵ The systems developed by the German *Metriker*⁶ were based upon quantitative measurements of phonological phenomena without any reference to higher levels of language. Bellermann was himself the first to apply a system of morae to Hebrew phonology as a basis for metrical analysis anticipating David N. Freedman's "vocable count" by some 150 years (Pardee 1988, 5). A system of syllabic meter was taken up initially by Gustav Bickell

5. Although parallelism was often used as a clue to the limits of parallel lines, it was never fully incorporated into the methodology of metrical systems.

6. For an in-depth and somewhat contemporary summary and critique of the following scholars, consult Cobb 1905.

in 1879 with an effort to analyze Hebrew poetry along the lines of the Syriac poetry of Ephrem the Syrian.

2.3.1 The Ley-Sievers System

While Bellermann could be called the Father of Hebrew Metrics (Cobb 1905, 49), it was Julius Ley who placed the subject on more solid academic footing developing in two books (1866 and 1875) a system of counting stress accents in poetic cola. His system yields what he referred to as a base hexameter (3+3, 2+2+2), as well as an octameter (4+4, 3+2+3, 5+3), and a pentameter (3+2) as featured in the so-called *qinah* meter as defined by Budde (1882). Eduard Sievers, a late-comer to the study of Hebrew metrics, contributed to the development of the consensus stress-accent method. His contribution included a more rigorous accounting of the various gradations in stress and classification of the various metrical feet that could comprise the Hebrew poetic line, the base form of which he described as anapestic (Sievers 1901).

There were several flaws in the Ley-Sievers system, though they have not impeded it from becoming widely used. First, what counts as a stress accent or tone is somewhat arbitrarily decided owing to the generally poor understanding of Hebrew phonology at the time. Rather than consistently following the Masoretic accentuation or an otherwise phonological description of the Hebrew accent, Ley reserves judgment about when particles and proclitics receive a tone (accent) and when they do not (Cobb 1905, 100). In some cases, particles, pronouns, and the divine name may receive a tone, but may be counted as anacrusis when occurring at the beginning of a line (Ley 1887, 7). Furthermore, the nature of the tone over two or more nouns in construct is not clearly defined in either Ley or Siever's studies. In addition, Ley at times freely emends the Ma-

soretic text, at times adding or subtracting words to fit the supposed metrical scheme (Cobb 1905, 102). Finally, the corpi of examples are selective and do not treat certain psalms which are known to have metrical inequalities (97). Nevertheless, the Ley-Sievers system does produce tantalizing results when applied to certain pieces of Hebrew poetry, and because of this, it has enjoyed a large amount of success even coming to a degree of scholarly consensus.

When considering the contribution of the German *Metriker* to the study of Hebrew Poetry, it should be asked why they developed such metrical systems when a system of semantic parallelism, itself capable of describing the Hebrew poetic line, had already been developed by Lowth. Rather than refining Lowth's description of *parallelismus membrorum* or integrating it with quantitative descriptions, it was rather set aside in favor of applying classical metrics. The answer to this question, rejoined by George Buchanan Gray in 1915 (38) and James Kugel in 1981, essentially comes down to the fact that Sievers and the other *Metriker*, like Kugel, were keen to notice that high style, i.e. parallelism, is common to both prose and poetry (Sievers 1901, 77). To this point, Sievers states emphatically, "Stilfrage und metrische Frage müssen also im Princip streng von einander gesondert werden" (78), citing two reasons, namely that the confusion of style and metrics obscures the identification of metrical poetry where there is low style (*niedern Stil*, i.e. no semantic parallelism) and that such mixture prevents an unbiased judgment of metrical principles in Hebrew poetry (78-9). Such strict separation of parallelism from the supposed form of Hebrew poetry ultimately stems from Lowth's own description of *parallelismus membrorum* as a "parallelism of thought," i.e. not of form (Cobb 1905, 179). That parallelism was understood as a stylistic element and not a formal element caused it to be dismissed out of hand, though it is now known that style and form, or poetic structure, are fully integrated

concepts.⁷ Had this been understood, it is likely that such metrical theories would not have been developed in a way so dismissive of parallelism. As a result, a definitive separation was placed between the quantitative, formal elements and the qualitative, stylistic elements of Hebrew poetry. The *Metriker* failed to consider the *linguistic* connection between the qualitative parallelism and the quantitative measurement (meter) of the Hebrew poetic line. Consequently, Sievers' insistence on such a separation and the subsequent adoption of it by the academy prevented for a long time the consideration of the qualitative and quantitative aspects of Hebrew poetry as linguistically connected phenomena, a consideration that will garner much attention in the present study.⁸

By construing metrics separately from parallelism, The Ley-Sievers system adds a layer of dimensionality to the description of Hebrew poetry which essentially redefines parallelism as a *parallelismus membrorum* of stress accent instead of grammatical or semantic elements. Because metrical equality could not be found consistently throughout any one particular poem, it was sought in parallelism or equal number of stress accents across a bicolon or tricolon, This creates a degree of confusion among scholars, such as Cross and Freedman who label such accounting of stress accent using Lowth's term *parallelismus membrorum* (1975, 5), eschewing Lowth's syntactic parallelism altogether.⁹ John Bright makes a passing remark about this problem

7. This point will be elaborated further below in chapter 3, "Methodology."

8. I also will argue that the distinction between the quantitative and qualitative aspects of Hebrew poetry be abandoned.

9. Many of their colon divisions are made *metri causa* without regard to parallelism. Longer cola consisting of 4 stresses are routinely split into 2 2-stress cola. C.f. stanzas 28 and 30 in their scansion of the Song of Deborah (11).

in his commentary on Jeremiah, "In Hebrew verse the syntactical unit (sentence, clause, phrase) characteristically coincides *-though this is not always the case-* with the metrical unit (colon)" (1965, cxxvii-cxxviii. Emphasis mine). Such co-opting of the term *parallelismus membrorum* to refer to Hebrew meter in fact betrays the unspoken reality that parallelism of grammatical and semantic elements in Hebrew poetry coincides with quantitative parallelism, i.e. they constitute the same phenomenon realized at different levels of language.

2.3.2 The Synthesis of George Buchanan Gray

George Buchanan Gray's 1915 restatement of Hebrew poetics marked a certain point of stability in the discipline, as it was the last major, impactful study of Hebrew poetics until the 1960s. Gray avoided many of the more egregious errors of others by making a stark distinction between parallelism and meter and giving significant attention to the former (47). In distinguishing the two he states, "Parallelism is unmistakable, metre in Hebrew literature is obscure" (47). Gray very ingeniously extended Lowth's semantic parallelism to the level of syntax, and he was perhaps the first to do so, though perhaps not consciously. Taking a cue from Siever's insistence that Genesis 1 is metrical, having the same metrical features generally understood to exist in poetry, Gray distinguished the so-called metrical text of Genesis 1 with parallelistic poetry on the basis of syntax, namely that line breaks occur at frequent, regular intervals as opposed to the generally continuous text of Genesis 1 (54). The lines breaks comprise breaks in the author's thought, where he "harks back in order to express the natural sequel to his thought or statement which he has already expressed, and only after this break and repetition pursues the line of his thought or statement" (55). In this vein, he defined the terms *complete parallelism* occurring

when "every single term in one line is paralleled to a term in the other" and *incomplete parallelism* occurring when "only some of the terms in each of the two corresponding lines are parallel to one another" (59).

Regarding meter, which he calls *rhythm*, he defines two types, *balancing rhythm*, where the two cola of a bicolon are balanced or equal, and *echoing rhythm*, where the second colon is shorter than the first as in the *qinah* meter of Lamentations (132). He accounts for these types of rhythm using the stress-accent counting method of Ley and Sievers without any significant modifications, yet he remains critical of Siever's attempt to find a sort of metrical prose or non-parallelistic and purely metrical poetry in Hebrew narrative (216).

2.3.3 Cross and Freedman

Frank Moore Cross and David Noel Freedman's joint dissertation, published as *Studies in Ancient Yahwistic Poetry* (1950),¹⁰ follows squarely in the path of the Ley-Sievers system of counting stress accents as the basis of "Hebrew prosody" while maintaining that there is also a general correspondence of the number of unaccented syllables in a bicolon (6). While the topic of the structure of Hebrew poetry is not dealt with in much detail, Cross and Freedman's study is primarily focused on the reconstruction of what they claim are the earliest examples of Hebrew poetry in a form as they would have hypothetically existed before they were systematically updated by later generations (x). For this reason, they reconstruct these texts featuring no "prose particles" (the definite article -ה, the relative pronoun אשר, and the definite direct object marker את) or

10. Later published in Cross and Freedman 1975.

matres lectiones and make frequent emmendations, many of which are made *metri causa*. If taken at face value, the study is valuable and insightful for the reconstruction of what might be a more archaic stratum of Hebrew poetry, yet as a study in Hebrew poetic structure *per se*, it fails to add any meaningful contribution.

In practice, the stress-accent metrical system is applied to the presumed earliest examples of Hebrew poetry restricted to cola of 2 and 3 metrical units, i.e. words which receive a stress accent, which yield bicola of 2:2 and 3:3 meters and tricola of 2:2:2 and 3:3:3 meters. It is notable that cola of 4 metrical units are excluded, either emended to 3 metrical units or broken down into two cola of 2:2 meter. As an example, we consider Judges 5:28b, which Cross and Freedman scan as follows:

Wherefore tarries	מדע בשש	2
His chariotry in coming?	רכב לבא	2
Wherefore delay	מדע אחר	2
The hoofs of his chariot (horses)?	פעמ מרכבו	2 ¹¹

This 2:2:2:2 scansion creates hard enjambment for a strophe that could be more easily scanned as 4:4 without the caesura. To take another example, we consider Judges 5:25,

Water he asked	מם שאל	2
Milk she gave	חלב נתנ	2
In a majestic bowl	בספל אדרם	2
She brought ghee	הקרב חמא	2 ¹²

The first two cola could be construed as a parallel bicolon 2:2 or combined and construed as a bicolon with the combination of the third and fourth cola above giving a 4:4 meter. In a 2:2:2:2 con-

11. 11.

12. 10.

figuration, the first two cola divide easily along a hard syntactic boundary while the last two cola divide over a soft, phrasal syntactic boundary, a soft enjambment. Cross and Freedman do not give a reason why they give preference to 2:2:2:2 instead of 4:4 meter nor give an explanation for enjambment. Nevertheless, as Stephen Geller has dealt with the same phenomenon below, the notion of the poetic line in relation to parallelism is often a matter of individual judgment. Moreover, parallelism may be construed along a variety of syntactic points, from phrase to phrase and from clause to clause.

In a series of articles collected in the volume, *Pottery, Poetry, and Prophecy*, Freedman outlined a more detailed description of Hebrew poetics (Freedman 1980). In his "Prolegomena" to a reprint of Gray, he states the reason for his preference for meter as the fundamental structural device of Hebrew poetry,

Such a table [showing degrees of parallelism present within a bicolon] would show at the same time that parallelism could not be regarded as the sole or even sufficient criterion of Hebrew verse, if only because of the large number of lines which have no parallelism...If in fact rhythm, with all its deliberate variety and irregularity, is the fundamental criterion of Hebrew verse, then parallelism may be regarded as a stylistic device, the use of which has been influenced, in part at least, by metrical considerations (37).

Here we find the same assumptions in force that guided the German *Metriker*. Parallelism is construed as a stylistic device, because it can not be consistently found. Behind this assumption is another that parallelism is a figure of *thought* rather than of *word*. Michael O'Connor eloquently articulated "the fundamental error committed by Lowth in innocence and perpetuated unthinkingly since," namely that "In almost all cases in which parallelism is defined, scholars define it in relation to non-verbal realities" (O'Connor 1980, 51). As noted above, parallelism was understood by Lowth as being of thought, sense, or idea. Such a construal of parallelism does not approach a scientifically rigorous understanding of semantics, because the *sense* of paral-

lelism is never located in any specific linguistic unit but is simply the general sense produced by a poetic line. The result of these assumptions is a failure to recognize parallelism at linguistic levels other than semantic as Freedman's analysis of Psalm 23 illustrates (Freedman 1980 "The Twenty-Third Psalm," 275). Freedman offers no discussion of parallelism at all, presumably because, if one were to look for parallelism of "thought" or "sense" in Psalm 23, very little would be found. Freedman is thus forced to resort to a metrical structure of the poem, and at that, as the symmetry of the sum of syllables, not over a bicolon, which shows constant irregularity, but novelty over the course of a whole stanza (282). As Dennis Pardee has demonstrated in his extremely thorough analysis of the psalm, enough parallel features may be discerned within the poem, especially syntactic parallelisms, that it may still be regarded as essentially poetic without recourse to a purely metrical analysis (Pardee 1990, 271).¹³

As in Psalm 23, Freedman does occasionally switch to a syllable counting method when he deems it appropriate,¹⁴ as he explains, "It should be emphasized that for statistical purposes it does not matter a great deal what counting method is used" (Freedman 1980 "Acrostics and Metrics," 53). Such practice seems disingenious, as it appears that he switches to a different metrical system altogether when one of them does not fit the text as expected. The problem is that poetic systems throughout the world show no such flexibility while still being understood as metrical. The syllabic meter of Syriac poetry does not at any synchronic moment switch to a stress-accent

13. In my own examination of the psalm, I have found my methodology described below to be even more apt at describing its essential poetic structure, though such a description will have to wait for a further publication.

14. He later expresses preference for this method while admitting that word (stress-accent) counting "would probably serve almost as well" (Freedman 1980 "Another Look at Biblical Hebrew Poetry," 27).

meter, rather there is synchronic consistency throughout the system even though diachronic changes in poetic systems might be observed. The degree to which Freedman tries to make some system of metrical counting work for Psalm 23 demonstrates the lack of methodological consistency of metrical systems, especially across synchronic "slices" of the poetic tradition.¹⁵

2.3.4 Stephen Geller

While Geller's main contribution to the study of Hebrew poetry regards the phenomenon of parallelism, his system nevertheless rests on a metrical foundation. Geller distinguishes between the *grammatical element*, all words, and the *grammatical unit* consisting of a "unit of composition which is more significant as a building block of the structure of parallel verse" (Geller 1979, 7). In doing so, Geller has independently arrived at a very similar system to O'Connor's system of syntactic line constraints, though he does not provide a linguistic description of it other than to exclude from the category of grammatical units monosyllabic particles (7). Nevertheless, Geller has approached a system of syntactic measurement of the poetic line, as he equates on a general basis the grammatical unit and the metrical unit (9).

Contrary to Cross and Freedman, Geller allows for 4:4 meter, yet he defines a 4:4 bicolon as either having a caesura --/-- or enjambed --/-- (12-13). Within a 4:4 bicolon containing a caesura, each colon is termed a *short line*, which never appears independently, but only in conjunction with other short lines (11). Thus, like the examples above taken from Cross and Freedman, the first contains two 4:4 bicola with enjambment --/--, and the second contains two 4:4 bi-

15. Though such "slices" may be difficult to define.

cola with caesura --//--. The short line turns out to be a very helpful concept, which boils down to a syntactically independent, sub-colonic unit. We need not restrict it to any particular metrical scheme, though as Geller indicates, it syntactically precludes enjambment, or at least hard enjambment. We may find, then, short lines consisting of prepositional and infinitival phrases, both of which are extremely common in the poetry from the Dead Sea Scrolls discussed in this study.

Geller describes parallelism as having two components, grammatical and semantic, which he seeks to integrate into an interconnected whole. Hypothetically one should be able to "reconstruct" a bicolon such that "Semantically parallel units appear in the same positions and in a sequential syntagmatic structure..." (18). Such units should be grammatically interchangeable, and when they are not, a hypothetical transformation is applied to bring the bicolon into grammatical parallelism.¹⁶ For Geller, it is important to note that semantic compatibility of grammatically parallel units must exist, i.e. he has not conceived of a purely grammatical parallelism of non-semantically parallel units.¹⁷ The interrelation of grammatical (morphosyntactic) parallelism and semantic parallelism is a crucial issue to be dealt with, and Geller is due high praise for his attempt. By applying the principle of interchangeability, Gellar has, perhaps inadvertantly, raised a very important point. Interchangeability, either at the surface structure or the deep structure, implies zero change at the (morpho-)syntactic level, whereas change does exist at the semantic lev-

16. Without stating so, he uses the principles of generative/transformational grammar to arrive at the deep structure of the text in order to show that grammatical parallelism may exist at in the deep structure as well as the surface structure.

17. It is therefore unlikely that his system, as he describes it, is fit to adequately deal with the semantics of metaphor.

el, though usually within the same semantic paradigm.¹⁸ However, positive morphosyntactic change undergoes transformation to bring it to zero change. What results, then, is that morphosyntax is viewed as a mere vehicle for semantic parallelism, and morphosyntactic variability, i.e. true syntactic parallelism of a positive degree of change (rather than repetition), is brought to null through transformation. What is significant, therefore, for the present study, is that two different principles are being misconstrued and labeled together under the term "parallelism," namely strict equivalence - zero change and variability - positive change. In Geller's grammatical parallelism, zero change is sought, and any positive change is annulled. In his semantic parallelism, positive change is sought, though within the same semantic paradigm, and zero change is discarded as "repetition." What then is parallelism, zero change or positive change? If both, then we arrive back at square-one without any real definition of parallelism, unless we allow for both under restricted conditions. In our methodology described below in chapter 3, we will describe parallelism as a function of equivalence (Jakobson) and change (Group μ) in a network of metaboles (rhetorical figures) at various levels of language. At this point, it is sufficient to note that Geller is the first to underscore the fact that so-called grammatical parallelism has a semantic component, and vice-versa, and it is this fact that ultimately renders the terms inadequate.

18. This is a metonymic relationship. Semantic change outside of the same semantic paradigm would constitute metaphor. See chapter 3 "Methodology" below.

2.4 SYSTEMS OF SYNTACTIC RECKONING

In logical progression from Gray's extension of Lowthian parallelism to the syntactic level, the works of Terence Collins and Michael O'Connor place emphasis on the morphosyntax of the poetic line as a viable means of analysis.

2.4.1 Terence Collins

Collins (1978) begins his work by acknowledging the need for use of both linguistics and literary criticism in a study of stylistic analysis, though he chooses to limit his study to the "grammatical structure" or syntax of what he terms verse-lines in the prophets. His study attempts to present a "third approach" in addition to exclusive studies of parallelism and various attempts at finding some sort of meter in Hebrew poetry.¹⁹ His approach seeks to accomplish four tasks: (1) "Respect valid points already established by the studies in parallelism," (2) "be capable of including those lines unaccounted for by a theory based on semantic parallelism," (3) answer Mowinckel's objection, which he cites,²⁰ by coming to grips with the "physical" texture of the Hebrew words," and (4) "bring into clear relief the patterns that exist in the data" (7). Collins makes a deliberate shift in his analysis away from semantics to syntax, seeing semantics, which

19. It is interesting to note that the number of syntactic elements in any of Collins' line forms generally coincides with with the Lay-Sievers accentuation-based metrical system. In other words, if one counts on the one hand accented words in a colon and syntagm on the other hand, one would end up with very similar numbers.

20. "Man hört in älterer und neuerer Zeit nicht selten die Behauptung, dass das Grundlegende in der hebräischen Metrik der 'Parallelismus' sei; die Reihen und Perioden dürfen aber dabei von beliebiger Länge und Bauart sein. ... Das ist ein Irrtum; der parallelismus membrorum, oder richtiger: der "Gedankreim", ist keine metrische, sondern eine stilistische Erscheinung; über Metrik hat man damit nichts gesagt."

he describes using Lowth's categories of synonymous, antithetical, and synthetic, as being "far too rationalistic... and [failing] to come to grips with concrete verbal texture" (8). Collin's shift here is an important one in that he focuses the discussion of parallelism upon "concrete verbal texture," i.e. linguistic structures that are independent of subjective evaluation. This shift away from semantics reveals another important issue, namely that semantics, lexical or otherwise, had not yet been incorporated into the study of Hebrew poetry in a proper, linguistic formulation. In other words, previous studies of Hebrew poetry had failed to realize semantics in a "concrete" sense with measurable data. Collin's perception of a semantic approach to Hebrew poetic parallelism is that it "permits vagueness, ambiguity and subjectivity to such a degree that it becomes unworkable" (8). In Mowinkel's objection, which Collins seeks to address, parallelism is construed as being of thought, *Gedankreim*, a non-linguistic category, and is thereby reduced to a "stylistic" element rather than a formal, structural one. Collins aims to provide a linguistic basis for Hebrew poetry based upon syntax, however he does refer to it as (syntactic) parallelism. Unfortunately, Collins appears to limit his understanding of parallelism to the semantic type alone, failing to account for parallelism at the syntactic level and below. In doing this, he sets up a straw man argument against using parallelism as the main structural feature of Hebrew poetry. He states, "If the latter [semantic parallelism] is regarded as the hall-mark of Hebrew poetry, then it is natural that these lines should be elevated to the position of some kind of "pure ideal" of the Hebrew line and approached with quasi-metaphysical awe" (92). This is greatly overstating the case. While semantic parallelism is less consistently used in the prophets, the pervasiveness of parallelism throughout the prophets and the rest of the Hebrew Bible cannot be ignored.

Collins' system of analysis²¹ produces a syntactic mapping of each line (a combination of two half-lines)²² encountered in the prophetic corpus. The result is that the poetic line may be unduly isolated from broader stylistic constructs that exceed one line.²³ This is most easily seen in his Line Type I. Collins remarks, "This provokes the question... as to when and how we make the distinction between two successive lines of Type I and a single line of Type II" (61). At this point, Collins fails to deal seriously with parallelism as a *governing* factor in the syntactic structure of poetic lines. The arbitrariness of these types mirrors Geller's division of lines and short lines as well as Cross and Freedman's use of 2:2:2:2 line divisions instead of 4:4.

21. Collin's system of analysis consists of four steps in order to classify a line of poetry. First, he starts with an abstract sentence, of which he identifies four basic types:

- (1) NP1 V
- (2) NP1 V M
- (3) NP1 V NP2
- (4) NP1 V NP2 M

He then classifies the lines into general line types:

- (1) Lines consisting of one basic sentence
- (2) lines consisting of two basic sentences of the same kind where the first is repeated in the second half-line
- (3) lines containing two basic sentences of the same kind where only some of the constituents are paralleled in the second half-line
- (4) lines containing two different basic sentences.

Finally, he further classifies poetic lines into specific line types, which "specify exactly which Basic Sentences are involved in them."

22. Regarding a half line as a colon and a line as a bicolon. Despite his refusal to deal with parallelism as such, he nevertheless defines the poetic line on the basis of the parallel bicolon.

23. This is later addressed by O'Connor with his series of "tropes."

Collins' application of the phrase structure rules of transformational grammar to Biblical Hebrew is problematic. His line types are predicated on the arrangement of noun phrases around verb phrases. A line may have an NP1, indicating a specifically stated subject, and an NP2, indicating a specifically stated object. The specifically stated noun phrases may include independent subject pronouns or the object pronoun suffixed to the particle נָא . However, if the subject is indicated through pronominal suffixes affixed in the inflection of the verb, they are not indicated as a separate NP1, even though it occupies the same syntactic space in the deep structure.²⁴ Curiously, Collins does specifically treat line types consisting of verbs with an affixed object pronoun, labeling it V-NP2, but he does not treat the corresponding pair of NP1-V. He describes the omission of NP1 as "deletion" even though the NP is included in the inflected form of the verb, whereas he does not treat an affixed object pronoun as deletion. This belays a commonly encountered problem when trying to apply phrase structure rules to inflected languages, namely the degree to which the morphology of the particular language being analyzed should be included in the analysis. Hence, we often deal with "morphosyntax" instead of syntax alone. In this respect, Collin's use of phrase structure rules is inconsistent, at times seeking to describe the syntax of separate lexemes alone and at other times seeking to describe morphosyntax, such as his V-NP2 category. This illustrates the chief limitation of transformational grammar in analysis of Hebrew poetry, namely that it was designed specifically in order to describe deep structure, ignoring language-specific morphology, whereas stylistic features of poetry are seen at the surface structure level. Collins is caught in between the need to reflect surface structures of poetry, bound up in

24. A fact which he admits, "These two line forms [with and without NP1 deletion] are clearly derived from the same deep structure."

the specific morphosyntax of Biblical Hebrew, while using a system of syntactic analysis that is better suited to reflecting deep structure.

In spite of Collin's plenary description of line types, he never defines the theoretical boundaries of a verse-line, and here he runs into trouble. By essentially ignoring the phenomenon of parallelism, he fails to take into account the governing or limiting function of parallelism. He assumes that a poetic line includes a cesura, though he admits it is not always clearly determined.²⁵ As a consequence, he is unable to determine what is a cesura and what is a line break. For example, Collins classifies Is. 57:1 as a Type I B: i)1, NP1 V M,

M	V	NP1
באין מבין	נאספים	ואנשי חסד

However, in his appendix, he classifies the first part of the same verse, a line parallel to the line described above, as a Type IV A/B: i)1, NP1 V - NP1 V M

M	V	NP1 -	V	NP1
על-לב	שם	(ואין) איש	אבד	הציק

It is clear from the parallelism that both lines reflect the same syntax, the ו- and ב- particles both performing conjunctive roles, and therefore, both lines should be classified as Type IV A/B: i)1. In verse 1a, he classifies the participle שם as a verb ignoring the אין particle, yet in verse 1b, he classifies it as a modifier along with the אין particle. Seeing how both of these lines work in parallel, it is feasible to classify both of them together as one verse-line as Collins does with other parallel couplets, which would give us an entirely new category of two verbs per half-line, four

25. Especially in his Type I lines, which only contain one basic sentence., cf. 65, et. al.

verbs per line.²⁶ In this case, the cesura, or the division of half-lines, should not be placed before the $\gamma\alpha$ clause, but after. Collins considers these types of lines in his "extension of the system," though he gives very few examples and admits that they were "collected more or less haphazardly from a limited section of the corpus" (222). Nevertheless, I believe that, as demonstrated above, Collins' basic system is flawed and, as a consequence, so are his statistical figures.

Despite the clear flaws in his system, Collins provided the study of Hebrew poetry with significant benefits. Among those benefits is a better description of stylistic tendencies found in the frequent use of certain line types. Collins' was able to show certain stylistic tendencies among certain prophets, stylistic differences, for example, between First and Second Isaiah. Additionally, because Collins' approach, like O'Connor's, studies the syntactic structure of Hebrew poetry *apart from* the semantic component of parallelism, he was able to describe a nascent view of grammatical parallelism. In fact, despite Collins initially conceiving of parallelism only in terms of semantics, in a sense, he "stumbles backwards" into a concept of grammatical parallelism, as he states, "In any discussion of these lines we cannot afford to overlook what they all have in common, viz. the same grammatical structure and the same ordering of constituents. They belong to the same line-form" (231).

2.4.2 Michael O'Connor

Dissatisfied with the standard description of parallelism and meter, Michael O'Connor proposed in a lengthy study a system of syntactic line constraints in Hebrew poetry. Regarding met-

26. This would be an example of Geller's short line. Each line contains two short lines.

rical schemes, he notes their subschientific nature, that they are "without replicable results and unsupported by a scholarly consensus" (O'Connor 1980, 65). In place of meter, O'Connor posits that regularity of line length is to be accounted for in a system of syntactic constraints, boundaries within which Hebrew poets composed. These boundaries occur at three grammatical levels, the *unit* referring to individual verbs and nouns, the *constituent* referring to verbs and noun phrases as they function together, and the *clause predicator*, either a verbal predicator or a verbless clause indicated by \emptyset (68).²⁷ Counting these within a line (colon), O'Connor has found that biblical Hebrew poetry falls within the range of 2-5 units, 1-4 constituents, and 0-3 clauses (75).²⁸

The system of line constraints provides an effective description of the length of poetic lines as a function of syntax. In other words, syntax is translated into a quantitative value for the purpose of describing line length. Yet more than line length is described, for contained in it is a description of the syntactic contour of biblical Hebrew poetry. O'Connor's system, therefore, has great descriptive potential, yet the wide range of possible line types and lengths renders its prescriptive value at the same subschientific level of the metrical theories he has rejected. To be sure,

27. O'Connor has constructed his system of line constraints on the basis of generative/transformational grammar, in particular, X-bar theory. The clause predicator naturally refers to the clause level, the constituent refers to the phrase level, and the unit the individual lexeme. O'Connor claims that he is concerned with surface structure (78), yet, as noted above, generative/transformational grammar is primarily concerned with deep structure and largely eschews surface structure in phrase structure diagrams. It is difficult to see in O'Connor's description of his system how surface structure is represented in any meaningful way.

28. Cf. his restatement on pgs 86-87.

the description it provides of poetic syntax is of potentially great value, though as a prescription of the constraints within which Hebrew poets composed, many remain dubious of its value.

Regarding parallelism, he states, but does not explain, "...there must be some way to account for the regularity of the lines apart from parallelism" (65), indicating that that he does not regard parallelism as a linguistic *cause* of line length. While O'Connor effectively describes the phenomena of line length and parallelism, one gets the sense that the two have very little to do with each another in terms of the interconnectedness of the linguistic elements under analysis. The system of tropes in O'Connor's system is directly dependent upon his system of line constraints. He states regarding Jakobson's insistence on a rigorous linguistic description of parallelism, "We take it up, however, in the framework of a reformulation of the Standard Description of Hebrew poetry and we shall not actually provide a typology" (96). So while acknowledging the structural nature of parallelism²⁹ he restricts his description of tropes to those that affect syntax,³⁰ either by modifying the parallel line (coloration, gapping) or by maintaining it in some way (repetition, matching), for syntax is the level at which he locates the structure of Hebrew poetry. Yet there is more to parallelism than mere syntactic structure and more to structure than mere syntax, and it is this point that O'Connor's otherwise comprehensive study fails to cover adequately.³¹ In his review of O'Connor's *Hebrew Verse Structure*, Pardee observed, "If Ugaritic and Hebrew poets

29. "We will contend that poetic structure is determined by certain parallelistic phenomena....," (96).

30. Not to be confused with "syntactic parallelism."

31. Chief among its faults is the classification of tropes in non-classical categories and terms. Rather than using classical terms of rhetoric such as ellipsis, synonymy, synecdoche, or metonymy, tropes are given new terms such as "coloration," "matching," and "mixing" with little descriptive precision.

were organizing their poems into parallelistic structures (something that O'Connor not only does not dispute but defends at great length), then every step of our analysis should be in terms of the parallelistic structure " (Pardee 1983, 301). While fully agreeing with Pardee, I would posit that the split between quantitative analysis and qualitative analysis, which has been methodologically followed since Lowth, determined that this would occur and reoccur if not corrected. As I argue below in chapter 3 "Methodology," by recognizing that parallelism and line length are linguistically connected phenomena this artificial separation in analysis disappears.

O'Connor's system, and to a lesser extent Collins' system as well, ultimately falls into the same category as metrical systems, namely systems of *measurement*. Instead of using phonological units or lexical units to measure line length, syntactic units are measured. Regardless of the linguistic level (phoneme, lexeme, syntagm) where the measurement occurs, the presupposition underlying the measurement is that the poetic line needs to be measured, or that line length (implicit in the concept of line types) is crucial to any description of Hebrew poetry. The measurement of poetic lines is not misguided *per se*, but only misguided when it is sought separately or at the expense of parallelism considered *in toto*. Nevertheless, O'Connor's work is a definite step in the right direction, for more so than Collins, O'Connor does attempt to integrate the quantitative and qualitative aspects of Hebrew poetry into a single framework, though in my estimation it remains incomplete and inadequate.

2.5 STYLISTIC APPROACHES

2.5.1 Luis Alonso Schökel

Luis Alonso Schökel gave a thorough and comprehensive description of Hebrew poetry in his 1957 doctoral dissertation and 1987 English abridgment and revision. Focusing not on one or two particular aspects of Hebrew poetry such as meter or parallelism, he described such phenomena as individual stylistic elements of poetry along with and among others imagery, figures of speech, dialogue, and monologue. Schökel's turn to stylistic analysis represents an important one in the course of the study of Hebrew poetics, for it opened up our understanding of poetic "style" to higher levels rhetorical figuring. As we will discover in chapter three, this has ultimately led to the understanding of meter and parallelism themselves as *figures* intertwined at various levels of language within the broader linguistic context of figuration.

The phonological basis upon which Schökel establishes his view of Hebrew rhythm is far too subjective to be of any real help. While many freely emend the text *metri causa*, Schökel describes the placement of stress accents *metri causa*. For example, he allows for secondary stress to account for rhythmic regularity where enough full stress accents are not found (1987, 32).

Schökel represents a crystallization of two strains of quantitative analysis which gained force under the efforts of Cross and Freedman, the stress-accent method, which is rebranded as "rhythm" and the syllable counting method popularized by Freedman, which retains the term "meter." Schökel retains both in his description, with the syllable counting "meter" determining the regularizing principle of Hebrew verse and stress-accent meter with its irregular rise and fall of stress, the element of variation.

Schökel's scansion of Is. 7:14-16 as poetry with two stress accents within 4-5 syllables is a prime example of scansion *metri causa*, where such metrical division does extreme violence to the syntactic structure of the language creating hard enjambment at almost every turn (34). The application of this metrical system demonstrates that it is methodologically flawed by being severed from the syntactic, i.e. the organizational, structure of the language, as well as parallelism, which is also largely a function of syntax. Furthermore, Schökel's readiness to find rhythm in a text otherwise understood as prose defeats the purpose of rhythm/meter as the primary structural principle of poetry as opposed to parallelism which is seen as a mere stylistic device present in poetry as well. If meter or rhythm is to be found in these prosaic texts, then we are back to square-one in trying to distinguish poetry from prose. It is also apparent that with such *metri causa* scansions of the text, such as counting the particle ׀ as being stressed in some instances and in others not, and the non-syntactical division of lines in order to conform to a preconceived rhythm, that almost any prose text could be scanned in this way, and such confusion amounts to denying stylistic coloring to prose texts.

Regarding parallelism, Schökel cites the Spanish scholar Dámaso Alonso's notion of plurality. In essence an unarticulated idea is in actuality a plurality of ideas which are differentiated through articulation. He states,

Our initial perception is often of plurality as an undifferentiated mass: a horde, an army, people, a forest. Another case is the initial perception of a continuum in time or space: a day, a circumference, a road. Language seeks to express this plurality or this continuum by dividing and putting together again. It divides the continuum and then rebuilds its unity. Parallelism is part of the most basic operation of language, that of "articulation". There is articulation of sound, syntactic articulation, articulation of semantic fields, of rhythm (39).

What Schökel describes is what we will define in chapter 3 as a synecdoche, the basic building block of the semantic aspect of parallelism. A synecdoche is a figuration whereby a concept un-

dergoes semic³² decomposition, and it is this figuration in various combinations that comprise the semantic contour of Hebrew poetic parallelism. Schökel is able to pinpoint the right phenomenon but is unable to give a linguistic description of it, which we will proceed to do below.

2.5.2 W. E. G. Watson

A brief mention must be made about W. E. G. Watson's *Classical Hebrew Poetry* (1984), which is notable for its comprehensiveness in describing not only meter according to the Ley-Sievers system, but for expanding his discussion of Hebrew poetics comprehensively to include not only a discussion of parallelism but of conventional poetic figures including strophe and stanza structure, various types of imagery, and various other "poetic devices" such as hendiadys and enjambment. In doing so, Watson anticipates much of what this study will attempt by orienting the stylistics of Hebrew poetry toward more universal stylistic categories and away from *ad-hoc* and narrowly focused discussions of meter and parallelism alone.

2.6 JAMES KUGEL

James Kugel's work, *The Idea of Biblical Poetry* (1981), came as a watershed to the scholarship of Hebrew poetics, as he was able to establish new paradigms for the analysis of Hebrew *stylistics* - both of prose and poetry. Because of Kugel, we are able to understand Hebrew poetry as a

32. A *seme* is defined as an individual unit of meaning.

global stylistic phenomenon rather than as a walled-off genre impermeable to prosaic elements, and conversely, Hebrew prose as being impermeable to poetic elements.

Kugel developed two primary ideas widely adopted by scholars: (1) That parallelism can be best described as a *seconding* and (2) that prose and poetry exist along a stylistic continuum (Miller 1984,100). Both of these ideas are articulated with copious examples, though without an adequate linguistic description. As a rejoinder, this study will attempt to describe these observed phenomena in a linguistic manner that satisfies both those who observe the phenomena and those who criticize its formulation. As such, we will describe "seconding" as the construction of equivalences and the continuum of prose-poetry as a matter of concentration of such equivalences.

Flatly denying the presence of meter, rhythm, or regular alliterative patterns in Hebrew poetic texts, Kugel describes the basic feature of such texts as consisting of a parallel line, "the recurrent use of a relatively short sentence-form that consists of two brief clauses." He further describes this form as a *seconding*, "A is so, and *what's more*, B" (1, 8).³³ He does not, however, limit himself to this description of the parallel line, noting the bewildering variety of forms ranging from "zero perceivable correspondence" to "near-zero perceivable differentiation" (7). We pause to note that Kugel does not say by what linguistic criteria he judges correspondence and differentiation, a crucial element in determining exactly to what degree such correspondences actual occur. Nevertheless, that Kugel points to the notion of correspondences between lines leads us to Jakobson's notion of *equivalence* as a basis for giving Kugel's idea a linguistic foundation.

33. Kugel stresses that B contains the element of *afterwardness* and is thus more emphatic in character than A.

The notion of *seconding* is necessarily vague, and if restricted to any particular type of seconding it will not adequately cover the broad range of possibilities found in Hebrew poetry.

Kugel describes *seconding* as a stylistic device that functions at different concentrations to create degrees of elevated style. It is in some sense left to the arbitrary judgment of the reader to judge to what degree of elevated style is achieved by any particular text. He notes, "Where the percentages [of stylistic devices] are high, there is poetry; where low, prose" (83). This simple game of "playing the percentages," so-to-speak, is reflective of an underlying linguistic mechanism that leads to this perception. This mechanism, as we will see, is the Jakobsonian *equivalence in combination* - where the combinations of words fit into ordinary, non-equivalent patterns, we perceive the utterance as being prosaic, whereas the presence of equivalences in combination draw our attention to the patterns created, which we perceive as being poetry.

What Kugel was able to do, however, was to contribute (along with Schökel) toward freeing Hebrew poetry from certain stylistic assumptions that had governed earlier efforts, and conversely, allowed scholars to identify poetic elements in otherwise "prosaic" texts. For example, if a particular poetic text contains irregular "meter" or irregular (semantic) parallelism it might be discarded as being "stylized prose." This is, in fact, what has occurred in the scholarship of such Dead Sea texts as the *Thanksgiving Hymns* and *Songs of the Sabbath Sacrifice*. In both cases, their basic nature as poetry has been called into question.³⁴

34. Cf. Davila 2000.

2.7 PARDEE, BERLIN, REYMOND

With the combined efforts of Adele Berlin ([1985] 2008) and Dennis Pardee (1988) comes a new synthesis and consensus of Hebrew poetics, rivaling, as it were, the metrical schools of Ley-Sievers and the Cross-Freedman. While Pardee has stated in numerous publications his doubt in regard to the presence of meter in Ugaritic and Hebrew poetry (e.g. 1981) his *Ugaritic and Hebrew Poetic Parallelism: Trial Cut* (1988), allowed the various metrical schemes developed by Lay, Sievers, Cross, Freedman, and others to stand on their own merit as descriptors of "Quantitative Analysis." To this method of analysis, Pardee adds analysis of parallelism in as an exhaustive manner as possible, noting the distribution of repetitive parallelism, i.e. the repetition of phonemes, morephemes, and lexemes, semantic parallelism in the standard notation as well as his own system, which categorizes words by semantic domain. Pardee then runs his data sets through the systems of Geller, Collins, and O'Connor as described above, and in his concluding chapter compares their respective strengths and weaknesses with his conclusion being that "no one system of notation can encompass the manifold nuances of linkage that occur at every level of analysis" (167). In stating as much, Pardee cuts through any apparent rivalry between systems and schools, allowing them to stand on their respective merits and demerits, which itself is a notable scholastic achievement. The result of this juxtaposition of the various systems of analysis is the stabilization of Ugaritic and Hebrew poetics into broad schemes of quantitative analysis, which Pardee allows to stand as general measurements of balance while denying the presence of a strict metrical system, and qualitative analysis, which is concerned with parallelism. Parallelism is conceptualized as repetitive, phonological, grammatical, and semantic. Working back-

wards, the utility of this scheme lies in being able to encompass all previous systems into a matrix of descriptors of a manifold poetic system.

Adele Berlin's concise but magesterial work *The Dynamics of Biblical Parallelism* ([1985] 2008), somewhat independently establishes a similar scheme of describing Hebrew parallelism.³⁵ She divides parallelism into the semantic, lexical and semantic, and phonological aspects, very similar to Pardee's grammatical, semantic, and phonological categories. Therefore, with Berlin we observe a further adoption and expansion of this scheme in a major monograph. The details of Berlin's work are discussed below in Chapter 3, so it will suffice here to note the nature of her work within the context of the ongoing development of scholarship.

One of the major holes in the type of analysis offered in methods such as those used by Berlin and Pardee as well as the systems of Geller, Collings, and O'Connor, is that they do not take into account in any serious manner the concepts of metaphor and metonymy in regard to "semantic" parallelism. Among the major critiques of the original Lowthian system of poetic analysis is that it utilizes categories that are too broad. Synonymous, antithetical, and the garbage category of synthetic parallelism are not precise enough categories to provide any real meaningful information. It is becoming apparent that categories such as "semantic" and "grammatical" (syntactic and morphological) parallelism, while providing the proper linguistic category being exploited by the parallelism, do not take into account literary figures of speech and other pragmatic features of language. This often results from a desire to develop a notation system

35. In spite of the different dates of publication, Pardee in 1988, Berlin in 1985, the bulk of this work was completed at roughly the same time. Berlin notes in the preface to the first edition that she as provided with unpublished manuscript of Pardee's work, though there is no overt reference to it as a foundation or inspiration for her own scheme. Pardee does not reference Berlin.

that necessarily avoids these more complex linguistic tropes at the expense of precision. Berlin's treatment of metaphor draws extensively from Jakobson's ideas including his understanding of parallelism as an inherently metaphoric construction. However, Berlin considers this to be so only *in potentia*, actualized only in certain cases where specific metaphors are made rather than understanding metaphor and metonymy, as does Jakobson, to be axes of language within which poetic figures are integrated. The lack of a complete integration of Jakobson's ideas results in propensity to miss certain features of parallelism.

To illustrate this problem, I will take an example from Eric Raymond's study of the poetry of the Wisdom of b. Sira.³⁶ In explaining his methodology, he gives an example of "two cola that contain no semantic parallels, only contextual parallels," which "will not be considered semantically parallel" (Raymond 2004, 22). He notes Pardee's definition of these types of cola as "words or phrases that are grammatically or positionally parallel but of which the semantic proximity is so tenuous that only the context indicates a form of synonymy" (Pardee 1990, 249-250). The example is taken from Psalm 23, *על מי מנחות ינהלני // בנאות דשא ירביצנו*. At the lexical level, none of the words are semantically similar (with the exception of the prepositions). Raymond seems to be confining his definition of semantic parallelism to the level of the lexeme thereby failing to describe the linguistic mechanism that establishes the contextual synonymy, which he does recognize in the text.

36. Raymond was a student of Pardee, whose system he uses in his analyses. Raymond represents, then, a further example of the Pardee-Berlin scheme of noting grammatical, semantic, and phonological parallelism.

Berlin, however, drawing upon Jakobson, has demonstrated a link between the "lexical aspect" and the "semantic aspect." Semantic similarity, then, should not be confined to lexemes found within the same semantic domain. As Jakobson has shown, it is the function of metaphor to bring into semantic equivalence two words/ideas that are not by nature equivalent. The use of metaphor in Hebrew poetic parallelism has been neglected in this respect. In the example given above, two metonymic ideas are set in parallel. "Still waters" and "grassy pastures" are all synecdochic parts to the whole pastoral scene. When the parts are placed together in parallel, they form the whole metonym that conveys the idea of peace and safety that the poet desires to communicate. In this case, there is perhaps undue focus upon the linguistic elements that constitute the bicolon, proverbially "not being able to see the forest for the trees."

To take another example from Reymond's study of b. Sira, he very acutely analyzes and translates the **ומשניהם** construction found at the beginning of the second colon in each bicolon. He rightly states that it is not to be translated "more than" due to the fact that the ideas described in each colon are not semantically similar (36). Thus he rightly translates / **יין ושכר יעליצו לב** "Wine and strong drink bring joy to the heart, but even more so, the love of friends" rather than "Wine and strong drink bring joy to the heart more than the love of friends" (32-33). Unfortunately, Reymond did not further probe the literary mechanism of this construction. The bicolon essentially functions as a metaphor by juxtaposing two unrelated ideas joined together by the verb in the first colon. Alcoholic beverages and the love of friends are unrelated concepts when viewed from the axis of combination. When the two concepts are placed in parallel, they gain the ability to be viewed from the axis of selection, i.e. as equivalent ideas. The verb + **משניהם** places the two concepts in an equivalent relationship making them both metaphors

for the verbal idea, rejoicing the heart. We could then describe the verb + משניהם construction as a type of metaphor generator, in many respects like as the "pivot" in the pivot-point parallelism described above.

In his study *Ugaritic and Hebrew Poetic Parallelism* (1988) and again in his evaluation of semantic parallelism in Ps. 23 (1990), Pardee notes a phenomenon he refers to as "sequential or functional" parallelism or more specifically, "words or phrases that are grammatically or positionally parallel but of which the semantic proximity is so tenuous that only the context indicates a form of synonymity" (1990, 249-250). In the method of describing of parallelism in this study, which accounts for the combination of synecdoches that produce either a metonym or metaphor, these parallel pairs present no special problem, because they function in the same way as semantically similar word pairs.³⁷ Regarding v. 3 of Ps. 23, Pardee states the following, "Nor did we allow the fact that *b m 'gly-šdq* and *l m 'n šmw* are prepositional phrases to induce us into calling them semantic parallels. He is correct in asserting that they are not semantic parallels, however this is a prime example of one of Jakobson's points that elements brought into grammatical parallelism activate what he refers to as "pervasive" parallelism, whereby parallelism is activated at all levels of language. This occurs as the signans and signatum of the parallel elements are brought into closer connection. If two prepositional phrases are brought together in grammatical parallelism, as in v. 3, then a certain "overflow" of that parallelism spills over into the semantic realm. As I have explained above, this occurs as two synecdochic ideas, in this case being "on paths of righteousness" and "for his name's sake," which are linked together by the parallel

37. The grammatical parallelism of Ps. 23, which features little semantic parallelism, is accounted for in different ways, which will be enumerated in chapter 3 below.

grammatical category of prepositions as well as the phonemic repetition of /m/ and /%. These two synecdoches come together to form a complete metaphor.

The preceding discussion demonstrates the limitations encountered with bare linguistic analysis of poetry.³⁸ One may identify linguistic elements that are found in parallel equivalence, and indeed, one may find a great many. However, it is not enough to identify these equivalences in order to fully describe the character of the poetry. As Werth has pointed out in his criticisms of Jakobson, equivalences may be found in all modes of speech and do not in-and-of-themselves create poetry. Thus, it is important to not only identify the linguistic elements that feature in the poetry, but to demonstrate how they function in relationship to each other. Reymond commonly draws attention to the tendency of b. Sira to avoid semantic parallelism in favor of grammatical parallelism between cola. He states that comparisons and equivalences generated in such a manner are more artfully constructed than their biblical counterparts that commonly draw upon traditional word-pairs. What is actually occurring, and that which Reymond is perceiving as being more artful, is a stronger or more contrastive creation of metaphors in a bicolon. When cola contain semantically similar words, there is already a paradigmatic similarity between the cola, thus

38. Reymond neglects in both of his works to fully discuss the implications of stylistics in the context of genre. The poetry of b. Sira, for example, is heavily conditioned by the wisdom genre. While Reymond compares his corpus of b. Sira poems with other poems within b. Sira as well as with biblical poetry, including various psalms, Proverbs 2, and a few chapters of Job, he does not discuss the the stylistics of the poetry of b. Sira qua wisdom poetry either from biblical sources or later sources from the Dead Sea Scrolls or the Septuagint deuterocanonical works such as the Wisdom of Solomon. Of course, this would require a thorough typology of of the genre of wisdom poetry, something that Reymond admittedly would not be able to do in his study. Nevertheless, it illustrates some of the methodological issues that face analysts who desire to compare their corpi to biblical poetry. Proper comparisons cannot be made without singling out genres of poems to which comparisons can be made. If a stylistic typology of biblical wisdom literature does not exist, for example, general comparisons to "biblical poetry" have limited utility and may be skewed due to comparisons between genres that different stylistic tendencies.

there is already a metonymic tint to bicolon by virtue of semantics alone. Where this semantic parallelism is absent, the semantic difference between the cola is more pronounced, and the establishment of equivalence between the cola requires more effort on the part of the poet. When they are brought into metaphoric equivalence, the effect is more pronounced, because equivalence must be projected from the axis of equivalence onto the axis of combination where it does not easily occur in the form of semantically similar words. The metaphor is thus more starkly highlighted and is perceived as being more artful. In other words, were the semantic difference between cola is stronger, the projected equivalence of them results in a stronger metaphor, whereas where semantic equivalence already exists, the metaphor is weaker. Such an observation allows for the beginning of a typology of Hebrew poetic style in terms of metaphor and metonymy. Classification of parallel elements in terms of semantic, grammatical, and phonetic types serves a higher literary purpose rather than being end in itself. In other words, stating that a poem contains a certain amount of grammatical parallelism or exhibits a certain distribution of semantic parallelism does not go very far in describing the overall poetic effect. However, if we move from such analysis to describing how these linguistic types of parallelism work to create certain literary effects in accordance with the stylistic aims of genre, we will come closer to a more complete analysis of poetry qua poetry, i.e. as verbal art.

CHAPTER 3 METHODOLOGY

3.1 INTRODUCTION

The aim of this study is to provide a thorough structuralist analysis of post biblical Hebrew poetry found in the Dead Sea Scrolls. In 1983, Stanislav Segert, in summarizing the influence of Prague structuralism on biblical studies, outlined five problems that a structuralist methodology would solve. Such a methodology should,

- (1) be based on language as both foundation and model;
- (2) apply to all kinds of biblical texts;
- (3) have the ability to handle texts in all phases of development and interpretation: pre-canonical, canonical, and post-canonical;¹
- (4) be both integral and integrated;
- (5) be exact, yet simple.²

I aim to accomplish these goals through a structuralist methodology which (1) is based upon a structuralist division of linguistic components, i.e. phonemes, morphemes, syntagms, and semes as building blocks of language able to combine and form literary figures or tropes

1. In this I understand in terms of a stylistic tradition, one that develops "pre-canonically" into a tradition, the tradition itself as it is perpetuated as a "canon," and "post-canonically" developments upon that tradition. In this study, we will be focused upon the post-canonically period of Hebrew poetry. A separate study of Ugaritic and early Hebrew poetry, and a separate study of canonical Hebrew poetry would establish the full range of Hebrew poetry within a structuralist methodology.

2. Segert 1983, 701-2.

of poetry; (2) is applicable to a wide range of stylistic variation; (3) is applicable, not only to the corpus under observation, but extendable to other periods of Hebrew poetic composition; (4) integrates all levels of language into a coherent whole rather than focusing on one particular stylistic element such as meter or parallelism; and (5) contains linguistic precision and repeatable results.

A linguistic description of Hebrew parallelism remains to be carried to its full potential, and its structuralist underpinnings fully leveraged to describe the diachronic development of Hebrew poetic style. Previous descriptions of Hebrew parallelism, while many of them draw upon Jakobson's ideas and methods, fail to implement them in a thorough, structural methodology capable of being extended to post-Biblical forms of poetry that depart from canonical, biblical style.

A strong structuralist methodology characterizes the work of Adele Berlin in her *Dynamics of Biblical Parallelism* ([1985] 2005) as well as Dennis Pardee's *Trial Cut* (1998), and these works provide, as it were, a jumping-off point for the present study. As noted above in chapter 2, Berlin combines the semantic and grammatical (morphosyntactic) aspects of parallelism into a coherent, descriptive account combining it with an account of the phonological aspect of parallelism, specifically in various forms of phonetic repetition. She gives a thorough description of Jakobson's poetic theory, which we will do here as well, and remarks concerning it that, "It [dominance of the poetic function of language described below] cannot be shown by quantitative measure." This demonstrates a particular problem with previous studies relying upon Jakobson, namely how to *show* empirically in the analysis how the poetic function is activated in a text. Jakobson's theories remain at an abstract level of linguistics,

a description of the axes of language and manipulation of them in poetic discourse. Consequently, linguistic analyses of parallelism as phonetic, grammatical, and semantic parallelism, while successfully treating each level in isolation, fail to consider the *Gestalt* of parallelism as a total linguistic phenomenon, or as Jakobson termed it, *pervasive parallelism* activated at all levels of language. When considering grammatical parallelism, for example, there may also be a semantic as well as a morphophonemic element. During analysis it often becomes difficult to classify properly an instance of parallelism where parallelism is activated at multiple levels of language. While a structuralist methodology rightly considers the atomistic structure, the building blocks of parallelistic poetry, it must also be able to describe how they function together. Furthermore, the functional interaction of these aspects, i.e. the rhetorical function, remains inadequately defined by scholarship. Berlin describes the equivalences generated by the poetic function of language as "promoting thematic and conceptual equivalences as the text is read" (Berlin [1985] 2005, 138), but her linguistic description of parallelism ends here. Similarly, Pardee leverages methods of analysis from all of the major approaches spanning all linguistic levels from phonology to semantics and strophic structure. In doing so, he is able to reorient these methods toward a structuralist methodology, for example by using the various quantitative analyses as indications of "terseness" as a factor in Hebrew poetic composition. Nevertheless these phenomena remain isolated to a degree, and their *Gestalt* interaction remains obscure.

Within these studies there is a further problem: no consensus exists as to what characterizes *parallelism* in distinction to *repetition*. Some studies treat repetition as a distinct phenomenon and understand parallelism to exist only when there is some difference in parallel elements. Others, such as Berlin and Pardee, treat repetition as a form of parallelism, *repeti-*

tive parallelism (Berlin [1985] 2005, 131; Pardee 1988, 8-9).³ There is, however, a much more complex phenomenon at work in repetition, which we will consider below.

This study will carry Berlin and Pardee's work forward by describing the rhetorical effect of parallelism through a linguistic description of rhetorical figures described by Group μ ⁴ in their work *General Rhetoric*.⁵ Jakobson's definition of poetry and the poetic function of language will form the basis for understanding the structural units, the "atomic structure" of Hebrew poetry, and Group μ 's description of rhetorical figuration will provide us with an understanding of how these structural "atoms" combine to form different "molecules" that comprise the rhetorical *effect* of Hebrew poetry. Furthermore, this study will demonstrate the portability of this methodology in describing parallelistic phenomena in Hebrew poetry which departs from the style found in canonical Ugaritic and Biblical poetry.

3.2 ROMAN JAKOBSON

The poetic theory of Roman Jakobson, for purposes of this study, centers upon his description of the poetic function of language and the activation of the poetic function in poetic discourse. Jakobson's concept of the poetic function of language allows any given text to be analyzed and determined whether or not it is poetry, and which types of linguistic elements are being manipulated in order to create the poetry.

3. Cf. O'Connor 1997, 109-11.

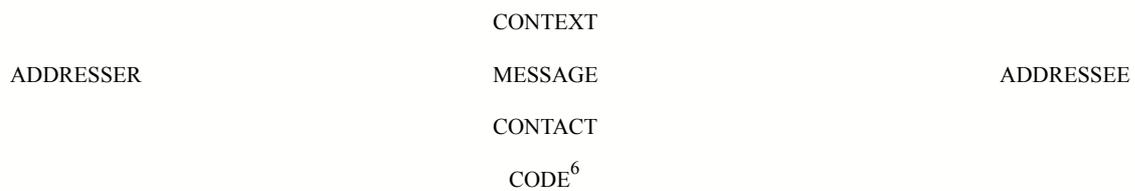
4. Members include Francis Édeline, Jean-Marie Klinkenberg, Jacques Dubois, Francis Pire, Hadelin Trignon and Philippe Minguet

5. Jean DuBoise, *et al.* [1970] 1981 ET, henceforth as GR.

3.2.1 The Six Functions of Language

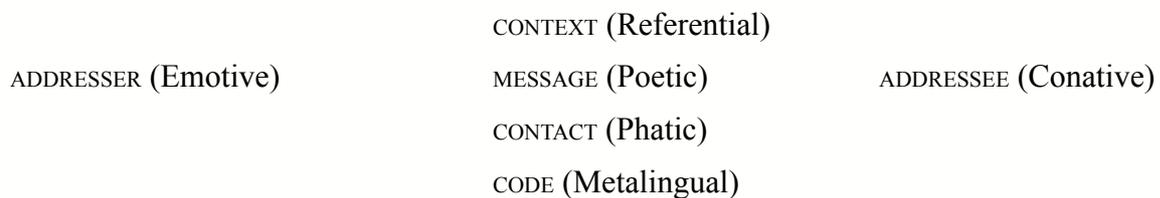
In his seminal paper, "Linguistics and Poetics," Jakobson described six functions of language corresponding to six factors that are involved in verbal communication. These factors may be schematically displayed as such:

Figure 3.2.1.1 The Six Factors of Language



The ADDRESSER encodes a MESSAGE which is decoded by the ADDRESSEE. The message contains information about a referent idea, the CONTEXT. The message is verbalized in a CODE, the linguistic material common to both the addresser and addressee, and it is transmitted through CONTACT, the physical channel and psychological connection between the addresser and addressee, such as a letter, a telephone conversation, or the various formal registers of language based upon social constructs. Each of these factors establishes a corresponding function of language:

Figure 3.2.1.2 The Six Functions of Language



6. Jakobson 1987, 66.

An utterance may be directed toward one or more of these functions, though no function is completely obliterated within a verbal communication. An utterance may be directed toward the addresser, which expresses his or her emotions or reactions to an event, and this is referred to as the emotive function. An utterance may be directed toward the addressee directly through a command or request, which is referred to as the conative function of language. An orientation toward the external, prelinguistic context, the referent object, is referred to as the referential function, which is the most dominant function in prose discourse. An utterance that attempts to establish the channel of discourse, such as answering the telephone "Hello?," is the phatic function of language. An utterance that references the linguistic code, such as seeking further information about the meaning of a word, is the metalingual function of language. In all of these, the message is oriented toward something other than itself. When the message is oriented toward itself, it is referred to as the poetic function of language, i.e. the message is focused upon itself, drawing attention to itself for its own sake.

When one function of language becomes dominant, the others are not obliterated, but stand in subordinate relation to the dominant function. Jakobson summarizes,

Although we distinguish six basic aspects of language, we could, however, hardly find verbal messages that would fulfill only one function. The diversity lies not in a monopoly of some one of these several functions but in a different hierarchical order of functions. The verbal structure of a message depends primarily on the predominant function. But even though a set (*Einstellung*) toward the referent, an orientation toward the context - briefly, the so-called REFERENTIAL, "denotative," "cognitive" function - is the leading task of numerous messages, the accessory participation of the other functions in such messages must be taken into account by the observant linguist" (Jakobson 1987, 66).

The same is true when the poetic function of language becomes dominant. The other functions of language remain active to various, lesser degrees, a subject to which we will return.

3.2.2 The Poetic Function of Language

Focusing upon the poetic function of language, Jakobson describes how the poetic function of language is activated, i.e. how it achieves dominance over the other functions of language. Jakobson describes two axes of language, the AXIS OF SELECTION and the AXIS OF COMBINATION. In the process of encoding the message, the addresser SELECTS a proper word from a theoretical list of possible words that can be used to refer to the context. This word is chosen based upon the degree of EQUIVALENCE that it has to the referent object. If I wish to form the utterance, "Jimmy is ill," I could substitute for "Jimmy," "the boy," "the child," "the kid," or simply the pronoun "he." For "ill," I could substitute "sick," "has a cold," "is under the weather," etc. (Waugh 1985, 150). All of these words may fit the context, but one particular word will fit the context best, which will be chosen by the addresser. As words are selected, they are then COMBINED under the rules of the grammar in order to form the utterance. Words are combined based on the principle of association. Words that may be associated with each other in the code may be combined, whereas words that do not associate may not be combined. For example, the combination of the words "The refrigerator thinks green" does not make sense in the code, because the words do not semantically associate. Thus, to summarize, the axis of selection operates on the principle of equivalence, and the axis of combination operates on the principle of association. The principle can be illustrated graphically:

Figure 3.2.2.1 Axes of Language

C O M B I N A T I O N		
S		
E	Jimmy	is ill
L	The boy	has a cold
E	The child	is under the weather
C	The kid	doesn't feel well
T	He	caught the flu
I		
O		
N		

According to Jakobson, "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (Jakobson, "Linguistics and Poetics" 1987, 71). Combinations are made based upon equivalence and not based upon (mere) association. Jakobson explains, "In poetry one syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, as unstress equals unstress; prosodic long is matched with long, and short with short; word boundary equals word boundary; syntactic pause equals syntactic pause, no pause equals no pause" (71). In Hebrew poetry, parallelism functions in this manner: Between two or more parallel lines, morpheme is equated with morpheme, syntagm is equated with syntagm, and sememe⁷ is equated with sememe. Within a line, and occasionally across lines, equivalent sounds may be combined in order to form assonance, paronomasia, and *figurae etymologicae*.

In summary, Jakobson identified the poetic function of language as the dominant focus or *set* of the message upon itself. Furthermore, he identified a specific, linguistically observable phenomenon, equivalence in combination, that may be identified by the analyst. With these concepts, it is possible to read through a given text and determine whether or not that text is

7. Defined as a unit of meaning, a semic unit.

poetic. *If a text sustains the dominance of the poetic function of language through the establishment of equivalences, it may be said to be poetry.*⁸ This definition removes the identification of poetry or poetic language from any specific stylistic feature that may be found within a particular poetic tradition, rather it describes an element that is common to all stylistic features that may be encountered.

3.2.3 Application of Jakobson's Theories

We can now apply Jakobson's theories to some standard features of poetry in order to see how they operate. The basic elements of a poem, line, meter, and parallelism, will be analyzed according to the principles explained above.

3.2.3.1 *Line*

The basic problem that scholars have encountered within the poetry of the Dead Sea Scrolls is how to define the poetic line, as the manuscripts do not show poetic lineation. The concept of poetry or "verse," Lat. *versus*, "return," (Jakobson, "Grammatical Parallelism and Its Russian Facet," 1987, 145) is predicated, according to Jakobson, upon the poetic line, as distinct from the sentence, which is the basis of prose discourse. The poetic line "turns" the discourse back where equivalences may be established in combination with the previous line(s). Poetic lines do not always correspond with a sentence, nor do they always correspond

8. We may observe variations in the *saturation* of the poetic function in a given text. A text may have instances of the poetic function but lacks a sustained effort to maintain it to the point of saturation, e.g. Genesis 1. We might refer to this as highly stylized prose or prose-poetry.

with natural syntactic breaks as in the case of hard enjambment. Nevertheless, for the purposes of the parallelistic poetry of the corpus of this study, syntactic breaks provide natural boundaries around which phrases may parallel. Along these lines, Bradford states, "The abstract formulae of syntax and versification are the instruments of analysis and their continuous interrelation is the premise upon which the analysis is based, but the results of the investigation depend upon the poet and the poem in question" (Bradford 1994). Within a corpus of texts where manuscripts do not indicate poetic lines, lines may be determined by the analyst, who bases such a determination upon syntax and the establishment of poetic equivalences. These two principles work harmoniously, but not always in consequences of each other, in order to determine where to break a line. As such, it must be acknowledged from the outset that the lineation of the corpus of this study, where lines are not already found in the manuscripts, is at best artificial and dependent upon the subjective sensibilities of the analyst inasmuch as they are dependent upon the subjective sensibilities of the poet who originally composed the poem. Where possible, lines are determined on the basis of equivalences found in parallelism. This represents an intentional break from the traditional concept of the poetic line based upon meter. When quantitative considerations are removed, the need for a definitive description of the poetic line is much less important, for the structural points around which lines are formed lie exclusively in the parallelism itself. As such, line types will be described, with Collins, as bundles of rhetorical units.

3.2.3.2 *Meter*

A basic axiom can be derived from Jakobson's notion of dominance or "the dominant": the fundamental, structural poetic device will be dominant, i.e. it will be readily apparent to the reader or hearer. It has been the contention of some scholars, among them Dennis Pardee and before him, Gordon Douglas Young, that meter, at least in any way that we normally associate with the meaning "meter" (Pardee 1981), does not exist in canonical Hebrew or Ugaritic poetry, for quantitative descriptions are neither regular nor readily apparent. This was observed by Young over six decades ago, when he stated regarding Ugaritic meter,

"If there is any metric system in Ugaritic, it should show itself in some regular manifestation observable in the texts themselves without trying to fit any system into them. If objectivity is sought, it must be assumed that the material was acceptable to both poets and populace as their poetry *in exactly the form in which it is found* in the tablets from Ugarit" (Young 1950, 124).⁹

Agreeing with Young, et al., we would also say that what *is* apparent and what *does* function in the same way as meter is parallelism. We notice without exception that parallelism in one form or another is the dominant in biblical Hebrew poetry. If there were meter in biblical Hebrew poetry, it would function as all meters do, to create equivalences that establish the dominance of the poetic function of language. In fact, this does not happen, but rather the poetic function of language achieves dominance through parallelism.¹⁰ If meter cannot be found as a dominant in biblical Hebrew poetry, no precedent exists that would allow us to assume its presence within post-biblical Hebrew poetry without first observing it.¹¹

9. Young's ideas were further expounded upon by Pardee 1981.

10. Cf. Berlin [1985] 2005, 9, 17.

11. Such a presupposition has led some scholars, such as Stanislav Segert (1988), to apply a metrical system to Dead Sea Scroll texts without regard to parallelism.

Furthermore, Young describes meter in terms of a psychological constraint upon the poet (124). Indeed, this is the same psychological constraint that causes the poet to create a parallel line. Biblical poets show little freedom in this regard, though it may be that the poetic texts represented in the Dead Sea Scrolls show more freedom than in other eras of poetic composition. Nevertheless, line length, whether measured by phonological units or morpho-syntactic units, does not show the same constraint upon the poet. Both parallelism and meter operate on the same psychological principle, which is to constrain the poet to craft a line of poetry in a certain pattern by creating equivalences between lines that activate the poetic function of language and cause it to achieve dominance. The inherent difficulty in crafting a line of poetry within these constraints is a part of the inherent value of the poem as verbal art.

What then of the various metrical theories that have been developed? What of the simple notion of constriction or line constraints? The irregularity of the results of these theories demonstrates the very nature of non-metricity. They do not "measure" out the poetic lines. In fact, we find that any similarity in line lengths between two parallel lines is a *secondary* phenomenon. This is borne out in the very way the lines are measured in many so-called metrical systems of analysis, where two or three lines, joined by the fact that they exist in parallel, are given numbers corresponding to their line lengths (usually syllabic or stress accent) such as 4/4, 4/3, 4/4/2, and so on. Yet the pairing of these lines is already based upon parallelism. Again, Young anticipates this idea when he states,

"To Occidentals who associate poetry with meter, the illusion of meter in the poetry of Ugarit is created by the accidents of Semitic morphology and parallelism of thought. A poetry in which the outstanding feature [= Jakobson's "dominant"] is parallelism of thought, a poetry written in a language in which the majority of works are of one, two, or three syllables, and in a language in which almost any clause can be couched in from two to four words, is a poetry which naturally lends itself to the creation of the impression of lines of uniform metric length" (132).

According to Jakobson, meter is a manner of activating the poetic function of language, to quote again, "In poetry one syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, as unstress equals unstress; prosodic long is matched with long, and short with short; word boundary equals word boundary; syntactic pause equals syntactic pause, no pause equals no pause" (Jakobson, "Linguistics and Poetics" 1987, 71). Here we emphasize that the fundamental feature of meter is the equivalence of whatever is being measured. So then, we ask the question, do metrical scansion of Hebrew poetry activate the poetic function of language? Tenacious as some metrical theories are, we might be tempted to say "maybe" or "sometimes," and while we do not recognize meter as being a *dominant* in Hebrew poetry due to its lack of regularity, we nonetheless recognize a quantitative component somehow intertwined with parallelism, be it referred to as "terseness" or "line constraints," terms intended to avoid associations with "meter" yet attempting to integrate some quantitative description of Hebrew poetry. A fully satisfying description of the integration of parallelism and the quantitative element of Hebrew poetry remains to be devised, but as we will see below, a viable linguistic description of this phenomenon may be given.

3.2.3.3 *Parallelism*

According to Jakobson's theory of the poetic function of language, parallelism functions as the primary vehicle of the projection of the principle of equivalence from the axis of selection to the axis of combination, thus at the heart of parallelism is *equivalence*, where two or more linguistic elements are brought into a state of equivalence, i.e. not necessarily strict

identity, but any degree of linguistic¹² equivalence, based upon their combination in parallel alignment.¹³

The scholarly description and analysis of Hebrew poetry has achieved a state of practical stability in the work of Adele Berlin, et. al. with the classification of parallelism into its phonological, grammatical, and semantic aspects. However, significant problems remain as mentioned above in the introduction to this chapter. Jakobson's definition of poetry defines the "atoms" of poetry, its basic, structural building blocks, i.e. equivalences, but it does not describe larger "molecules" which create the manifold stylistic texture of poetry. Such is the present state of our linguistic understanding of parallelism

Since Lowth, Hebrew poetry has been described as consisting of parallelism, and even scholars who focused upon describing Hebrew meter were forced to describe it in terms of parallel measurements between lines. It is my contention that the term "parallelism" implies a *rhetorical operation* as two linguistic elements are brought into parallel alignment causing a change to occur to those elements by virtue of them being realigned in parallel. It is in describing these rhetorical operations that we may arrive at a linguistic description of the stylistics of Hebrew poetry. In order to do this, we will draw upon the system of classification of rhetorical operations developed by Group μ in their work *A General Rhetoric*.

12. Phonological, morphological, syntactic, semantic, or any combination thereof.

13. In semiotic terms, parallel alignment generates diagrammatic iconicity, whereby the signs (tokens or sinsigns) are aligned in such a way that they gain diagrammaticity, whether or not they are naturally related or not (possibly creating either a metaphor or metonym - see below). Iconicity refers to the manner in which the signs signify each other, namely via representation.

3.3 GROUP μ AND GENERAL RHETORIC

If Jakobson and the general structuralist environment of those operating in conjunction with him bring a certain linguistic precision to the description of Hebrew poetry, there remains a further precision to be had by extending structuralist inquiry into the function of Hebrew parallelism as a system of *rhetorical figuration*. In 1970, a group of Belgian scholars¹⁴ operating under the collective *nom de plume*, Group μ , published *Rhétorique Générale*, translated into English in 1981. *A General Rhetoric* was an attempt to situate the classical discipline of rhetoric "in relation to the object and method of stylistics" (GR, 3). As rhetoric, it attempts to elucidate the canon of *elocutio*, the use of figured language as elements of style. It seeks to "explain how and why a text is a text - that is, *what the linguistic procedures characterizing literature are*" (6). Here, specifically, they seek to determine the specific linguistic operations characterizing poetry, or to use Jakobson's term, the poetic function of language. While Jakobson spoke mostly of equivalence, Group μ focuses upon the concept of deviation from a norm, which is created by virtue of equivalence, for the principle of projection of equivalence from the axis of selection to the axis of combination involves a change or deviation from normal usage. We now explore these concepts in detail.

3.3.1 Deviation, Convention, and Invariance

We begin with the concept of *degree zero*, what Group μ defines as a "norm" of linguistic discourse, where such discourse is "reduced to its *essential semes*" (30).¹⁵ through a network

14. J. Dubois, F. Edeline, J.M. Kinkenber, P. Minguet, F. Pire, and H. Trinon.

15. Group μ has been criticized (cite) for not defining degree zero in more specific terms, a

of redundancies found in the grammatical code.¹⁶ Non-essential semes, i.e. meanings that are not required for full understanding of the discourse, are kept to a minimum if not suppressed entirely. Degree zero is the base of non-figured discourse, the norm of "orthography, grammar, and word meaning" that we expect to encounter (33). Figuration is a departure from degree zero, or what they term a *deviation*, which is accomplished by the addition of non-essential semes, the suppression of essential semes, or both occurring at once. Immediately, we may understand Hebrew parallelism as a deviation from degree zero via syntactic alignment and forced juxtaposition of elements in the linguistic code. Group μ describes two types of deviations, those mainly occurring at the semantic level, which are always irregular and unexpected (38). Other deviations are regular and expected, mainly those dealing with meter, rhythm, and rhyme, which are systemic in character "extending throughout the whole message" (38). Along with classical definitions of meter and rhythm, we may describe the quantitative terseness found in Hebrew and Ugaritic poetry to be a convention of this sort. We stop short of calling it *meter* or *rhythm* because of the lack of regularity, but we may nonetheless recognize a *convention* of the suppression of non-essential morphemes and lexemes in the poetic message. This suppression convention may exist without exhibiting regularity, nevertheless it is noticed as a deviation from normal prose discourse. Correspondingly, we will discover that poetry from the Dead Sea Scrolls does not exhibit this convention to the same

point they themselves acknowledge by defining *absolute degree zero* as a hypothetical level at which an utterance is reduced through a metalingual process to its essential semes and *practical degree zero*, where non-essential semes are reduced to a minimum. Degree zero remains "hazily characterized" as Fowler comments, because it is a semantic description, and semantics are naturally hazy.

16. E.g., morphemes indicating grammatical person and number may operate redundantly with context and personal pronouns in order to reinforce those semes and remove ambiguity.

degree as classical Ugaritic and Hebrew poetry, nevertheless, the poetic function of language is active through other deviations. In this model, parallelism functions as a convention, because it is expected in the poetic message.¹⁷ The primary level at which this convention exists is at the plastic and syntactic levels. Deviation proper occurs mainly at the semantic level (37-8). Differences in the syntactic typology of parallelism in the Dead Sea Scrolls may reveal a certain process whereby classical Hebrew parallelism had become so conventionalized as to be rhetorically stale, and further deviations were required in order for it to regain significant figuration (39). If so, we may be able to identify a linguistic mechanism for change within a poetic tradition.¹⁸

In figured discourse, there remain elements that do not deviate from degree zero, an anchor or base, "a connecting thread" whereby "the figured expression keeps a certain nongravitous but systematic relationship with its degree zero," known as the *invariant* (39). These invariants occur on the paradigmatic axis of selection (Jakobson), along which "degree zero and the figured degree are found" (40).

17. Seen in this manner, the systems of Collins, Geller, and O'Connor because effective descriptions of Hebrew poetic convention in terms of boundaries within which the convention operates.

18. Alliterative poetry such as Pss. 111 and 119, poetry with refrains such as Ps. 136, and other deviations from conventional Hebrew poetry such as Ps. 23 may represent such "deviations upon deviations," (GR, 39). Group μ surmises that deviations "reinforce the theory of style as expressive value, that is, as denial of nonindividual values," Ibid. As such, conventionalized poetic style increases expectation of the style, which, as it is reinforced over time, loses its "expressive value." The invention of blank verse in English poetry may be seen as an intentional deviation from the conventions of meter, rhythm, and rhyme in order to create new modes of expression. Nowadays, blank verse has become conventionalized to some extent, and new methods of deviation will no doubt be sought to increase expressive value.

3.3.2 Repetitive Parallelism

In considering both convention and the invariant, both elements of expected discourse, we find a context for discussing the nature of repetitive parallelism. Like non-repetitive parallelism, repetitive parallelism may contain plastic,¹⁹ syntactic, and semantic aspects. In plastic and syntactic repetition, convention occurs, for they occur on the syntagmatic, combinitive axis. Plastic repetition in morphological repetition, paronomasia, or *figurae etymologicae*, are understood because they occur in the actual discourse, not the virtual discourse of the paradigmatic axis (40). Syntactic repetition, where it occurs alone, provides an expected convention, which provides a base from which semantic deviation may occur in non-repetitive parallelism. Where lexical repetition occurs, i.e. there is no semantic difference between lexemes, an invariant occurs, and such pairs serve as anchors to degree zero. Take for example, Psalm 1:1,

					אשרי האיש אשר
ים-	רשע	עצת	ב-	הלך	לא
ים-	חטא	דרך	ב- ²⁰ ~	עמד	לא -ו
ים-	לצ	מושב	ב-~	ישב	לא -ו

The syntactic repetition of 3rd masculine singular verbs, singular construct nouns, and masculine plural head nouns create a syntactic base whereby the semantic content of each word is allowed to be figured in parallel with each other through metaphor and metonymy.

Morphemic repetition of לא, ב-, and ים- serve as invariants to anchor the discourse at degree

19. The level below the individual word, thus phonemes and morphemes.

20. These elements are transposed in order to show the syntactic parallelism.

zero. However, because these morphemes (or lexemes where they are repeated) also contain a syntactic component as well, they figure along with the syntactic convention.

So then, we may describe repetitive parallelism as a confluence of convention and invariance, the purpose of which is to anchor the poetic discourse in the expectation of the reader in order that unexpected deviations may be highlighted in the discourse. Here we see Jakobson's theory of the two axes of language put to use. Syntactic repetition is the poetic function of language *par excellence*, where the principle of equivalence (repetition) is projected from the axis of selection to the axis of combination. Within this framework, semantics may deviate from degree zero. In semantic repetition (stemming from lexical or morphemic repetition), there is no deviation, thus the invariant is reinforced. We may then describe semantic repetition as being *zero* figuration, i.e. zero deviation or invariance from degree zero.²¹ Plastic and syntactic repetition is a conventional deviation by the operation of addition. Repetitive parallelism in Hebrew poetry may contain one or more of these types at once, and we may now parse their occurrence or co-occurrence as a means by which we may move beyond description of the phenomena to a description of their rhetorical function in the poetic discourse.

3.3.3 Levels of Articulation

Berlin distinguishes three *aspects* of parallelism, the grammatical, the lexical-semantic, and the phonetic. Each of these aspects lies at two levels of articulation, the word, and the line or clause. She gives the following table:

21. Figuration does occur in conjunction with semantic repetition, though it is properly described as figuration of syntax, i.e. of the repetition of semes, not the semes themselves.

Table 3.3.3.1 Berlin's Classification of Parallelism²²

Level	Aspect		
	Grammatical	Lexical-Semantic	Phonological
Word	Morphological equivalence and/or contrast	Word pairs	Sound pairs
Line or clause	Syntactic equivalence or contrast	Semantic relationship between lines	Phonetic equivalence of lines

The use of the term "grammatical" is problematic, for it needlessly separates morphology and syntax from semantics and phonology. Group μ includes all of these elements under the heading of "grammaticals," because they all deal with elements of the linguistic code (GR, 45). This is the principle reason why confusion arises in Berlin's system, for, as explained above, morphological parallelism (grammatical) also has a phonetic component as well as a semantic component. How do we isolate the "grammatical" aspect of a morpheme from its semantic and phonetic components, and what exactly is the "grammatical" aspect if not semantic information? Indeed, we cannot make such a distinction without doing violence to the structural linguistic tradition. Furthermore, Berlin contrasts three modes of parallelistic figuration, equivalence, contrast, and semantic relationship. Equivalence is self-explanatory, but contrast and semantic relationship may exist at various degrees and qualities leaving an imprecision in definition.

Going back to the Saussurian roots of structural linguistics, Group μ distinguishes the levels of articulation based upon *signans* (expression) and *signatum* (content). The implication

22. Berlin [1985] 2005, 29.

of this is that at any particular level, there may exist multiple types of units at each level of articulation. For example, at the level of the word and smaller units (Group μ 's level 1), signifying units are phonemes (graphemes),²³ syllables, and words. At the same level, signified units are stems, morphemes, and lexemes. So then, a morpheme is the same unit as a phoneme or group of phonemes (26). There are also semes, fundamental units of meaning, within morphemes just as there are distinctive features such as occlusion or aspiration within a phoneme, so a figuration of a morpheme (i.e. in the content) is also a figuration of the semes contained within that morpheme.

Table 3.3.3.2 Group μ 's Classification of the Levels of Articulation²⁴

Level of Articulation	Units of the Signifier (form of the expression)	Units of the Signified (form of the content)
0	Distinctive Features	Semes
1 a b c	Graphemes Phonemes Syllables Words	Bases Morphemes Hypolexemes Lexemes Clauses
2 a b	Syntagms Sentences	Developments
3	"Texts" (nonformalized level)	

There are connections between these levels, naturally, as elements in level 2 are composed of smaller elements in level 1, which are in turn composed of elements in level 0. At the connection from level 0 to level 1 of the signifier, there is the *plastic field*, the elements of

23. This may be particularly significant when dealing with archaisms or *ktiv/qre'* distinctions that figure in poetry.

24. GR, 26.

which are pure signifying form. At the connection from level 1 to level 2 of the signifier, there is the *syntactic field*, where words are arranged into larger, connected units. From level 0 to level 1 of the signified, there is the *semic field*, containing particular, isolated units of signified content. From level 1 to level 2 of the signified, there is the *logical field*, which contains pure, signified content not limited by linguistic constraints (28).²⁵

3.3.4 Metaboles

From this understanding of fields generated from the classification of levels of articulation, we find the essential organization of Group μ 's model of rhetorical operations, which divides them into classes based upon their level of articulation and whether they are signifying or signified.²⁶ Their classification and description is as follows:

Table 3.3.4.1 Types of Metaboles²⁷

	Expression (form)	Content (meaning)
Words (and <)	Metaplasms	Metasememes
Sentences (and >)	Metataxes	Metologisms

25. Connections with level 3 do not concern us in this study.

26. Describing these levels of articulation Group μ assembled a range of metaboles at each level arranged according to Hjelmslev's sign model. (Hjelmslev [1961] 2008). "Hjelmslev's semiotic model of language: An exegesis." An improvement of Saussure's model wherein *signam* and *signatum* are renamed the *expression plane* and the *content plane*, and to which is added *form* and *substance*, thus enabling one to describe the *form of expression*, the *form of content*, the *substance of expression*, and the *substance of content*. Group μ only use the terms *expression* and *content* (GR, 27).

27. GR 73.

Each type of metabole consists of a number of rhetorical figures further categorized based upon the operation upon semes (individual units of meaning) contained within the element under operation, whether *suppression of semes*, *addition of semes*, *suppression and addition of semes*, and *permutation*.²⁸

Group μ has been criticized for not specifying the specific linguistic units or "distinctive features" involved in metabolic operations (Fowler 1982, 274). While some of this criticism is warranted, the scope of Group μ 's "*General*" *Rhetoric* precludes too much specification, and indeed we will discover that the categories discussed below have a great amount of flexibility in this regard.

3.3.4.1 *Metaplasms*

A metaplasms consists of a rhetorical operation below the level of individual words, i.e. of phonemes and morphemes.²⁹ Under this category we find metaplasms of suppression such as aphaeresis, apocope, syncope, and deletion; metaplasms of addition such as prosthesis, diaeresis, affixation, epenthesis, repetition (*reduplicatio*), rhyme, alliteration, assonance, and paronomasia; metaplasms of suppression-addition such as synonymy without shared morphological base, archaism, and neologism; and metaplasms of permutation such as metathesis and spoonerisms.

28. Consult the table on pg. 45.

29. A structuralist phonology is assumed by Group μ , who assign distinctive features to level 0 of signifying units of articulation, and indeed we find that individual distinctive features may be selected for figuration. In the example above, sibilancy is the feature that is repeated (addition operation) throughout the first colon and in the first word of the second.

Using this model, we find that what has been called phonological parallelism and grammatical parallelism partially overlap under the category of the metaplasms. This resolves a difficulty in classifying parallelism into phonological and morphological (grammatical) types, as equivalent morphemes set in parallel will also have a corresponding phonological equivalence, because morphological and phonological figures share the same sub-lexical linguistic level. Reclassification of these types of parallelism into the category of metaplasms demonstrates the unsuitability of the term "grammatical" parallelism in combining morphological and syntactic figures in one classification, because morphology and syntax operate at different linguistic levels. Furthermore, most of these metaplastic operations occur within a single colon and not in parallel, hence the need for a term that is not restricted to parallelism. As an example, in Berlin's classification of "contrast in conjugation" there is a morphological suppression/addition operation and a corresponding paranomasia that accompanies it:

Ps 24:7	שָׂאוּ שַׁעֲרֵימָהְרָשִׁימָהְ וְהִנְשָׂאוּ פֶתַחַי עוֹלָם	<i>qal</i> <i>niph'al</i>
	Lift up, O gates, your head; And be lifted up, O eternal doors. ³⁰	

It is as much a "phonological parallelism" as it is "grammatical (morphological) parallelism," because phonemic similarity is what establishes the equivalence allowing for the figure to develop by changing the stem. Also, because the same root is being paralleled, there is semantic equivalence,³¹ so one could even call this an example of semantic parallelism.³² When we re-

30. Berlin [1985] 2005, 36.

31. This is not to be confused with a metasememic figure.

32. The particular type of semantic relationship depicted here is of two words of the same morphological base, which Group μ classifies as a metaplasms, c.f. (GR, 45). Synonymy of

fer to "grammatical," "semantic," or "phonological" parallelism, confusion arises not only as to which elements are being paralleled, i.e. phonemes, morphemes, syntagms, or sememes, but also which aspect of them is being paralleled, the equivalence or the contrast. Rather, such notions as equivalence and contrast ought to be described by the four types of operation listed above, the addition, suppression, addition-suppression, or permutation of semes.

Most of what Berlin classifies as "morphologic parallelism" are in fact metaplasms, i.e. figurations of the *signans*, not the *signatum*. Contrast in number and gender do not add significant semic difference, as the juxtaposition of the two in parallelism tends to suppress the force of the semes. Take, for example, numerical $n + 1$ parallelism found in Amos 1:3, et al. The force of the figure is not the number *per se* but the aesthetic effect of moving from one sequential plastic element in the code to another, "three" to "four." The same can be said for contrast in "tense" or conjugation, given that "tense" is a very fluid concept in Hebrew poetry. Contrast between active and medio-passive verb forms renders no substantial change in semes, because the deep structure remains the same. What is changed is the plastic shape of the verbs. This is especially true of Hebrew where true passivity described by an agent and a patient is typically not found. When an active verb is paralleled with a verb of the middle voice, there is actually a metatactic change (see below), whereby the agentive subject is suppressed in the code. All of this is to say that morphology itself does not retain its own position in the schema of metaboles. Regarding morphological parallelism, it must be determined what is being figured, the plastic elements (metaplastm), syntactic elements (metataxis), or semic elements (metasememes).

words from different morphological bases is classified as metataxis.

3.3.4.2 *Metataxis*

Operations at the metatactic level occupy a special place within the stylistic contour of Hebrew poetry. As its etymology suggests, it involves the arrangement of words.³³ It is at this level that we find the fundamental, structural features of poetry, i.e. where the poetic *verse* "turns" upon itself allowing for the creation of equivalences or parallelisms. It should be acknowledged that, in contrast to prose, where line breaks are essentially meaningless, a line break in poetry is profoundly significant, establishing regular meter, the location of rhymed words, and allowing for the arrangement of words, phrases, and clauses in parallel. Where a line breaks, a poetic figure is formed or is given potential to form either at the line break, such as with enjambment, ellipsis, zeugma (syndeton), and asyndeton, or throughout the whole line as in some cases of parallelism. This aspect of poetic analysis is made problematic by the fact that the poetry from Qumran (with the exception of 11QPs^a) does not appear with line breaks in the manuscripts, thus making it necessary for line breaks to be created as a part of the process of analysis. Figures commonly formed along line breaks offer clues as to where the line break is, for example, when examining a manuscript where the text has not been written in poetic lineation.

It is at the metatactic level that we encounter figures involving word order, ellipsis (gapping), lists, and chiasmic arrangements. Hitherto, there has been some uneasiness in regard to how these figures are to be understood in relation to parallelism, but seen as metatactic figures, we can see that they are operations that modify the parallel structure of the poetry in various ways. At this level, major stylistic differences can be noticed. For example, we will

33. Gr. μετά - "behind" + τάσσω/τάξις "arrange/arrangement"

see in our analysis that, while Biblical poetry commonly creates line breaks around clausal boundaries, poetry from the Dead Sea Scrolls texts commonly break around phrasal boundaries, especially prepositional phrases.

Group μ also includes meter to the category of metataxis, because it involves the careful arrangement of words to fit a metrical scheme. If metrical regularity can be determined to be the cause of syntactic arrangement and not a result from it, i.e. from parallelism, then one could posit the presence of meter in Hebrew poetry at any stage. Both parallelism and meter operate at the metatactic level, thus they may appear to be the same phenomenon. A parallel bicolon consisting of so many parallel units in one colon will likely have a similar number in the second colon. However, arrangements of lines *metri causa* confuses the metatactic operation of meter with multi-level parallelism (Jakobson's "pervasive parallelism"), which has a corresponding metatactic effect at the same time that it includes operations at the metaplastic and metasememic levels. This is the methodological crux in establishing Hebrew meter and one not likely to be resolved in studies of Qumran poetry due to its unlined and fragmented nature. Later forms of Hebrew poetry, such as *piyyut*, do show a metrical metatactic operation, especially as parallelism ceases to be used with regularity.

3.3.4.3 *Metasememe*

Whereas the metatactic level structurally defines parallelism, its figured content is to be found primarily at the metasememic level, aside from the various metaplastic elements that have already been described. The metasememic level contains three important figures that encompass the primary rhetorical effect of parallelism, namely various kinds of synecdoche and

combinations of them which comprise metaphor and metonymy. However, in general, Group μ defines the metase-meme as "the figure that replaces *one sememe with another*."³⁴ Therefore, in parallelism, we may identify a metase-meme wherever there is a modification of semes from one unit to its parallel. We target here the phenomenon often identified as "word pairs."³⁵ Treatments of parallelism from Lowth on have sought to describe the many kinds of semantic relationships between word pairs, attempting to classify them in one manner or another. After listing several types of semantic parallelism such as synonym, antonym, merism, epithet, pronoun, whole-part, et al., Geller establishes grades for semantic parallelism based upon the affinity for the two paralleled words in the code. For example, house:home receives a higher grade (A) than house:plumber (B). Further still are metaphoric relationships such as wax:wicked receive a lower grade (C) and full repetition (D). Lines can be described by listing the grades of each unit in the line, e.g. A C B, A B D, or C D (Geller 1979, 41-2). In an attempt to devise a notational system for an entire poem rather than for verses in isolation, Pardee utilizes a standard notation for noting semantic relationships between bicola, a / a', a / b, etc. to which are attached three successive numbers: The first num-

34. GR, 91. One of the primary linguistic mechanisms of figuration envisioned by Group μ is *substitution*, the event whereby a normal, unfigured utterance expressing degree zero is replaced by a figured utterance deviating from degree zero. However, in parallelistic poetry, one utterance is not replaced or substituted by another. Rather one utterance is made, and another is added upon it in parallel alignment keeping in the whole poetic utterance, both the original utterance and its figured "substitute." In many instances both utterances in a parallelism may be figured, and a further figure is created by their being juxtaposed in parallel. The significance of this is to be found in the definition of certain figures which involve the replacement of one seme with another, one syntagm with another, etc. In parallelism, this replacement operation does not remove the replaced elements from the utterance, but builds upon them instead. So, we may regard figures such as metaphors and metonyms to be present between parallel lines even though there is no substitution, *per se*.

35. E.g., Berlin [1985] 2005, 29.

ber, an Arabic numeral, indicates the general concept of semantic field. A second, Roman numeral, indicates individual members of that semantic field occurring in the poem. A third, superscript Arabic numeral, indicates the instance of that word occurring in the poem. For example, 7 IV² indicates the seventh semantic field, the fourth member of that field, and the second occurrence of that word in the poem (Pardee 1988, 9-10, n. 15). Berlin, using Jakobson's theory of the axes of language, categorizes semantic equivalence between parallel lines as being either paradigmatic or syntagmatic. A paradigmatic relationship characterizes most word pairs, but she also allows for a syntagmatic relationship where lines are set in contiguity, exhibiting a "progression of thought" (Berlin [1985] 2005, 90). Berlin, drawing from the same Jakobsonian well as Group μ and the present study, understood the essence of parallelism to be a semantic figuration, which, along with Jakobson, she understood be metaphor (100).

Rejoining here the thought of Roman Jakobson, we encounter his theory of metaphor and metonymy through his work on aphasia (1955), wherein he identified metaphor with the axis of selection and metonymy with the axis of combination. In this schema, because metaphor involves the selection of a word outside of the original semantic range forcing it to be in an equivalent relationship by its selection, it is to be associated with the principle of selection and equivalence, and hence it becomes the dominate figure in poetry. Metonymy, on the other hand, is based upon associative relationships between terms used in substitution, and is therefore to be identified with the axis of combination, and hence it functions as the dominate figure in prose. Jakobson has been widely criticized for this formulation, mostly because both metaphor and metonymy involve a substitution. However, the essential genius of the concept is widely acknowledged as well. Rather than contrasting metaphor and metonymy and plac-

ing them on different axes of language, Group μ joined metaphor and metonymy as similar metasememic figures, which we will now examine in detail.

3.3.4.3.1 Synecdoche

Synecdoche is a substitution of one term for another, related term derived according to different modes of semic decomposition, either generalizing *Sg* moving from particular to general or particularizing *Sp* moving from general to particular. Furthermore, the mode of decomposition may split a concept into various types or instances of it, referred to as type Σ , or split a whole into parts, referred to as type Π . Group μ arranged these types of synecdoches as follows:³⁶

Table 3.3.4.3.1.1 Semic Decomposition in Synecdoches

Synecdoche	Decomposition of the Types	
	Σ	Π
Generalizing	iron for <i>blade</i>	man for <i>hand</i>
Particularizing	pitch (black) for <i>invisible</i>	sail for <i>ship</i>

A synecdoche may be of these four types,

Sg Σ - a generalizing synecdoche of type Σ

Sg Π - a generalizing synecdoche of type Π

Sp Σ - a particularizing synecdoche of type Σ

Sp Π - a particularizing synecdoche of type Π

36. Table reproduced from GR, 109.

In many cases, what is defined here as synecdoche may be referenced as metonymy, however with synecdoche, Group μ has in view a singular operation of either suppression or addition of semes. In reference to Hebrew poetic parallelism, we may find synecdoches in word selection within individual cola.

3.3.4.3.2 Metaphor

The simplest description of metaphor is an *abridged comparison*, the expression of a simile, e.g. "This man is *like* a fox" (an explicit simile) as "This man is a fox" (a metaphorical expression) (Henry 1971, 53). Jakobson described metaphor as a function of the process of substitution from the axis of selection, the paradigmatic axis, as he explains,

...Selection (and correspondingly, substitution) deals with entities conjoined in the code but not in the given message, whereas, in the case of combination, the entities are conjoined in both or only in the actual message. The addressee perceives that the given utterance (message) is a *combination* of constituent parts (sentences, words, phonemes) *selected* from the repository of all possible constituent parts (the code). The constituents of a context are in a state of *contiguity*, while in a substitution set signs are linked by various degrees of *similarity* which fluctuate between the equivalence of synonyms and the common core of antonyms (Jakobson "Two Aspects of Language" 1990, 99).

A word is thus *selected* and *substituted* based upon its *equivalence* within a paradigmatic set within the code. It was this notion that was thoroughly criticized by Group μ , who stated, "...Metaphor is not, properly speaking, a substitution of meaning, but a modification of the semantic content of a term. This modification is the result of the conjunction of two basic operations: addition and suppression of semes. In other words, metaphor is the product of two synecdoches" (GR, 106). Metaphor is, then, a dual rhetorical operation comprised of one synecdoche which adds semes to the original term and another synecdoche which suppresses non-essential semes in the resulting term. This is accomplished by the combination of partic-

ularizing and generalizing synecdoches, either Sg + Sp or Sg + Sp (109). If Sg + Sp, the mode of decomposition must be type Σ , where the generalizing synecdoche decomposes a starting term S into a general characteristic of S . The result is an intermediate term (I) which is "absent from the discourse" (108). The intermediate idea (I) is then applied to a particular instance (type Σ) containing such a general characteristic, which is the resulting term R . If Sp + Sg, the mode of decomposition must be type Π , where the particularizing synecdoches decomposes the starting term S into a particular part of S . The result is the intermediate term (I), which is then generalized into another specific term R containing the part (I). These two types of metaphor are summarized below with examples taken from Group μ :

(Sg + Sp) Σ	S birch	->	(I) flexible	->	R girl
(Sp + Sg) Π	S boat	->	(I) bridge	->	R denture

In the first example, "birch" is a possible metaphor for a girl who is flexible. "birch" undergoes semic decomposition in mode Σ in order to extrapolate the *generalizing typology* of "birch," which in this case is flexibility. This is the first synecdoche: birch -> flexible. It is generalizing (Sg) because it references a general aspect of all birch trees, and it is in mode Σ because it references a particular instance of a flexible birch tree. This synecdoche is an addition operation, because it adds the sememe "flexible" to the starting term "birch," and the added semes are focused upon as its chief descriptor. This new semic element resulting the synecdoche operation is then applied to "girl" as the second synecdoche: flexible -> girl. This is a particularizing synecdoche, because "girl" is a particular thing that is flexible. It is still in mode Σ because it is one instance of flexibility. The resulting combination of the two synecdoches results in the possible metaphor where a girl may be compared to a birch tree because both contain the common seme of flexibility.

Metaphors of type Σ , based upon the conceptual nature of semic decomposition of type Σ , are understood as conceptual metaphors, in that they are purely semantic, whereas metaphors of type Π , based upon the referential nature of semic decomposition of type Π , are understood as being referential metaphors, in that they deal with physical parts (110).

3.3.4.3.3 Metonymy

Jakobson brought metonymy into serious consideration as a rhetorical figure alongside metaphor, as Bradford notes, and in doing so Jakobson "promoted it from the status of a decorative literary figure to a comprehensive, universal category as the 'other half' of all linguistic design, structure and construction..." (Bradford 1994, 10). While Jakobson is praised for this by Group μ , they are rightly critical of him choosing not to oppose metaphor and metonymy as describing two major poles of linguistic expression, but as two similar rhetorical operations involving the addition and suppression of semes through the combination of two synecdoches. They also acknowledge that much of what Jakobson regarded as metonymy is more simply defined as a single synecdoche, i.e. the traditional definitions of a substitution of a part for a whole or a cause for an effect more closely resemble semic decomposition in mode Σ or Π (GR 120). Nevertheless, both Jakobson and Group μ acknowledge the principle of contiguity as the root concept of metonymy. Yet for Group μ , this contiguity is established by the combination of two synecdoches in the two other combinations that were not used in creating metaphor, namely (Sp + Sg) Σ and (Sg + Sp) Π .

(Sg + Sp) Π	<i>S</i> unsheath	->	(<i>I</i>) weapon	->	<i>R</i> blade
(Sp + Sg) Σ	<i>S</i> hanging	->	(<i>I</i>) decoration	->	<i>R</i> green

The difference between metaphor and metonymy as seen in these examples is that metaphor represents a co-possession of semes whereas metonymy represents a co-inclusion of semes (GR 121, Table 10). In other words, with metaphor, both elements co-posses semes, while with metonymy, the semes contain both metonymic elements. Both "unsheath" and "blade" belong to the semantic field of "weapon," and "hanging" and "green" belong to the semantic field "decoration."

3.3.4.4 *Metalogism*

Metalogisms are figurations of pure content, rising above the text and encompassing the text. Metalogisms do not alter the linguistic code as do metaseemes, therefore they do not figure directly into the parallel structure of Hebrew poetry. Neither are we particularly concerned with macrostructure, which is included in metataxis. They may, nevertheless, figure into the broader scope of the poetry and intertwine with their pragmatic features,³⁷ most of

37. By "pragmatic features" we primarily mean liturgical usage of Hebrew poetry. As an example, we might take Ps. 132:8

קומה יהוה למנוחתך	Arise, O Yahweh, to your resting place
אתה וארון עוזך	You and the ark of your might.

It is envisioned that this psalm would be sung in a procession of the Ark around the temple precincts or the city walls. This particular verse would have significant pragmatic meaning as the priests ascended the steps of the temple to carry the Ark back to its "resting place" in the Holy of Holies. Such ideas can only be speculative, for we do not have any metapragmatic rubrics (aside, perhaps, from some of the late titles added to the Psalms) that give us any indication of the pragmatic situation of Hebrew liturgical poetry. Likewise the precise liturgical function of the *Thanksgiving Hymns* and the *Songs of the Sabbath Sacrifice* remain unknown.

which we are unable to determine with certainty. Hyperbole, pleonasmus, allegory (or other such typologies), parable, and irony may potentially be used in Hebrew poetry.

EXCURSUS 1 - SEMIOSIS OF PARALLELISM

Group μ 's model of metaphor and metonymy can be described using Charles S. Peirce's taxonomy of signs in order to highlight the various phenomenological types encountered in the metasememic operation. The *S* and *R* terms as described by Group μ are encountered as Peirce's level of *firstness*, i.e. as "the mode of being of that which is such as it is, positively and without reference to anything else" (Peirce, 1904). These terms may therefore be qualisigns denoting a bare quality or feeling such as "red," sinsigns denoting singular, unique realities such as "the defeat at Ai," or legisigns denoting a general class of things or an idea such as "knowledge." The overwhelming majority of these in Hebrew poetry are legisigns, though sinsigns occur when there is reference to actual individuals or events.³⁸ The mode of semic decomposition, either type Π or Σ , and the type of synecdoche, either particularizing or generalizing, comprise Peirce's level of *secondness*, or the mode of semiosis which is always iconic. The mode of semic decomposition and the particularizing or generalizing nature of synecdoches are the means by which the signs *S* and *R* reference each other, i.e they achieve iconicity through semic decomposition and through particularizing or generalizing, without which they would be indexical or symbolic. Finally, the unstated *I* term, as an inference drawn from the mode of semiosis, represents Peirce's *thirdness* as the effect of semiosis upon

38. The dominance of sinsigns may give broad characterization to poems memorializing actual events, such as Ex. 15, Judg. 5, Ps. 18 / 2 Sam 22, and Ps. 106.

the interpretant. As all the signs in the metasmemic operation are icons in regard to secondness, they are also rhemes in regard to thirdness. The metasememic operations do not achieve their effect through indexical dicent signs, i.e. propositions, but through iconic rhemes, i.e. terms which retain some detachment from their objects.

The non-dicent nature of metasememes is a crucial element in their ability to exist not only within a colon and within the normal rules of the grammatical code but also between cola as individual rhemes in parallel alignment. Within a colon, a metasememe such as a metaphor may be constructed according to the normal rules of the code, e.g. יהוה רעי "Yahweh *is* my shepherd" or מקור דעתו "fount of his knowledge." Between cola, a signified rheme (a *third*), e.g. מקור דעתו "fount of his knowledge" is brought into parallel alignment with another signified rheme, e.g. גפלאותיו, where they are reinterpreted as *firsts* (the *S* and *R* terms) to be signified iconically through semic decomposition. The resultant signified rheme, the unstated *I* term, is the sense or perception the reader (interpretant) has of parallelism. To turn the expression around, parallelism, or the perception thereof, is a rhemic sign generated by the iconic semiosis of signs of firstness (qualisigns, sinsigns, or legisigns).

3.5 THE METAPLASTIC CONTOUR OF HEBREW PARALLELISM

Classical metaplastic figures are not consistently used in Hebrew poetry, therefore they most often function as deviations not conventions. Metaplasms of partial suppression, aphaeresis, apocope, syncope, and synaeresis do not occur with any frequency and do not need further discussion. Metaplasms of complete suppression describe the omission of the so-called "prose particles" את, אשר, and -ה in biblical poetry, though it is not found as extensively

in the poetry of the Dead Sea Scrolls. Metaplasms of addition include repetitions such as rhyme, alliteration, assonance, and paronomasia. Suppression-addition operations include synonymy of words without the same morphological base, archaism, and neologisms. Synonymy is included here, for, as noted earlier, semantic repetition represents zero metasememic figuration. If there is no semantic change, i.e. true synonymy, but the morphological base changes, then the change is reckoned as being plastic, hence it is a metaplasma. This is a crucial point to emphasize, for in parallelism, a high degree of synonymy between two words should not be regarded as being metasememic, because no significant semantic change occurs on account of their parallel juxtaposition. Synonymous terms, i.e. those terms that contain a large amount of common semes, create redundancies that more nearly approach degree zero, the opposite of figuration. For example, consider Is 42:16:

והולכתי עורים בדרך לא ידעו
בנתיבות לא ידעו

I will lead the blind in a way they do not know,
In paths they do not know.

Two metaplastic figures are featured here in the Masoretic text. The first contains two synonymous terms דרך and נתיבה. There is no significant difference in semes between these two terms.³⁹ What is perceived as a change, i.e. the figured element, is the plastic elements in words themselves, not the semes they contain. The second metaplasma, found only in the vocalized Masoretic text, is change featured in the two different vocalizations of ידעו, one is in pause, the other is not. This figure is a kind of *figura etymologica*, though there is no corre-

39. דרך is very often used metaphorically such that it does contain more semes than נתיבה, but in parallel, נתיבה gains those semes.

sponding change in meaning, hence it is a pure metaplasma. These types of figures will not be visible in unvocalized texts unless *matres lectiones* indicate them.⁴⁰

As noted above, most figures classified by Berlin as "morphologic parallelism" are actually metaplasms, including contrasts in verb form (*binyan*), verb conjugation (tense/aspect), number, and gender. Contrasts in proper noun/pronoun are also metaplastic. Considered this way, metaplasma is much more common in Hebrew poetry than we might realize if we restrict metaplasma to "phonological parallelism." The concept of metaplasma, therefore, enables us to reorient the phonological aspect (*signans*) and the morphological aspect (*signatum*) across the same linguistic level, and in doing so, we find that "morphological" parallelism suppresses the difference in *signata* in order to highlight the difference in *signantes*.

It should be underscored that not all instances of such figures of morphology are solely metaplastic. In some instances there may be some metatactic or metasememic figuration. What we have described here as the metaplastic contour, and what we will describe below successively for each type of metabole, is what Group μ describes as a *field*, here the metaplastic field, and these fields may overlap to a considerable degree (GR 28-9).

3.6 THE METATACTIC CONTOUR OF HEBREW PARALLELISM

Early in the study of Hebrew poetry, "syntactic parallelism" was overlooked, precisely because the syntactic element of parallelism is often conventional and not a noticed devia-

40. This will require a re-examination of the instances where *qal* imperfect 3mp verbs are spelled *yqtwlw* (*yiqtōlū*), to see whether or not they occur in parallel with the same spelled *yqtlw* (*yiqtālū*).

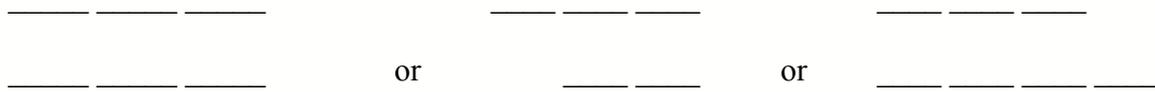
tion, enabling it to hide in the background. It remained in obscurity until it was noticed by astute scholars willing to look beyond the semantic aspect of parallelism. Most often what is perceived as "syntactic parallelism" is the equivalence of parallel structures. Hebrew poetic parallelism as found in canonical texts is *fundamentally* metatactic, as is all verse, as Group μ explains, "Verse is presented, then, as a total phenomenon of metatactic addition" (GR 68). Indeed, the arrangement of verse in meter is a metatactic figure encompassing the whole poem. Parallelism, like meter, involves this same all-encompassing metatactic figuration, an arrangement of syntagms such that equivalences, to use Jakobson's terminology, are created by projection from the axis of selection to the axis of combination. Metatactic figures other than meter, rhythm, and symmetry, which are all conventions, involve some unexpected deviation. Chiasm deviates from the convention of symmetry by reversing or mirroring the symmetry,⁴¹ and as such is a suppression-addition operation. Symmetry may also be said to lie both at the deep structure and the surface structure of the utterance. Symmetry at the deep structure refers to the repetition of syntagms, whereas symmetry at the surface structure refers to the repetition of the order of those syntagms. Chiasm then, may feature symmetry at the deep structure while creating a figure at the surface structure.

As noted above, syntactic repetition is an addition operation simply described as symmetry, though there may also occur suppression operations of asyndeton and parataxis that help preserve symmetry. The extensiveness of symmetry is lessened in the poetry of the Dead Sea Scrolls. In canonical poetry, the normal mode of parallelism is symmetry of the whole colon

41. Chiasm can extend beyond the parallel couplet, and such large-form chiasms are more properly termed *metalogisms*, for they deal with ordering the content of the message rather than the syntax.

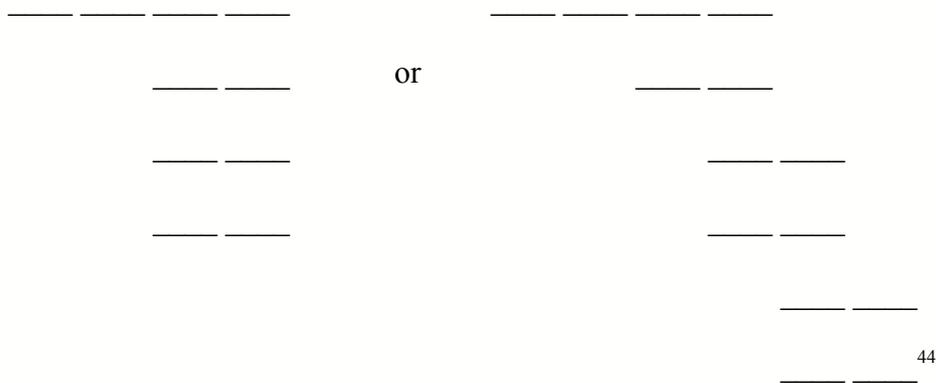
with some addition (epexegetis) or suppression (ellipsis). We might portray this graphically as such:⁴²

Figure 3.6.1 Symmetry in Biblical Poetry



Poetry from the Dead Sea Scrolls, specifically poetry in the style of 1QS and 1QH^a, does not contain as much symmetry of the whole colon. While symmetry decreases, parataxis of smaller syntactic constituents⁴³ such as prepositional phrases and infinitival phrases is much more common than in canonical, biblical poetry. We commonly find arrangements such as the following:

Figure 3.6.2 Symmetry in the Dead Sea Scrolls Hymnic Texts



42. Gray 1915.

43. Using O'Connor's understanding of the word, (1980, 88).

44. I refer to this type of parallelism as "cascading parallelism."

We have thus described one of several changes in poetic style by linguistic operations, and furthermore we have posited a possible motivation for such change, namely that such metat-actic change from one era of poetry to another likely represents the need to provide deviation upon the thoroughly conventionalized parallelism of biblical poetry, as the interruption of parataxis into the convention of symmetry is an unexpected deviation.⁴⁵

To resume our discussion of meter, we have described line length essentially as a function of metataxis, the same as the syntactic component of parallelism. Here we affirm O'Connor's efforts to describe the quantitative aspect of Hebrew poetry with syntax, and we say that the figures of parallelism and "terseness" or "line constraint" are both metatactic figures. There is a confluence of two primary figures within the metatactic interface, syntactic symmetry, which is an addition operation, and a pervasive suppression operation, which in some instances we could call omission, suppressing unnecessary semes.⁴⁶ The suppression operation removes redundancies that ground the message at degree zero. The so-called prose particles are just such redundancies, and their suppression frees the poetic utterance from unnecessary encumbrances, allowing figured expressions to stand out more effectively. The combined effect is a systematic suppression-addition network of metatactic operations. Within this network, what is perceived as being quantitative is not meter, for meter is an addition operation, rather it is only a suppression operation.

45. Given that the poetry wherein this style is found is sectarian in nature, it may be possible for us to connect poetic style with religious sectarianism and theological movements in general, but such questions must remain for further studies to explore.

46. I.e. semes contained either in bound morphemes or separate lexemes.

When considering syntax and its figuration, metataxis, questions are naturally raised about surface vs. deep structure. Studies such as those of Collins, Geller, and Greenstein have focused upon deep structure often at the expense of surface structure, and while both levels are significant in poetry, it is arguably surface structure that is most significant, for it is in the surface structure that we find the actual metatactic figures. Applying transformations, as Geller does, obscures syntactic change (metataxis) in order to find an underlying equivalence in syntax, i.e. symmetry, for symmetry may exist in the deep structure while not being present in the surface structure. Such transformations more nearly describe degree zero rather than the figured discourse. Describing "syntactic parallelism" at the deep structure level is only able to focus upon the aspect of symmetry or complete syntactical asymmetry altogether, i.e. no syntactical parallelism. Yet metataxis encompasses more than syntactic symmetry. It has long been noticed that figures such as chiasm, "lists," and other syntactic figures such as Greenstein's "staircase parallelism"⁴⁷ figure in to what is called "syntactic parallelism" along with syntactic symmetry. All of these, notably those which rely on word order such as chiasm, lie within the surface structure. Any symmetry noticed at the deep structure but not found at the surface structure may indicate of metatactic figuration.

It was stated earlier that semic repetition, either in bound morphemes or lexemes, represents zero metasememic figuration, but is a conventional metatactic figure. This raises the question of how to understand some aspects of the morphological aspect of parallelism. I will take as an example a certain instance of parallelism that might raise such a question, namely

47. Staircase parallelism includes two or more symmetrical, often paratactic and asyndetic lines, with a final epexegetical line of an addition operation, (Greenstein 1984).

the parallelism of voice within Hebrew verbs. An active verb may be paralleled with a medio-passive verb or two medio-passive verbs may be paralleled, and both cases would be noticed as being figured. In the first case, the change from active to medio-passive is both a syntactic change and a semic change, both addition operations. In the second case, there is no semic change, because the semes related to medio-passivity are repeated. There is a corresponding metatactic figure in both cases, as the use of a middle-passive verb is not a typical form of discourse in Biblical Hebrew.

3.7 THE METASEMEMIC CONTOUR OF HEBREW PARALLELISM

The syntactic arrangement of parallelism, based upon the equivalence of units in two or more cola, has a metasememic aspect as well. The fundamental metasememic component of parallelism is the synecdoche, whereby an idea (legesign) is broken down into semic parts through decomposition in either mode Σ or Π . In parallelism, a colon may contain a number of synecdoches which are then combined with parallel synecdoches in the following colon or cola, and the combination of these synecdoches results in a metaphoric or metonymic relationship. In this metaphoric or metonymic relationship, either synecdoche may be potentially substituted for the other without loss of essential semes.⁴⁸ It is important to note that what is created is not a metaphor or metonym *per se* as normally encountered in an utterance, but

48. Viz. Ps. 95:7 above. וַאֲנַחְנוּ עִם מְרֵעִיתוֹ / וְצֹאֵן יָדוֹ. "And we are the people of his pasture, / The sheep of his hand." In this complex but appropriate example, two metaphors are being created, we -> sheep of his pasture, we -> people of his hand. Because the semic intersection of the metaphors are the same, the resulting terms, צֹאֵן "sheep" and עַם "people", may be substituted for one another without loss of semes. The resulting "mixed metaphor" becomes more starkly felt, because there are two metasememic operations operating at the same time, both metaphor and metonymy.

rather a metaphoric or metonymic relationship between sememes in each colon, i.e. the intersection of two synecdoches. As Group μ defined a metasememe as "a figure that replaces one sememe with another" (GR 91), we find that the sort of metasememic figuration in parallelism is not a *replacement* of a sememe, but the inclusion of both terms, as if the metasememic operation were being enumerated piece-by-piece by the parallelism. As such, we may refer to this relationship as a *metaphoric or metonymic pair*. The synecdochic sememe in the first colon, the starting term *S*, moves along a particular trajectory depending upon its semic type, either general or specific. If it is general, it will move along a particularizing trajectory becoming *Sp*. If it is particular, it will move along a generalizing trajectory becoming *Sg*. At first glance, it might appear that both cola contain synecdoches of one type or another, usually *Sp*, but what determines whether or not the synecdoche in a particular colon is general or particular lies within its relationship to the other synecdoche. Thus the starting *S* and resulting *R* terms will be at the same level, either general or specific, and the intermediate term *I*, the shared semantic field, will be at a level higher, more general, or lower, more specific, than *S* and *R*. The synecdoche in the first colon normally establishes the semantic domain, thus it will be generalizing if of type Π and particularizing if of type Σ . The synecdoche in the second colon then locates itself within the established semantic domain, a suppression operation, and distinguishes itself from the first, an addition operation. This second synecdoche will then be particularizing if of type Π or generalizing of type Σ .

The presence of synecdoche and the starkness of metonymy and metaphor across parallel cola is not always consistent, but follow an ever-changing contour determined by the operation of the suppression and addition of semes. A metonym or metaphor is considered well-formed and "stark" when there are many non-shared semes present such that the addition

operation is "felt," i.e. there is a greater deviation from degree zero.⁴⁹ The two synecdochic terms taken in isolation would appear to have very little synonymy, or semic equivalence, hence we might not be quick to apply the term "grammatical parallelism" to a bicolon containing them, only recognizing that they come from the same word class. A metonym or metaphor may be considered ill-formed or weak when most or all non-shared semes have been suppressed, i.e. there is less deviation from degree zero. The two synecdochic terms would be considered more synonymous and lend themselves in a poetic couplet to "semantic parallelism." In such a case, where a metonymic relationship is formed across a bicolon, there is a pair of sememes which stand in synonymous relationship with each other, i.e. they share most of their semes in common. This sememic pair forms the semic intersection of the synecdochic terms, which do not share most of their semes in common, that allows them to come into a metonymic relationship. Parallel sememes that are regarded as being synonymous are not themselves metasememes, because they do not figure a change in meaning. There is no deviation from degree zero but rather a reinforcement of it through redundancy, which is why Group μ placed synonymy under the category of metaplasm rather than metasememe. As synonymy has no metasememic figuration, parallel instances of synonymy form semic anchors which help to bring figured sememes into parallel alignment.

49. The state of full semic "presence" of an utterance such that no semic ambiguity exists.

3.8 LINE TYPES⁵⁰

Having described the metasememic contour of Hebrew poetry, we may provide a general description of the various ways that synecdoches may combine within a typical parallel bicolon in classical Hebrew poetry. Comparison may then be made between these types and those found in the texts under analysis in this study.

3.8.1 Type 1 - Colon-Internal synecdoche in one colon

1A. X: (S) -> R or 1B. Y: (S) -> R

This type consists of a singular line-internal synecdoche in a bicolon. Only one colon may have a synecdoche, the other(s) paralleling it with different figures.

Example: Psalm 1:3

והיה כעץ שתול על-פלגי מים
אשר פריו יתן בעתו
ועלהו לא-יבול
וכל אשר-יעשה יצליח

And he shall be like a tree planted by streams of water,
Which gives its fruit in its season,
And its leaf does not wither,
And everything he does shall prosper.

The first colon establishes the metaphor (simile), which is modified by the next three cola. The second and third cola continue the metaphor with particularizing synecdoches of type II, yet the third colon breaks from the metaphor with a particularizing synecdoche of type Σ.

50. These line types are illustrative only and will not be used in any notation scheme in this study.

3.8.2 Type 2 - Colon-Internal synecdoche of different semantic domains in both cola

X: (S¹) -> R¹

Y: (S²) -> R²

Example: Psalm 45:12

ויתאו המלך יפיך
כי־הוא אדניך והשתחווי־לו

That the king may desire your beauty.

Since he is your lord, bow to him.

Along with the preceding bicolon, a scene is being established as the king's wife (not necessarily the queen) leaves her father's house to appear before the king. Each colon describes a part of the scene, thus the whole stanza has a synecdochic bent, yet each synecdoche is from a different semantic domain:

(S¹) The king's response to the queen -> (R) He desires her beauty (Sp Σ)

(S²) The queen's response to the king -> (R) She bows to him (Sp Σ)

3.8.3 Type 3 - Colon-Internal synecdoche of the same semantic domain in both cola

X: S -> (I)

Y: (I) -> R

While this looks identical to a metonym or metaphor across cola, type 7, the distinguishing factor in this type is that both synecdoches must be of types that are incompatible and incapable of being combined into either a metonymic or metaphoric pair. These possible combinations are either Sp + Sp or Sg + Sg. The result is that the idea expressed by the bicolon will either become increasingly particular or increasingly general.

Example: Psalm 51:1

חנני אלהים ככסדך
כרוב רחמך מזה פשעי

Have mercy on me, O God, according to your steadfast love.
According to the multitude of your compassion, blot out my transgressions.

Have mercy -> (I) forgiveness -> blot out transgressions

One way to construe the semantics of this bicolon is to understand the concept of (S)
"having mercy" as being more general than the semic intersection (I) "forgiveness, to which
(R) "blot out transgressions" is further particularizing.

3.8.4 Type 4 - Synecdoche between cola

4A. X: R or 4B. X: S
 Y: S Y: R

Example: Psalm 111:5

טרף נתן ליראיו
יזכר לעולם בריתו

He gives food to those who fear him.
He remembers his covenant.

This bicolon can be construed as one synecdoche of type Sp II consisting of the expressed
intermediate concept "Yahweh remembering his covenant" and the particular manner in
which he does it, by giving food to those who fear him, i.e. who are in a covenant relation-
ship with him.

3.8.5 Type 5 - Colon-Internal metaphor/metonym in one colon

5A. X: S -> (I) -> R or 5B. Y: S -> (I) -> R

Example: Psalm 23:1

יהוה רעי
לא אחסר

Yahweh is my shepherd
I shall not want

The first colon is a conceptual metaphor of type (Sg + Sp) Σ consisting of the following synecdoches:

S Yahweh -> (I) One who takes care of the defenseless (Sg Σ)
(I) One who takes care of the defenseless -> R Shepherd (Sp Σ)

The second colon is a metonym⁵¹ consisting of the synecdoche

(I) One who takes care of the defenseless -> R shall not want (Sp II)

3.8.6 Type 6 - Colon-Internal metaphor/metonym in both cola

X: S -> (I) -> R

Y: S -> (I) -> R

Example: Ps. 94:22

ויהי יהוה לי למשגב
ואלוהי לצור מחסי

Yahweh has become for me a stronghold,
And my God the rock of my refuge.

S Yahweh -> (I) one that protects/guards -> R stronghold
S My God -> (I) unbreakable -> R rock

51. This metonym "corrects" the metaphor יהוה רעי in the previous colon, c.f. GR 110-2.

As noted above, this example features a "mixed metaphor,"⁵² which in turn produces a metonymic relationship between the cola. "People" and "sheep" are both groups under the care of God/shepherd, and "pasture" and "hand" are both domains of protection.

3.9 DEMONSTRATION OF CONCEPT - DAVID CLINES

Having established a methodology, by way of demonstration I will briefly touch upon the work of David Cline in his article "The Parallelism of Greater Precision" wherein he identifies a characteristic of Hebrew parallelism much in tune with what I have presented here (Clines 1987). Cline presents a number of examples from Isaiah 40 which show in the second colon of a bicolon, which he terms line B, a semantic *disambiguation* or *explication* of an idea present in the first colon, line A (82). What Cline has identified, in terms that I have presented here, is a combination of metasememic operations which have the cumulative effect of bringing the idea presented in line A from the point of figuration, i.e. an initial departure from degree zero in the first line followed by a movement toward degree zero in the following line(s) by the addition of semes through synecdoche. This effect is similar to a musical chord progression which progressively builds to a dissonant chord that is then resolved by the tonic chord (degree zero). Let us consider Cline's first example from Is. 40:16

ולבנון אין די בער	And Lebanon is not enough to burn
וזיתו אין די עולה	and its animals not enough for a burnt offering (77).

52. The mixed metaphor is actually an embedded metonym within a metaphor, where the *R* term is the result of the metonym (pasture -> place of protection (protection -> control -> hand) -> hand).

First, we may identify a portion of a synecdoche in line A, לבנון. As Cline notes, "Line A taken by itself raises the question, Why should anyone want to burn Lebanon?" (78). Indeed, לבנון, taken by itself, is a generalizing term in a synecdoche whereby the whole, Lebanon, is substituted for items contained within Lebanon suitable for burning. Without line B, we do not yet have the particular term, so לבנון in Line A stands at a generalizing level. The term בער is also a generalizing term within a synecdoche, for we do not know yet what kind of burning is intended. Each generalizing term moves the semic content of the colon away from degree zero with the result that ambiguity is created through metasememic figuration. Line B follows with their particularizing counterparts completing the synecdoches, one of type Π , לבנון-החיותו, and another of type Σ , בער-עולה. In other words, line A provides the *S* term, and line B provides the *R* term. Read in the direction line A \rightarrow line B, the synecdoches are particularizing. Read in the opposite direction, or if line A is read alone, they are generalizing synecdoches.⁵³ The repetition of אין די establishes a metatactic anchor with the convention of symmetry and semic repetition, which together ground the bicolon in metatactic alignment allowing the figured terms to parallel each other in a synecdochic relationship.

In some examples, Cline finds no movement toward greater precision. Take for example, Is. 40:27a:

למה תאמר יעקב ותדבר ישראל	Why do you say, Jacob, and speak, Israel (83)?
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Both תאמר and תדבר stand at the same generalizing level, the same as the two proper names יעקב and ישראל. There is no movement from general to particular as in the preceding example.

53. One of the particularly powerful aspects of parallelism is that both the *S* and *R* terms are explicitly stated, thus enabling them to be "bidirectional," either generalizing or particularizing depending on how one perceives the semic whole.

What we have in this case is a metonymic relationship whereby תאמר, the *S* term, moves to an unstated (*I*) term, "inner expressions of pride," creating a particularizing synecdoche of type Σ , and the (*I*) term moves to the *R* term, תדבר, creating a generalizing synecdoche of type Σ . Both "saying" and "speaking" are at a general level, whereas the unstated (*I*) term, "inner expressions of pride," lies at a particular level. Both the *S* and *R* terms lie within the same semantic field encompassed by the (*I*) term, hence a metonymic pair. The movement to greater precision that Cline has identified is nothing less than the metasememic figuration of synecdoche. Where he does not find such movement, the movement is hidden in the unstated (*I*) term. The explicit *S* and *R* terms lie at the same particular or general level, hence no movement is detected.

Other examples that Cline gives seem to show parallelism of greater precision, though this is not necessarily the case. Take, for example, Is. 40:27b:

נסתרה דרכי מיהוה	My way is hidden from Yahweh,
ומאלהי משפטי יעבור	and from my God is my right disregarded (85).

The first set of parallel terms, arranged metatactically in chiasm, are נסתרה and יעבור. These two terms are form a metonym pair through the operation נסתרה "is hidden" *S* -> go unnoticed (*I*) -> יעבור "passes over (without noticing)" *R*. The first synecdoche, נסתרה "is hidden" *S* -> go unnoticed (*I*), is SgII, and the second, go unnoticed (*I*) -> יעבור "passes over (without noticing)" *R*, is SpII, forming the (Sg + Sp)II type of metonymic pair. The synecdoches are of type II, because to hide and to pass over are both individual parts of "going unnoticed," one part indicating the person hiding and the other part indicating the person passing over.

Regarding דרך and משפט, it might seem that משפט is more precise than דרך, but both lie along the same level of precision, because both "way" and "right" are both particular synec-

doctic parts of the general concept of divine vindication. In the first colon, the author's "way" or actions are hidden from Yahweh. In the second, the author's right or vindication are passed over (by others) *from* the notice of Yahweh. In other words, Yahweh notices neither the author's way nor the reaction of others to it. The result is that the words form a metonymic pair of type (Sg + Sp)II.

3.10 STYLISTICS

Having defined the various types of poetic figures, we can demonstrate stylistic trends by showing which kinds of figures are more prominent in different textual corpora. For example, we might show that metatactic figures such as chiasm and parataxis are more common in the *Thanksgiving Hymns*, whereas strong metasememic figures are lacking. Conversely, we may find in certain parts of the biblical corpus that there is strong metasememic figuration in the parallelism, but little variation in how the parallel lines are arranged (metatactic deviation). We will see in the *Songs of the Sabbath Sacrifice* that metaplastic figures in the form of repetition of morphophonemic elements are extremely common and are in fact foregrounded, whereas metatactic and metasememic figures are not common, so much so that it is often difficult to find where line breaks occur. We may then define *style* as being *the totality of rhetorical figuration as the effect of the poetic function of language*. With this definition in mind we find that Jakobson's notion of the poetic function of language and the principle of equivalence coupled with Group μ 's system of rhetorical figures gives us the proper linguistic tools for evaluating style.

CHAPTER 4

THE RULE OF THE COMMUNITY - 1QS IX.26-XI.22

4.1 INTRODUCTION

The *Rule of the Community* (1QS) ends with a long hymnic section ranging from col. ix.26 - xi.22 which bears a striking resemblance to the *Thanksgiving Hymns* (1QH^a) both in poetic style and in thematic content. The hymn may be divided, as done here, into eleven distinct stanzas of various lengths, though other configurations are possible.

The text begins in ix.26 with a rubrical introduction [ל] אשר הקק א [ל] בתרומת שפתים יברכנו עם קצים אשר הקק א [ל] "With the offering of the lips he will bless him in the seasons which [God] has appointed." What follows is, apparently, the content of such blessing, though it is not structured according to any known liturgical formulae. The style of the hymn varies in complexity and beauty, with stanzas I, VIII, and XI standing above the rest with the refinement of their rhetorical figuration, yet basic thematic and stylistic continuity can be assumed.

As one of the earliest scrolls discovered in Cave 1, it has undergone numerous editions, translations, and studies, though mostly concerning the sectarian nature of the text.¹ There are no pre-

1. *Editio princeps* by Burrows 1951, with his translation, 1956. Burrow's edition was based off of the photos taken by John C. Trever, which appeared in Cross, Freedman, and Sanders 1972. Other editions of the text include Habermann 1959, Licht 1965, Lohse 1971, Martone 1995, and

vious treatments of the stylistics of the poetry in this section. Bilhah Nitzan, in her work, *Qumran Prayer and Religious Poetry* (1994), classifies the hymn as general "poetry" after "biblical models" and discusses or references various parts of it throughout her book, though she never deals with the poetic style. It is with this utter dearth of attention to the poetics of this hymn in mind that we turn to a comprehensive treatment of its stylistic contours.

4.1.1 Text and Structure

From the earliest studies of the *Rule of the Community* (1QS) scholars were concerned with its redaction history, and naturally, the hymn at the end of the document was recognized to be independent from the rest of the work (Schofield 2009, 70).² Furthermore, they sought to describe a hypothesized composite nature of the hymn itself, which S. Talmon (1960) did by dividing it into three sections, ix.26-x.7, x.8-xi.15,³ and xi.16-21. There are significant problems with this division, perhaps the chief of which is that it ignores poetic structure, dividing the first section

Charlesworth 1996, which includes multiple translations: English: Charlesworth, Modern Hebrew: Elisha Qimron, French: Jean Duhaime, Italian: Paolo Sacchi, German: Hermann Lichtenberger, and Spanish: Florentino García Martínez; Qimron 1994, and Martínez and Tigchelaar 1997. Other important translations include: Milik 1951 (Latin), Wernberg-Møller 1957, Dupont-Sommer 1961, Carmignac and Guilbert 1961, Vermes [1962] 2004, Leaney 1966, Pouilly 1976, and Wise, Abegg, and Cook 1996.

2. For treatments of the redaction history of the work, see the preceding work as well as Metso 1997.

3. While this point, ... ובהיותי, does not begin a new major section, Talmon has pinpointed the beginning of a new stanza, which is not necessarily easily identified, a point which will be discussed in detail below.

from the second in the middle of a parallel bicolon. Similarly, he begins his third section just after a major stanza introduction, ברוך אתה "blessed are you," one of the chief markers of a new hymnic section in the *Thanksgiving Hymns*.⁴ Furthermore, while Talmon acknowledges that the "psalmodic style" is consistent throughout each sections,⁵ he gives no formal criteria by which his divisions are made, only thematic, which itself are inconsistent.⁶

4.1.2 Stanzas and Divisions

Unlike other poetic texts in the Dead Sea Scrolls, the following hymn, which occurs at the end of IQS, is a continuous stream of text without explicit indications of stanza delimitations,⁷ though there are certain syntactic and lexical cues that allow us to assert some division of the text into stanzas. However, it should be borne in mind that these divisions are somewhat artificial and heuristic in nature.

4. Though he seems to be inconsistent with this division, which he delimits as xi.16-22 on pg. 480, indicating that one is in error.

5. Ibid., 477.

6. See 4.3 below, where thematic material related to praise at fixed times occurs in the second section as well as the first.

7. As, for example, the titles found in the *Songs of the Sabbath Sacrifice*.

I have divided the text into 10 stanzas, which are delimited either by an imperfect verb (I-VII),⁸ a particle + 1cs subject pronoun (VIII-X),⁹ or the formulaic blessing אתה ברוך + divine name (XI).¹⁰ These types of stanza beginnings are similar to the ones attested in 1QH^a and described in Günter Morawe's study of that text (1961). The introductions to stanzas I-IV and XI are thanksgiving formulae, though I-IV they are formally different than those found in 1QH^a in that they contain a 3ms object suffix attached to the verb. The introduction of a minor division with ואני is widely attested in 1QH^a. The stanzas are as follows:

Table 4.1.2.1 Stanza Divisions

I.	ix.26-x.5	ויברך עושי
II.	x.6-8a	בתרומת שפתים אברכנו
III.	x.8b-14a	ובכול היותי
IV.	x.14b-17a	ואברכנו תרומת מוצא שפתי
V.	x.17b-23a	לוא אשיב
VI.	x.23b-xi.2a	בהודות אפתח פי
VII.	xi.2b-9a	כיא אני לאל משפטי
VIII.	xi.9b-11b	ואני לאדם רשעה
IX.	xi.11b-15b	ואני אים אמוט
X.	xi.15b-22	ברוך אתה אלי

These stanzas are primarily based upon formal criteria, namely syntax and certain lexical cues and formulaic phrases that signal shifts from one poetic unit to another, and these elements will

8. The verb does not have to be in the first position, but may occur after a prepositional phase as in stanzas II, IV, and VII. Stanzas II-V are first person singular, while the first is 3rd person singular. The verbs in stanzas I-IV are verbs of thanksgiving, while the verb in stanza V, "אדעה" "I know" breaks that pattern. Stanza VI begins a stanza marked by the repetition of imperfect verbs introduced by the negative particle לוא.

9. The particle is either a *waw* conjunction (IX-X) or כיא (VIII).

10. אלי.

be explained in more detail in each section below. These stanzas can also be grouped together in larger sections based upon thematic and formal similarities:¹¹

Table 4.1.2.2 Section Divisions

Section 1:	I-IV	Prayer at fixed times
Section 2:	V-VI	" <i>lō</i> " section and positive followup - sectarian vow
Section 3:	VII-IX	"I" section - <i>anamnesis</i> of divine salvation
Section 4:	X	Closing benediction

Section 1 is broadly conceived of as containing all material related to the time of praise, from seasons and years, and "weeks" of years, to the morning and evening described in various poetic figures. Significantly, each stanza begins with an expression of blessing, including some term for "offering," such as תרומה "offering" or פרי "fruit" and the word שפתים, "lips." Section 2 features a lengthy stanza containing a number of negative statements followed by a stanza featuring positive statements. Together, they comprise a positive/negative binary description of the vowed behavior of the author and his interactions with outsiders, hence the label "sectarian vow." Section 3 consists of three stanzas beginning with אני, each describing the manner in which God has or will save the author from evil men and from his own transgressions. Section 4, containing a single stanza, features the only statement of ברוך אתה in the entire hymn, a feature, which I take to be significant and reflective of a thematic culmination or summation of the entire hymn. For this reason, as well as its short length, one stanza, in comparison with the others, this section should be seen as a conclusion and not one of the main sections of the hymn. In this sense, the tripartite

11. Daniel Falk (1998, 104) has the same section divisions, which he describes as (1) "Prayer at certain times," (2) "Role in relation to others," (3) "Doxology of judgment," and (4) "Prayer for knowledge."

division of Talmon can be preserved if we adjust the section boundaries a slight bit to reflect the more natural formal and thematic features of the text. Section 1 therefore, may correspond to Talmon's "*Psalm of appointed times*" if we extend it through stanza IV, (x.16a). His "*Psalm of Benedictions*" does not adequately reflect the content of either section 2 or 3 in my schema, though section 2 could be renamed *Psalm of Vows*, and section 3 *Psalm of Salvation*. These, however, are merely heuristic in nature and do not reflect my belief that there are three (or four) distinct sources that originated independently and were brought together by a redactor, though the idea cannot be completely discounted either.¹²

4.1.3 Metapragmatics of Prayer

Stanza I as analyzed below contains a significant and unique feature within the hymn, which is its lack of 1st person perspective. Rather, in continuation from the prescriptive 3rd person perspective of the rest of the *Rule*, it prescribes blessing, יברך עושי, "he shall bless his Maker." For some, this may indicate that the true content of the hymn itself does not begin until the next stanza, which begins with 1st person verb, אברכנו "I will bless him"¹³ though most include x.1-8 within the schema of a "calendar of sacred times,"¹⁴ In some sense, stanzas II and III repeat or mimic

12. The lack of introductory material in sections 2 and 3 as I have defined them means that they would have to have been excised from other material in which they were previously encased and then shoehorned into their present state.

13. Cf. Vermes [1962] 2004.

14. Falk 2000, 115; cf. Nizan 1994, 57, "hymn of the appointed times."

the prescribed blessing in stanza I, and herein we may discern some metapragmatic function of stanza I, which may serve to establish a hymnic paradigm which is to follow. It is likely for this reason that Vermes does not set the material included in stanza I in poetic scansion reflecting some perception of the metapragmatic function of stanza I that is different than the liturgically pragmatic function of the rest of the hymn.¹⁵

However, there is a significant difference, between the prescriptive action of the blessing and the prescriptive action that precedes, in that what precedes is articulated using infinitives, not 3rd person verbs. This allows us to separate the initial metapragmatic prescription "ויברך" "And he shall bless" from the content that precedes and include it within the broader poetic content of the hymn. However, the transition to 3rd person verbs does not occur at the beginning of the hymnic section, but in ix.24, "וכול הנעשה בו ירצה בנדבה, "And all that happens to him, he shall accept as (if making) a freewill offering."¹⁶ X.12 begins a new sections designating the statutes for the *maskil* "instructor," "אלה החוקים למשכיל" "These are the statutes for the instructor...", which is followed by a string of infinitives extending to x.21, where another list begins, "אלה תכוני הדרך למשכיל, "These are the precepts of the Way for the instructor...", which extends to the finite verb described above in ix.24.¹⁷ The content of these last few lines preceding the hymn are summary in nature and do

15. Carmignac, one of the few translators who sets the hymn in poetic scansion, includes stanza I, but not the prescriptive content in strophe 1 as indicated in my scansion.

16. cf. Martínez and Tigchelaar, Wernberg-Møller, Carmignac and Guilbert, Dupont-Sommer, and Vermes, who renders it idiomatically "He shall freely delight in all that befalls him." Wise, Abegg, and Cook attach this clause to the previous sentence, and begin the next sentence with "וזולת רצון אל לו יפחך" "And nothing besides the will of God he will he take delight."

17. This string of infinitives is only interrupted by a parenthetical reference to Is. 40:30 at the

not represent further statutes or tasks of the instructor, leading to the possibility of a transitional section from the list of statutes to the hymn or else a cue of redactional activity.¹⁸

The metapragmatic function of the opening stanza (or at least the opening strophe), may be discerned by its continuity with what precedes within the context of a transitional section that retains prescriptive injunctions to "bless" while departing from the form of a statute list.¹⁹ With the beginning of the second strophe, the metapragmatic function shifts to the pragmatic set associated with liturgical prayer.²⁰ However, the liturgical function of the hymn is not certain with scholars differing on its intended purpose. Falk, for example, believes it to be "primarily a literary piece to summarize poetically the role of the *Maskil*."²¹ Leaney remarks, "The time-table of worship is presented in an elaborate way, partly poetical, partly oratorical, the author displaying his

lend of line 19 onto the first word of line 20.

18. With Dupont-Sommer (1961), who sets the entire transitional section in poetic scansion. We might do the same, though the figuration is weak. At best, the material containing prescriptions of blessing, *ויברך*, has been included here in the poetic scansion.

19. That the hymn once circulated independently of the rest of the *Serekh* is confirmed by the fact that it is replaced a calendrical text 4QOtot, which comes at the end of 4QSe. Unfortunately, however, 4QSe is damaged at the "transitional" material described here, so we are unable to say whether or not was originally apart of the *Serekh* or the hymn, however, it does appear in 4QSd f4.viii and 4QSf i. If indeed the hymn was created and was circulated independently of the rest of the *serekh* only later to be inserted at the end of 1QS, we might also surmise that the transitional material was also added to ease the shift from the list of statutes to the hymn, otherwise the hymn would not flow naturally and organically from what precedes it.

20. See chapter 6 of this study on the *Songs of the Sabbath Sacrifice* for a more detailed description of how metapragmatic and pragmatic language works within a liturgical context.

21. Falk 1998, 104.

knowledge of Torah by describing the same periods in different ways."²² I am inclined to agree with this position that the hymn does not constitute regular liturgical prayer, because it differs substantially from what we find in other daily prayer texts.²³

4.2 STANZA I - IX.26-X.5

	צד[ק ²	-ב]	עוש	יברך	י-]	.1
	כול אשר יהיה ²	-ב-	חסד	יס[פר	ו-]	
	תרומת[שפתים ²	-ב-]		יברכ	ו-]	
	קצים אשר חקקא ²⁴	עם				
ו-	תקופת	עם	ממשלת	רשית	-ב-	.2
ו-	מעון חוק	על	ו-	האספ	-וב-	
			אשמורי	רשית	-ב-	
			ו-	אוצר	כיא	.3
	ת[בל]	על	הו-	ישת	ו-	
			ו-	תקופת	-וב ²⁵	.4
	פני אור	-מ-	ו-	האספ	עם	
	זבול קודש ²⁶	-מ-		אופיע	-ב-	
	מעון כבוד	-ל-	מ-	האספ	עם	

22. Leaney 1966, 237.

23. See Nitzan 1994, and Falk 1998 for detailed description of these texts.

24. The *aleph* is the beginning of אל, which was truncated for unknown reasons, c.f 4QSD, where אל is written in paleo script.

25. Given that בל are missing from תבל, it is possible that the error continues to the *waw* conjunction, allowing בתקופתו to be placed at the end of strophe 2.

26. 4QSB, קודשו.

2. At the beginning of the reign of light with its turning,³²
And at its gathering to³³ its appointed dwelling,³⁴
At the beginning³⁵ of the watches of darkness,
3. When³⁶ he³⁷ opens his storehouse,
And sets it³⁸ upon the earth,
4. And at its turning,³⁹
With⁴⁰ its gathering from before the light,

32. Or "turning point," i.e. the transition between night and day, day and night, with Milik, "culminationis," Charlesworth and Qimron "turning point," Lohse, "Wende," and Falk 1998, who provides confirmation of his reading on the basis of 1QM xiv:12-14, 1QS x.10, and 1QH^a xx.4-11, pg. 106, similar to Vermes "at its end," and Wise, Abegg, and Cook "each time it returns," but against Carmignac and Guilbert, Pouilly "son circuit," Martone "*giro*," and Wernberg-Møller "its coming around," and "while it is daylight" (n. 3, pg. 140), Licht, "middle of the day," and Nitzan 1994, who states that they indicate the solstices and equinoxes as "turning points."

33. Lit. "upon" in the sense that "coming upon" represents a "coming to/towards."

34. This indicates when ("at its gathering") the sun reaches the end of its track through the sky and is again gathered to its "dwelling" below the circle of the earth.

35. Resumptive to the "gathering" of the light to its "proper dwelling."

36. Following the consensus of all translators including Milik, Lohse, Martone, Pouilly, Charlesworth and Qimron, Vermes, Martínez and Tigchelaar, Carmignac and Guilbert, Wernberg-Møller, Dupont-Sommer "when," Wise, Abegg, and Cook "as." Alternatively, it could be epexegetical "for." Temporality is never expressed by כִּי in 1QS, and while that alone does not make a temporal use impossible, it does raise some doubts. Either way, the bicolon is a stylistic interruption (see the discussion below) and thus parenthetical to the main flow of text. Carmignac and Guilbert place the bicolon, in which they translate the כִּי as *quand*, between dashes indicating its parenthetical nature.

37. The subject is אֱלֹהִים "God," which is unstated as a pietism.

38. The antecedent is חוֹשֶׁךְ "darkness."

39. i.e., "in the completion of its course," as the sun dawns, the antecedent still being חוֹשֶׁךְ "darkness."

40. "With" here is appositional to what precedes: "And in the completion of its course, i.e. when it gathers itself away from the light."

- When⁴¹ the luminaries shine from *their* holy abode,
 With their gathering to *its* glorious dwelling,
5. At the arrival⁴² of the appointed times for new moons,
 Together, their turnings,⁴³
 With⁴⁴ their passing, one to another,
6. At their⁴⁵ renewal,⁴⁶ a great day⁴⁷ for the Holy of Holies,
 And a sign of the opening of his eternal loving kindness,
7. For⁴⁸ the beginning of appointed times in each era that shall be,
 At the beginning of months for⁴⁹ their appointed times,
 And holy days in their decreed order,⁵⁰
 For a remembrance in their appointed times.⁵¹

41. Subsequent to the "gathering" of the darkness before the light.

42. A new subject is introduced here, the seasons, which is indicated by the multiplicity of diurnal cycles described in strophes 1-3.

43. The coming and the going of the new moon. This is further evidence that "course" as in its track across the sky, is less likely the idea being expressed.

44. The appointed times for new moons come along with the passing of the courses of light and darkness taken "together" as the passage of a day, i.e. ויהי ערב ויהי בוקר יום אחד "And there was evening, and there was morning, the first day" (Gen. 1:5b).

45. The antecedent is "the new moons."

46. This is likely a reference to the covenant renewal ceremony of the Feast of Tabernacles or more likely the Day of Atonement, due to the reference to the Holy of Holies, where on that day, the Holy of Holies would be purified by the sprinkled blood of the red heifer.

47. Perhaps equivalent to יום טוב, in which case it could be understood as "holy day."

48. I.e. the "sign" of the previous strophe.

49. Also in reference to the "sign."

50. Martínez and Tigchelaar, "their sequences."

51. This appears to to be the end this strophe. Translators variously attempt to attach some predication, either connecting it with what follows (Vermes, Wise, Abegg, and Cook), or supplying predication with יום גדול "It is a great day" (Wernberg-Møller, Carmignac and Guilbert) above in strophe 6. However, the very next line contains its own predication and follows a

4.2.1 Strophic Analysis

4.2.1.1 *Strophe 1*

This strophe is introductory in nature following the prescriptive function of the prose text that precedes it, including its 3rd person perspective and corresponding 3ms imperfect verb **ויברך** as featured in the transitional statements between the list of statutes and the hymn itself. It might be construed as prose itself, were it not for the parallelism that does create a significant amount of poetic figuration.⁵² The tricolon features three parallel verb phrases preceded by **ב-** prepositional phrases revealing metatactic symmetry in the parataxis. In the first and third cola, the verb **יברך** is repeated, and the second colon as reconstructed features **יספר**, which in relation to **יברך** is a generalizing synecdoche of type Σ , i.e. "blessing" as a particular type of "telling." **עושי** is an example of the metasememic figure of *antonomasia*, the use of an epithet in place of a more common noun or proper name. It is paralleled by **הסדיו**, which belongs to "the Maker," and therefore is a particularizing synecdoche of type II. The use of the pronoun **נו-** is a metaplastic figure of suppression-addition in relation to the explicit nouns in the other cola. With regard to the prepositional phrases, there is little figuration other than some slight semic overlap created by the instrumental use of **ב-** with **צדקה** and **תרומת שפתים** as a weak metaphoric relationship of type (Sg +

formulaic expression that elsewhere signals a new stanza, **בתרומת שפתים אברכנו**. The predication for this long string of prepositional phrases in strophes 4-7 is seen as not being interrupted by the parenthetical interruption of strophe 3.

52. Cf. Vermes [1962] 2004, 112, who, as mentioned above (4.0.4), does not include this section in poetic scansion as he does the rest of the hymn, most likely because of its 3rd person, prescriptive and metapragmatic set.

Sp)Σ. The phrase תרומת שפתים, repeated at two other times in this hymn,⁵³ appears to be a more conventionalized term than what its bare figuration would suggest, since it is used in the prose section as well,⁵⁴ yet it serves as a significant stanza marker within section 1, which is repeated in various permutations three more times. The strophe ends with a non-symmetrical prepositional phrase governing a relative clause, which is figurative in the broad sense of metatactic addition that deviates from the convention of the parallelism.

4.2.1.2 *Strophe 2*

A new strophe begins⁵⁵ by virtue of a new metatactic organization after the break of the last relative clause as well as by its thematic continuity. The -ב preposition begins each line and signals the beginning of movement, the initial movement of light, its "gathering" during the daytime, and the initial movement of darkness. רשית forms a chiasmus that sets up the parallelism between ממשלת אור and אשמורי חושך. The parataxis of each colon and the chiasmus comprise the metatactic structure of the tricolon. However, as each noun phrase is encased within a prepositional phrase with no verbal predication, it forms the metatactic figure commoratio, which features a quick succession of short statements that describe aspects of a singular concept.

53. x.6, 14.

54. ix.4-5.

55. All translators who place their translations in poetic scansion at least start a new line at this point.

At the metasememic level, the prepositional phrases operate rhetorically as suppression-addition, with the suppression (omission) of a finite verb and addition of further prepositional phrases that create the sense of movement normally supplied by finite verbs. The diurnal cycle is described with three conceptual⁵⁶ metaphors of type (Sg + Sp) Σ :

- Beginning of the reign of light
- Gathering of light
- Beginning of the watches of darkness

The term תקופה "turn, turning point" is used as a synecdoche (Sp Σ), to describe the coming dawn alongside "the beginning of the reign of light," and in its juxtaposition, it forms a correcting synecdoche to the metaphor.

Metaplastic figures include the repetition of the /š/ phoneme in the first and last cola, the repetition of the /-ō/ morpheme in the first and second cola, and perhaps the /m/ phoneme in the first colon.

4.2.1.3 *Strophe 3*

This is the only strophe in this stanza that contains finite verbs, though if כִּי־א is read as temporal, "when" or "as," the verbal action is dependent. If כִּי־א is read epexegetically, "for," then the predication is parenthetical (itself a metatactic figure of addition). Either way, it briefly interrupts

56. GR 100, A conceptual metaphor deals with a whole concept (type Σ) and involves the suppression-addition of semes.

the steady flow of prepositional phrases and the ethereal mood they create. The characteristic movement continues in the following colon which resumes the pattern of prepositional phrases. The verb phrases are feature a metatactic parataxis and symmetry. At the metasememic level, *יפתח אוצרו* is a conceptual metaphor of type (Sg + Sp)Σ.

4.2.1.4 *Strophe 4*

This strophe consists of a series of seven prepositional phrases comprising at least three main cola⁵⁷ isolated around three infinitives construct, which form the semic nucleus of each colon. The repetition of the *infinitive construct + suffix* *האספו* places the entire metatactic set of the strophe into a possible chiasmus.

Figure 4.2.1.4.1 Chiastic Structure of Stanza I.4

- A. PP (-ב)
- B. עם האספו
- C. PP (-ג)
- D. PP (-ב)
- C'. PP (-ג)
- B'. עם האספו
- C. PP (-ל)

While the parts are not entirely congruous, it nevertheless may provide some structure for understanding the place of *עם האספו* within the organization of the strophe.

57. As noted above *ובתקופתו* stands in isolation from the rest of the strophe and may be emended, by removing the *waw* conjunction, to be placed in the preceding strophe.

The dominant metasememic set in this strophe is metaphor. Both of the infinitives construct, the first repeated as the third, are conceptual metaphors of type (Sg +Sp)Σ, as are the nouns phrases זבול קדוש and מעון כבוד.

4.2.1.5 *Strophe 5*

Metaphor is lacking from this strophe as is metonymy, making the paratactic arrangement of the prepositional phrases the primary figure as well as creating a commoratio. The -ב preposition carries the notion of inceptive action, "at the coming," and is accompanied by the preposition עם "with" expressing simultaneity. The third colon contains the adverb יחד, which figures along with the suppression of a preposition, which we should express, as in עם יחד "together with." זה לזה is a metaplastic figure as an instance of consonance and repetition.

4.2.1.6 *Strophe 6*

There is a break in the paratactic flow of prepositional phrases with the epexegetical nominal clause יום גדול לקודש קודשים, a metatactic figure of addition. The epexegetical clause is paralleled with the metaphoric ... חסדיו מפתח "opening" of God's loving-kindness. As both יום גדול and אות are epexegetical to התחדש, they are connected metasememicly to form a metaphor of type (Sg + Sp)Σ.

4.2.1.7 *Strophe 7*

Metasememic figures again retreat in this strophe in favor of metaplastic figures of repetition, of the root ראש in the nouns ראשים and ראשית and the three-fold repetition of מועדים. The 3mp pronominal suffixes ם- and הם- are also repeated. The metatactic structure, due to the lack of predication, forms a commoratio.

4.2.2 Macrostructure

This section, ranging from x.1-5,⁵⁸ is primarily characterized by its thematic content, a meditation upon the establishment of the seasons and feast days and their unchangeable nature within the divine economy. It establishes itself most strongly away from the referential function of language toward the poetic function,⁵⁹ and it does so in two significant ways: There is a pronounced restriction on the use of finite verbs - only two can be found in this stanza. In addition, and consequently, there is a pronounced absence of subject noun phrases. These two elements prevent the poetic text from becoming grounded in the finite, referential world. Rather, the text creates verbal movement through the use of prepositional phrases, both prepositional phrases proper consisting of PREPOSITION + NOUN PHRASE and infinitival phrases consisting of PREPOSITION + INFINI-

58. There is a small space at the beginning of line 6, where a -ב preposition has been erased. It is unclear why this preposition, required by the syntax, was erased. Nevertheless, it is clear that a new section begins there with the syntactic break and change to the first person.

59. Strangely, Vermes does not place stanzas 1-7a in poetic scansion as he does with the rest of the hymn, yet it is clear from the stylistic unity of this section that it ought to be.

TIVE PHRASE.⁶⁰ Syntactically, these are exactly the same, differing only in their semantic content. The use of infinitives construct instead of finite verbs is a suppression-addition operation consisting of the suppression of tense and aspect semes and the addition of semes of movement provided by the governing prepositions. The prepositional phrases establish movement in place of finite verbs, e.g. "with its course," "in its gathering," "from the coming," "to the dwelling." The result of this stylistic feature is to create a numinous, ethereal aesthetic. The grammar mimics the light and the darkness, moving slowly without startling, swift action. Per the structuralist approach of Jakobson and Group μ , there is a strong connection in poetry between the *signans* (expression) and the *signatum* (content), two aspects of language that are normally connected arbitrarily. Here, the *signans* of the prepositional phrases of motion is connected through the poetic function of language with the *signatum*, the actual (perceived) motion of the heavenly bodies. The absence of finite verbs transfers the focus of the message sign from verbal, referential action onto the prepositions, themselves message signs. The prepositional phrases are in a sense semantically overloaded with verbal action normally borne by finite verbs. This overloading or addition of semes establishes the focus of the message sign upon itself, the essential feature of the poetic function of language.⁶¹ The removal of linguistic redundancies by the suppression of finite verbal action creates a significant departure from degree zero, especially in regard to the prepositions,

60. The overwhelming majority of noun phrases in this section is syntactically contained within prepositional phrases. Only five noun phrases outside of the transitional material to be described later can be found not syntactically dependent upon a prepositional phrase.

61. In Peircian terms, a rhematic-iconic qualisign is created by the lack of sinsign grounding normally provided by finite verbs and copulas. As qualisigns, we may speak of the *tone* of the poem, an iconic representation of celestial movement.

which take on senses of verbal action. For example, ברשית ממשלת אור עם תקופתו "At the beginning of the reign of light with its course..." features two prepositions that, along with the nouns they govern and the resulting metasememic figures, express the movement of the sun - ברשית ממשלת - אור "When the light begins to shine (i.e. its "reign")..." and עם תקופתו "it proceeds to follow its course through the sky." The prepositions, then, gain

Over this section as a whole, we may identify the metaplastic repetition of several lexemes and morphological bases, the adverbial ראשי / ראשית, the nominal תקופה and מועד, the verbal - האספ, and the adjectival קדוש / קודש. In strophes 2, 4, 5, and 7, there is no verbal predication, and all noun phrases occur with a preposition, which creates commoratio. There is a metatactic repetition throughout the section of the syntactic pattern PP^1 (PREP + NP) + PP^2 (PREP + NP). A poetic line can follow this pattern in full with both prepositional phrases or only one or the other, yet almost everything contained within this section is slotted within this pattern, the exceptions being the finite verbs in strophe 2 and the syndeta in strophes 3, 6, and 7.⁶² The syntactic pattern, which includes commoratio, is remarkably regular and forms the dominant, structural figure of this section. Through this metatactic structure, a possible chiasmic arrangement can be ascertained:

62. Though the *waw* conjunction occupies the same syntactic space and continues the force of the preposition in zeugma.

Figure 4.2.2.1 Chiastic Structure of Stanza I

A. Strophe 2 - Repetition of $\psi\alpha\gamma$ root

B. Strophe 3 - Break in metatactic pattern with finite verbs (no *commoratio*)

C. Strophe 4 - Description of luminaries shining

C'. Strophe 5 - Continued description of the movement of the luminaries

B'. Strophe 6 - Break in metatactic pattern with epexegetical clauses (no *commoratio*)

A'. Strophe 7 - Repetition of $\psi\alpha\gamma$ root

The break in syntactic patterning is significant, and will be shown below to occur in the *Thanksgiving Hymns*. The syntactic patterning⁶³ is significant both when it is consistently employed and when it breaks in contrast. If we search for the literary figure, the locus of the poetic function of language, we must look for it where there is a deviation from degree zero. Phrases such as "the coming of appointed times for new moons" contains little to no deviation from degree zero, while phrases such as "He opens his storehouses" do deviate from degree zero such that a metaphor is created. Yet when phrases like the former occur, the deviation from degree zero comes in the suppression of semes due to the omission of finite verbs, giving rise to metatactic figures. When a finite verb is reintroduced, semes are added toward degree zero, thus deviations must be located elsewhere such as in the metaphors. In strophe 1, deviation occurs in the suppression-addition operation of metaphor, and in strophe 5, epexegetical and metonymy deviate from degree zero.

63. The syntactic aspect of parallelism

1. With an offering of the lips will I bless him
As an engraved statute forever:
2. At the beginning of years,
And at the cycle of their seasons,
At the fulfillment of their decreed order,
Each day of his judgment, one after another,
3. The season of harvest to⁶⁶ summer fruit,⁶⁷
And the season of planting to the season of sprouts,⁶⁸
The seasons of years to their weeks,⁶⁹
And at the beginning of their weeks to a season of jubilee,⁷⁰

4.3.1 Strophic Analysis

4.3.1.1 *Strophe 1*

With the expression בתרומת שפתים אברכנו, "with an offering of the lips I will bless him," strophe 1 establishes a clean stylistic break from what precedes in the previous stanza with a finite first-person verb of praise wrapped in prepositional phrases, which is also an established marker

66. The ל- preposition is expressing the sequence from season "to" season. The first is the movement from spring (grain harvest) to summer, then the season of planting (autumn) again to the season of spring. Cf. Wise, Abegg, Cook, "harvest *giving way to* summer, planting *to* the shoots of spring" (emphasis mine); Dupont-Sommer; Vermes; Wernberg-Møller "until" ; Martínez and Tigchelaar, "up to"; Carmignac and Guilbert who add "*de*" in parentheses to emphasize the movement *from* one season to the next, and Qimron who does the same.

67. Or just "summer."

68. Alternatively "grass" or just "spring."

69. Or "sevens" of years, i.e. from the progression of seasons in each year until seven sevens of years have passed.

70. From the beginning of the jubilee cycle to its culmination in the jubilee year.

of a stanza break in this section. It consists of a metaphor of praise as the offering of the lips enclosing a correcting synecdoche, שפתים,⁷¹ which creates a more complex figuration, though closer to degree zero. The second colon, a simile, is dominated by consonance consisting of repetition of the /h/ and the alternation of /ō/ and /ū/ vowels as a sort of weak assonance. There is no parallelism here other than the parataxis of the prepositional phrases.

4.3.1.2 *Strophe 2*

This strophe begins a series of prepositional phrases arranged as in stanza I, PP¹ (PREP + NP) + PP² (PREP + NP), without a finite verb, establishing the aggregate stylistic effects discussed above. The symmetrical repetition of prepositional phrases is interrupted in the last colon, which "cascades" in parallel with PP². בהשלם חוק תכונם "at the fulfillment of their decreed order" is a conceptual metaphor sustained within the colon rather than constructed in the parallelism. The "fulfillment" of the decreed order is clarified or brought back to degree zero with a correcting synecdoche in the next colon, יום משפתו זה לזה "each day of his judgment, one after another."

4.3.1.3 *Strophe 3*

Continuing the syntactic pattern of strophe 1, strophe 2 establishes a strict repetition of the -ל preposition in the PP² position. There is stark consonance in קציר לקיץ, which perhaps explains the

71. Cf. Group μ's discussion of the "corrected metaphor," ([1970] 1981, 110-112).

omission of מועד before קיץ, as in קיץ למועד קיץ as would be expected if there were complete symmetry.

The rhetorical effect of this strophe combines the figure of enumeratio, where a whole idea is explored in all its parts, a complex metasememic figure featuring a succession of synecdoches, and auxesis, where successive statements build to a climax, which in this case is the Jubilee. Oddly, the Jubilee is not referred to by its usual term יובל *yōḇel*, but by the phrase מועד דרור *mō'ēḏ ḏarōr* "the season of liberty." This is a kind of antonomasia, or else a metonymic description of the Jubilee itself.⁷² The terms used for the seasons are synecdochic (SpΣ), "harvest" and "planting." The other two terms may be read similarly, "summer fruit" and "sprouts" or as the words for the seasons themselves as they are often used. As in the previous stanza, the prepositions carry the workload of describing movement instead of verbal predication. There is also a metaplastic suppression of an initial preposition "from" in the progression of "from x season to y season."

4.3.2 Macrostructure

The syntactic pattern encountered in stanza 1, PP¹ (PREP + NP) + PP² (PREP + NP), is repeated again throughout this stanza forming the basic metatactic structure. Some variation exists includ-

72. season → Jubilee (SΣ) + Jubilee → liberty (SgΣ)

ing the omission of the first preposition and the presence of syndeton and asyndeton. Along with this repeated syntactic structure is a more broad chiasmic semantic structure.⁷³

Figure 4.3.2.1 Chiastic Structure of Stanza II

- A. Strophe 2ab - Years into seasons
- B. Strophe 2cd - Seasons into days
- B'. Strophe 3ab - Specific Seasons
- A'. Strophe 3cd - Seasons into Years and weeks of years

Metasememic figures are confined to the first and last elements, forming an inclusio of sorts with metaphoric and metonymic expressions of praise. There is a marked shift in poetic style within the chiasm. While metataxis governs the chiasm as a whole, the shift from metasememic to metaplastic to metatactic alone characterizes the manifold stylistic nature of this stanza.

Falk includes this stanza, along with the previous stanza, in a hypothesized hymnic "calendar of sacred times," though he does not explain how both stanzas, clearly delimited by the 1st person imperfect verb, work in that regard.⁷⁴

4.4 STANZA III - X.8B -14A

	י-		ב-		ב-ב-		.1
		לשונ		חוק חרות	היותי	כול	
		תהלה	ל-				
	75-	שפת	ו-				
		מנת					

73. Disregarding the opening expression of blessing.

74. Falk 1998, 115.

75. There are erasures at the end of 1QS x.8 and the beginning of x.9, though the text runs without break in 4QSD, which means that the interruption in 1QS is merely a scribal mistake and

1. And throughout all my existence *there will be* an engraved statute upon my tongue⁷⁹
For the fruit of praise
And the portion of my lips.
2. I will sing with knowledge,
And *with* all my stringed music to the glory of God,
And *with* my lyre *and* harp⁸⁰ to the measure⁸¹ of his holiness,
And the flute of my lips I will raise in the tune⁸² of his judgment.
3. With the coming of day and night,
I will enter the covenant of God,
And with the going of evening and morning,
I will speak his statutes.
4. And while they⁸³ exist, I will set my boarders never to return,
And I will acknowledge⁸⁴ his judgment concerning my sins
And my transgressions are before my eyes as an engraved statute.

79. For the suppression of verbal predication in the Hebrew text see the discussion below.

80. The Hebrew features an asyndetic hendiadys, also known as an appositional hendiadys, cf. Gupea, 211-213, for discussion and further examples from the Hebrew Bible. Falk and Carmignac/Guilbert translate this phrase "the strings of my harp," although no previous use of כנור can be shown to refer to the strings alone. For various other attempts to resolve the matter, cf. Dupont-Sommer "my whole lyre," and Wernberg-Møller "the lyre of my harp." How this reading emerged from the reading attested in 4QSD, f אכה נבלי "O how my harp!" or with Milik reading אכה as a 1cs *hiphil* imperfect of נכה "I will play (strike) my harp" (1960, 415), is unknown. Milik's translation may, in fact, be preferable, and it is followed by Eileen Schuller, 2003, 180.

81. The "measurement," "norm," Qimron, or "standard" of holiness, though it fits within the musical metaphor as a regulating principle, cf. Wernberg-Møller "fixed measure."

82. Lit. "plumb line," cf. Wise, Abegg, and Cook "tuning fork," Dupont-Sommer "measuring cord," Carmignac and Guilbert "*cordeau*," Martínez and Tigchelaar "correct measure," Wernberg-Møller, Qimron "in tune."

83. The day and the night.

84. Following Martínez and Tigchelaar as well as Carmignac and Guilbert with Clines' gloss of the *hiphil* of יכה, where he cites this verse as evidence, (DCH 4:209). Qimron, Wernberg-Møller, "I am chastened" is forced to add a preposition before "his judgment" - "by his judgement."

5. And to God will I say, "Righteousness!"
And to the Most High, "Establisher of good and fountain of holiness,
Hight of glory and strength of all⁸⁵
For an eternal splendor!"
6. I will bless by whatever he teaches me,
And I will take delight as he judges me.
7. And when my hands and feet first extend,⁸⁶ I will bless his name,
And when *I* first go out and come in,
Sitting and rising,⁸⁷
And while upon⁸⁸ my bed, I will sing to him.

4.4.1 Strophic Analysis

4.4.1.1 *Strophe I*

Most translators⁸⁹ who place the text in poetic scansion include this strophe within the previous stanza, though with Carmignac and Guilbert, I have elected to place it with stanza II, because it contains an expression of blessing involving the "lips," which mark out the other three stanzas

85. Qimron places each of these phrases in quotes without syndeton, which obscures the fact they appear in pairs in the Hebrew.

86. A literal translation has been kept here in order to highlight the synecdochic elements, though this may have shades of the biblical idiom *יִשְׁלַח יָדָאָהוּ* meaning "to endeavor" or "to set out to do something." However, this may also be a metonym for the first movements of waking up and getting out of bed, which I feel is the more likely meaning.

87. For the use of the infinitive in this manner, cf. Qimron 1986, 72.

88. Lit. "with." The use of *עִם* in circumstantial clauses in Qumran Hebrew is well attested, cf. Qimron 1986, 73.

89. Dupont-Sommer and Vermes, cf. Wise, Abegg, and Cook, who place it as a continuation of the previous sentence.

in this section. Strophe 1 reintroduces predication, though only verbless, "*there will be* an engraved statue upon my tongue," which further perpetuates the figurative suppression of verbal action. Each colon after the initial clause contains a metaphor of type (Sg + Sp) Σ , two of which involve portions of the mouth, the tongue and lips, as synecdochic elements. When all three cola are taken together, the two "mouth" synecdoches may be construed as being in a metonymic relationship of type (Sg+Sp) Π , tongue לשון \rightarrow organ of praise תהלה \rightarrow lips שפה. The parts of the body, enumerated by the parallelism, are metonymic for the author himself, that is to say, the author forms the generalized semic whole within which both particularized elements exist. The result is a complex metasememic figuration involving the compilation of metaphors within a metonymic relationship.

4.4.1.2 *Strophe 2*

A quadricolon sets up a series of synecdoches figuring upon the idea of music as a whole. Vocal music (אזמרה), stringed music (נגינה), and specific types of instruments, the lyre (כנור), the harp (נבל), and flute (חליל) figure as synecdoches, all of type Sp Σ , being specific types of music. The last synecdoche combines with שפתי to form a metaphor of type (Sg+Sp) Σ .⁹⁰ Accompanying all but the first colon is a prepositional phrase with a compliment comprised of a construct noun pair, the glory of God (כבוד אל), the regulation of his holiness (תכון קודשו), and the tune of his judgment (קו משפטו). The *nomina regentia* of each construct pair fit together in a parallel

90. Flute \rightarrow whistling sound (Sg Σ) \rightarrow lips (Sp Σ).

metaphoric relationship with the last term, קו, which is the most concrete term of the three and is therefore the point from which we read the figures created by the parallelism. תכוון and קו combine together to form a metaphor of type $(Sg + Sp)\Sigma$, with "regularity" being the common semic component. Establishing this common semic component, the unstated (*I*) term of the metaphoric operation, we can complete the metaphor along with כבוד, where it combines with the other two terms in the same metaphoric relationship, whereby the author compares the glory of God to the regularity of a tune.

The *nomina recta* of each construct pair form a metonymic relationship of type $(Sg + Sp)\Pi$, with God (אל) in relationship with two concepts associated with divine action, holiness (קודש) and judgment (משפט). The term אל itself can be semic whole in which קודש and משפט are parts, so there would be no extra figure created with it.

The metaphoric picture of this quadricolon continues to take shape as we compare the construct relationships themselves. Regulation of holiness (תכוון קודש) is not figured, so it forms the correcting synecdoche for the metaphors "tune of judgment" (קו משפט) of type $(Sg + Sp)\Sigma$. Now we may return to the comparison of the glory of God to the regularity of a tune, and we see that glory (כבוד) is manifested through holiness (קודש), which is a distinction created by regulation (תכוון) described by judgment (משפט), which in turn can be compared to the distinctive regulation of a tune (קו).

All of this combines with the musical instrument synecdoches to create an overall musical metaphor where by the author's action in praising God allows him to participate in the same reg-

ulation, which leads to holiness, which ultimately leads to glory. To perceive the glory of God is to be in harmony with the same tune, which is to follow the judgments of God and thereby participate in his holiness.

Metatactically, this quadricolon shows a high degree of symmetry with the ellipsis of the verb in the second and third cola, while metaplastic figures are minimally perceived making the metasememic figures dominant in this strophe.

4.4.1.3 *Strophe 3*

Strophe 3 consists of a bicolon evoking themes from stanza I above through metaplastic repetition of the lexemes associated with the motion of the heavenly luminaries through which the author joins his own actions to the regular and eternal motion of the diurnal cycle. "Day and night" as well its synecdochic parallel "evening and morning" are examples of merismus. Syntactic symmetry is almost entirely replete throughout the bicolon with only a noun-pronoun switch between אל and הו. The metasememic relationship between ברית אל and חוקו is a synecdoche of type SpII, as statutes are a part of a covenantal relationship.

4.4.1.4 *Strophe 4*

Strophe 4 continues the thought of strophe 3 through syndeton and the use of the pronoun ה. Structurally, it is a tricolon containing two parallel verb phrases with the metatactic repetition of the first person in אשי and אוכיה and a third colon featuring verbless clause predication. From

the metatactic anchor of the parallel verbs, the substantive objects of the verb phrases are distributed variously, though all containing first person possessive suffixes. The first object, גבולי, occurs as the direct object of the verb אשים. The second and third nouns form a syndetic series governed by the preposition כ-. The verb יכה, which governs the preposition, occurs neither in the Dead Sea Scrolls or in the Hebrew Bible in the *hiphil* with the כ- preposition, nor does the *hiphil* normally indicate a reflexive idea, which is usually occupied by the N-stem. As an isolated occurrence, we may identify it as a metaplastic figure of neologism both in the use of the *hiphil* for a reflexive meaning and governing the כ- preposition. Whether or not the author intended such usage as a rhetorical figure is unknown. The last prepositional phrase כהוק חרות breaks the paratactic symmetry and cascades without a parallel. Metasememic figuration includes the metaphoric use of אשים גבול in relation to אוכיח כעויה (Sp + Sp)Σ.

4.4.1.5 *Strophe 5*

This strophe is a bicolon featuring direct speech after the verb אומר and its ellipsis in the second colon. The word pair אל and עליון, set metatactically in parallel, could be construed as a metasememic figure of antonomasia with עליון being an epithet for אל. Alternatively, it could be a metaplastic figure similar to synonymy. Within the direct speech there is a metatactic suppression of the copula leaving only the noun to which the author identifies God, i.e. "[You are] righteousness / the one who establishes good." There is a progressive ellipsis (suppression) throughout each colon. The second colon omits the verb of speech to parallel אומר, and the remaining lines

omit the prepositional phrase marking God as the object of speech, leaving only the noun phrases in direct speech to be paralleled throughout the strophe. The four parallel noun phrases attributed to God are set off into two pairs by alternating asyndeton and syndeton. The last colon features an unparalleled prepositional phrase, which is a common stylistic element found at the end of various strophes throughout 1QS and 1QH^a. With both strophes 4 and 5 ending in such prepositional phrases, we might identify a form of chiasmic arrangement, i.e. a metatactic addition operation in these middle two strophes and a suppression operation in the surrounding strophes. The whole of the direct speech forms a commoratio, the content of which is antonomasia consisting of five epithets of the deity. This is an excellent and clear example of one type of metabole, metataxis, establishing a rhetorical "space" in which further figuration may occur, here, metase-memic and metaplastic.

4.4.1.6 *Strophe 6*

Strophe 6 contains a simple, tightly paralleled bicolon. The metatactic symmetry creates morphosyntactic anchor points around which the אברכה/ארצה and יורני/ישפוטני lexical pairs may figure in metonymic relationship as parts of a conceptual whole (Sp + Sg)Σ. This strophe features an unusually dense repetition of morphosyntax, standing out from the surrounding text as being more similar to canonical, biblical style.

4.4.1.7 *Strophe 7*

The primary feature of this strophe is the figure of merismus, involving a metasememic decomposition of a general concept into two particularized synecdoches of type II. The merisms are paralleled metatactically within prepositional phrases, though the exact nature of each prepositional phrase differs, some being temporal and others parts of infinitival phrases. The combination of these merisms reveals a semic progression from the beginning of the day to the end of the day,⁹¹ paralleling perhaps, the progression of the diurnal cycle described previously in strophe 3, as well as in stanza I, strophe 1, giving an overall metonymic quality to the entire strophe. We see here in these merismatic figures a very important aspect of parallelism as we have defined it using the principles outlined in Group μ 's *A General Rhetoric*. As both terms of a merism are particularizing synecdoches, so are both matching terms in a parallel bicolon,⁹² the result of semic decomposition. The merism is a combination of two synecdoches on the same plane of particularization, and thereby it falls into the same category as a metonym. However, there is no substitution of words, rather both words are included in the utterance. Parallelism works in the same way, as if it were a merism turned on a vertical (across parallel cola) rather than a horizontal axis (within one colon). As such, the inclusion of parallel, merismatic figuration is an especially intricate form of parallelism. To borrow Jakobson's phraseology, the principle of metonymy has been projected from the axis of interlinear parallelism into the axis of intralinear

91. Falk notes that this may be an allusion to Deut. 6:7, 116.

92. Generalizing synecdoches are also possible, but much less common.

merismus. Aside from the metonymic set of the merisms, the two verb phrases אברכה/ארננה in metonymic relation are placed metatactically at the beginning and end respectively as an inclusio. The omission (suppression) of parallel verb phrases leaving only prepositional phrases is similar in effect to the same phenomenon encountered above in stanza I, strophe 1.

4.4.2 Macrostructure

A broad chiasmic arrangement can be discerned here from the content of the poetry though not necessarily corresponding to the strophic structure.

Figure 4.4.2.1 Chiasmic Structure of Stanza III

- A. Strophe 2 - "I will sing"
- B. Strophe 3 - Praise extending through the diurnal cycle
- C. Strophe 4 - Judgment of sins
- D - Strophe 5 - Commitment to righteousness by God's help
- C'. Strophe 6 - Judgment of sins
- B'. Strophe 7a - Praise extending through the diurnal cycle
- A'. Strophe 7b - "I will sing"

Strophes 2, 3, 5, and 7 feature longer paratactic arrangements of parallelism, leaving strophes 4 and 6, both dealing with judgment without long list-like parallelisms, perhaps no coincidence.

Expressions of praise find longer poetic expressions, while expressions of contrition or acknowledgement of divine judgment find more concise expression.

While chiasm may be observed, the major element of unity in this stanza is the various merismatic expressions of praise at fixed times in the morning and evening. One might wonder, then, how strophe 1 fits within this schema, since it does not feature the "fixed times" theme. Yet,

4. And I know that in his hand is the judgment of every creature,
And the truth of all its works⁹⁹ (alt. And all his works are truth).
5. And when distress opens, I will praise him,
And at his salvation, I will sing of him together.

4.5.1 Strophic Analysis

4.5.1.1 *Strophe 1*

The familiar expression of blessing, אֲבָרְכֶנּוּ, begins a new stanza. It also functions as the only one finite verb in the main clause, and its predication serves throughout strophes 1 and 2 until it is repeated in strophe 3. The second colon does not parallel the first colon exactly, either by including a parallel finite verb or an ellipsis of the verb. Instead, a subordinate temporal clause is created with the preposition בְּטֵרֵם, which has its own finite verb אָרִים. While morphologically parallel to אֲבָרְכֶנּוּ, the verb אָרִים is not syntactically parallel. The first colon contains an ellipsed בְּ- preposition expected before תְּרוּמָה, and if present, would syntactically parallel the בְּ- governing עֲדֵנִי. There are two parallel instrumental clauses that follow the verb and its ellipsis, תְּרוּמָה מוֹצֵא and שְׁפָתַי בְּעֵדֵנִי תְנוּבָה תְּבַל. Following these are two parallel adverbial phrases/clauses מִמְעַרְכַּת אֲנָשִׁים and בְּטֵרֵם אָרִים יָדֵי לְהַדְשִׁים, respectively. The deep syntactic structure is symmetrical, as indicated above in the block diagram, however the surface structure is metatactically arranged in chiasm, with the two adverbials occurring at the end of colon 1 and the beginning of colon 2, surrounded by the instrumental clauses.

99. The work of each creature, expressed in the singular.

There are several complex metsememic figures created both within and in between the above delineated syntactic structures. First, we see that תרומת combines with שפתי to form a metaphor of type (Sg + Sp)Σ. מוצא corrects the metaphor, i.e. both "offering" and "lips" involve "going out from." תרומת and תנובת form a metaplastic figure, both as synonyms of different morphological bases, and through the repetition of the syllables /tə/ at the beginning and /at/ at the end as well as the vowel /ū/ in the penultimate syllable. The repeated seme common to both תרומה and תנומה, "produce," the former as an offering, forms an anchor from which other semes may figure. תבל contrasts with שפתי as the *nomina recta* of the construct chains, and as such it "corrects" the metaphor described above. As produce comes from the ground, blessing will come from the lips. Furthermore the morphologically parallel pair שפתי and ידי, both synecdochic terms of type II, describe parts of the body involved in the action of "blessing." The primary metonymic relationship of the two adverbials describe the connected actions of work and leisure. The author will include blessing among his work with the "array of men," and he will complete this work before going to leisure, to "make himself fat with luxuries." These descriptions of work and rest form a metonymic merism, two synecdoches of type II describing the entirety of one's day, a figure we have seen used a few times above. It is also worth noting the use of the rare or otherwise poetic words, תנומה, תבל, עדן, and הדשן.

4.5.1.2 *Strophe 2*

A bicolon continues the thought begun in strophe 1 with two -ב prepositional phrases, one temporal, the other locative, followed by the objects of the prepositions in construct with syndetic, hendiadys noun pairs, metaplastic figures roughly equivalent to synonymy with different morphological bases, all figuring around the essential seme of psychological pain. In the second colon, the syndeton is created with עם, creating a metaplastic figure in parallel with -ו. The bicolon features complete metatactic symmetry and no metasememic figuration. Instead, figuration in this bicolon is almost exclusively metaplastic, as the metatactic symmetry is conventional.

4.5.1.3 *Strophe 3*

The phrasing of strophe 2 continues here with a tricolon. However, each prepositional phrase is governed by a verb introduced by a repetition of the first verb in strophe 1, complete with pronominal suffix, אברכנו. Metatactic symmetry is strong as in the previous strophe, though there is more variation, including the infinitive phrase בהפלא מודה, the addition of כול היום in the third colon, and the switch from -ב to עם in the third colon. Metasememic figuration between the verbs and the noun phrases is metaphoric, each being a particularizing synecdoche of type Σ combining in the form $((Sg + Sp^1) + Sp^2)\Sigma$. Each verb describes a pious action of the author with a progressive internalization, from outwardly blessing God, to inwardly verbal meditation or musing, and finally to non-verbal reliance or trust. Taken individually, each action, blessing, musing, and relying (lit. "leaning") are not related, though in combination, the semic link between all three, acts

of piety, becomes apparent. In other words, all other semes associated with these ideas are reduced to the common link between them.¹⁰⁰ The noun phrases, including the infinitival verbal noun הפלא, combine metonymically in the form $(Sp^1 + (Sp^2 + Sg))\Sigma$. חסד is the most general term, and הפלא and גבורה describe specific, divine acts of חסד.¹⁰¹

4.5.1.4 *Strophe 4*

This strophe begins a new sub-section indicated by the introductory phrase ואדעה כיא. What follows is a verbless clause predicator, "in his hands *is*...." The second colon can then be read in one of two ways, as the predicate of the same verbless clause predication, with the repetition of the prepositional phrase in ellipsis, i.e. "(in his hand) is the truth of all its works," or as a full verbless sentence, "Truth *is* all his works." If the first is preferred, there is greater metatactic symmetry with משפט and אמת being in syntactic parallel as well as הי and מעשיו. If the second is preferred, there is no metatactic symmetry, and the above terms fall out of syntactic alignment. In this case, the lack of metatactic figuration leaves only metesememic figuration to activate the poetic function. בידו משפט and אמת כול מעשיו form a metaphor of type $(Sg + Sp)\Sigma$, with "judgment" and "true works" being particular kinds of צדק "righteousness." While we normally associate metaphors with the forced comparison of two disparate ideas, a metonym is technically impossible according to the categories established by Group μ . The two ideas of "judgment of

100. Cf. GR, 107.

101. If חסד were unstated, it would be the (*I*) term in the metonym $(Sg + Sg)\Sigma$.

every creature" and "true works" include common semes, the notion of "right." Alternatively, one could see *בידו משפט כול חי* in relation to *אמת כול מעשיו* as a generalizing synecdoche of type Σ , i.e. the "judgment of every creature" is a particular aspect of having "true works."

4.5.1.5 Strophe 5

Strophe 2 features a bicolon of tight metatactic symmetry anchored by parallel temporal prepositional phrases and parallel imperfect verbs. *ישועה* and *צרה*, normally said to contrast as antonyms, form particular parts of a metonymic relationship (Sg + Sp)II centered around the common concept of the distress-salvation sequence. A person falls into distress and is subsequently saved by God. *אדהללנו* and *ארננו* form more of a metaplastic figure of synonym with different morphological bases than a metasememic figure, as they share too many semes to create a convincing metaphor.

4.5.2 Macrostructure

The stanza expresses the idea that the author will bless God at all times and through all circumstances, while enduring distress or while witnessing God's mighty acts of *חסד*. The omission of verbs in the second, third strophe combines with the relatively short line length of its cola to reduce the strophe to a parenthesis or sorts. Each strophe describes a different aspect of the act of blessing. Strophe 1 describes *when* the author will bless and *with what* he will offer blessing. Strophe 2 describes *through what* circumstances he will offer blessing. Strophe 3 describes *for*

which reason the author will bless. The composite is a comprehensive and diverse meditation on the central concept אברכנו. There is then a thematic break in strophe 4, which shifts the train of thought to an aside or parenthetical thought introduced by וַאֲדַע כִּי־א. The parenthesis is a statement of reassurance in God's providence, which enables the author to retain his faith. The expressions of praise then return in strophe 5.

4.6 STANZA V - X.17B-23A

			רע	גמול	איש	ל-	אשיב	לוא	.1
			טוב ¹	ב-	גבר ²		ארדף		
			חי	משפט	אל	את ¹⁰²		כיא	.2
				גמול	איש	ל-	ישלם	והואה	
				רשעה	רוח	ב-	אקנא	לוא	.3a
				חמס ³	הון ²	ל-	נפשי ⁴	ו-לוא	
			יום נקם ³	שחת ¹	ריב ¹⁰³ אנש		אתפוש ²	ו-לוא	.3b
			עד	עולה ⁴	אנשי	מ- ¹⁰⁴	אפיא ²	ו-לוא	
				משפט	הכין	עד	ארצה	ולוא	
				פשע	שבי	ל-	באף	לוא	.4
				דרך	כול סוררי	על	ארחם	ולוא	
			תום דרכם		נכאים	ב-	אנחם	לוא	
					לבב	ב-	בליעל ²	ו-לוא	.5
			כחש עוון	נבלות	פ	ב-	ישמע	ולוא	
			כזבים ³	מרמות ²	שפת	ב-	ימצאו ⁴	ו-לוא	

102. Unique use of את "with."

103. As *waw* and *yod* are indistinguishable in this manuscript, ריב "multitude" is also possible, cf. Wise, Abegg, and Cook, Dupont-Sommer.

104. Peculiar use of יא- as a 1cs suffix, not mentioned by Qimron.

.6

	ב-1	לשון	ב-3	פרי קודש ²
	ב-1		ב-4	שקוצים ²

1. I will not return to a man an evil recompense;
With goodness I will pursue a man.
2. For with God is the judgement for every living being,
And, it is he who¹⁰⁵ shall repay to a man his recompense.
- 3a. I will not envy with a wicked spirit,
Nor will my soul desire the wealth of violence,
- 3b. Nor will I seize upon a dispute¹⁰⁶ with a man of the pit¹⁰⁷
until the day of vengeance,
Nor will I turn away my wrath from men of iniquity,
Nor will I take pleasure until the establishment of judgment.
4. I will not keep wrath for those who repent from transgression,
And I will not have mercy upon all who rebel against the way,
I will not comfort the stricken until the perfection of their way.
5. I will not keep Belial in my heart,
Nor will be heard from my mouth foolishness and lies of iniquity,
Nor will be found upon my lips deceit and falsities.
6. But upon my lips is the fruit of holiness,
And abominations will not be found upon them.

105. This relative clause is used to render the emphasis in the use of the pronoun, cf. Wernberg-Møller, Dupont-Sommer, Martínez and Tigchelaar, Carmignac and Guilbert, Vermes, *contra* Wise, Abegg, and Cook as well as Qimron, who notes that the pronoun הוּאֵה might be a veiled reference to the Tetragrammaton.

106. Rendered literally, cf. Wernberg-Møller "prosecute," Martínez and Tigchelaar "be involved," Carmignac and Guilbert "*je ne m'occuperai pas*," Vermes "grapple." For those who render ב-ו/ב as "multitude," it is rendered "lay ahold of," Dupont-Sommer, and "capture," Wise, Abegg, and Cook."

107. Or "perdition" (Vermes, Carmignac and Guilbert, Wernberg-Møller).

4.6.1 Strophic Analysis

4.6.1.1 *Strophe 1*

As will be dealt with below in the discussion of the macrostructure of this stanza, this first bicolon strophe begins with the negative particle לֹא to establish the set towards negative statements throughout the stanza. However, it is balanced by a positive statement in the second colon, a pattern that will not be repeated until strophe 6 in chiasmic arrangement. The metatactic figuration of this strophe is therefore keyed to the macrostructure of the stanza rather than being more or less self-contained in each strophe. There is nonetheless a high degree of symmetry in this bicolon in regard to the repetition of syntagms, i.e. in its deep structure, though the surface structure is organized chiasmically. Three word pairs follow of different kinds of figuration. אָרָדָה and אִשִּׁיב are each metaphoric of type (Sg +Sp) Σ, with "giving" and "pursuing" describing kinds of judgment, though they are highly conventionalized and therefore not "felt." אִישׁ and גִּבֹּר are metaplastic figures of synonymy with different morphological bases. The pair טוֹב and גְּמוּלַת רָע and more specifically just רָע and טוֹב, figure as metaplastic antonyms as well.¹⁰⁸ גְּמוּלַת רָע forms a synecdochic "correction" of the metaphor clarifying that what is returned and with what a man is pursued is a recompense.

108. Antonymy is seen here as a special subset of synonymy, as both words hold the same essential seems, i.e. "moral quality" but are regarded as positive and negative instances of such semic intersection. There is no metasememic figuration in the antonym, merely the lack or opposite of the word with which it pairs.

4.6.1.2 *Strophe 2*

Strophe 2 features the only substantial departure from the לוי formula of the rest of the stanza consisting of two positive statements epexegetical to the preceding strophe. The most striking figure in this bicolon is the switch between the second and third pronouns, emphasized by the explicit use of the subject pronouns אה and הוא. This type of figuration is metaplastic, as the essential seme, the referent of the pronouns, does not change. Syntactic symmetry of these morphemes allows for the metaplastic figuration to take place. Metatactic, conventional symmetry does not occur in this bicolon, which itself is a figuration of syntax. The verbless clause identifying God as the "judge of every creature" is paralleled syntactically by a verbal clause describing synecdochically what being such a judge entails, i.e. repaying each person a recompense. The metase-memic relationship between these two ideas is synecdochic, because there is one movement from general to specific, SpΣ.

4.6.1.3 *Strophe 3*

The protracted series of לוי statements, a metaplastic figure of repetitive addition, resumes here and continues through the end of the strophe 5. It consists of five parallel cola with syndeton. The first and second cola are roughly symmetrical at the deep structure with the following pattern [NEGATIVE PARTICLE][VERB PHRASE][PREPOSITIONAL PHRASE] with the middle three cola departing from it with the addition of an object complement to the verb, [NEGATIVE PARTICLE][VERB PHRASE][NOUN PHRASE][PREPOSITIONAL PHRASE]. All but the first and last negative particles with their

verbs are placed at the end of the colon providing some metatactic variation from the conventional SVO word order. Each verb phrase stands in metonymic relationship, particularizing synecdoches of type Σ , specific kinds of acts of impious temperament, the common semic whole. Each noun within the prepositional phrases exists also within the same metasememic relationship except for the last, הַכִּין מִשְׁפֵּט , which, however, is antonymic, and thus fits within the scheme. The direct objects of the second and fourth cola are parts of the body and as such form colon-internal metonyms of type $(\text{Sg} + \text{Sp})\text{II}$. Their placement allows the entire strophe to form a syntactic chiasm at the surface structure (as opposed to one based upon semantics):

Figure 4.6.1.3.1 Chiastic Structure of Stanza V.3

- A. $[\text{VP} = \text{NEG} + \text{V}][\text{PP}]$
 B. $[\text{PP}][\text{VP} = \text{NEG} + \text{V} + \text{SUBJ}]$
 C. $[\text{VP} = \text{DO} + \text{NEG} + \text{V}] [\text{PP}]$
 B'. $[\text{VP} = \text{NEG} + \text{V} + \text{SUBJ}][\text{PP}]$
 A'. $[\text{VP} = \text{NEG} + \text{V}][\text{PP}]$

A and A' are symmetrical, whereas B and B' are chiastic with the PPs in reverse positions. It is for this reason that the strophe is divided as such. If the chiastic pattern is ignored, 3a and 3b may be split into different strophes, which divide along thematic and parallelistic grounds. 3a is a bicolon containing two statements that the author will not engage in envy. The first colon contains ideas at a generalizes level of particularization, "envy" and "wicked spirit," though "spirit" may be construed as synecdochic (SpII) for "man." The second colon expresses these same ideas with two particularizing synecdoches, "my soul" (SpII) and "wealth of violence" (SpII). The use of תְּאַוֶּה "(my soul) desires" is metaplastic in relation to אֶקְנֶה "I will envy." 3b introduces a tri-

colon describing the author's interactions with wicked men, which can best be described as a "truce" until the coming of divine judgment. יום נקם "day of vengeance," perhaps using antonomasia for יום יהוה "the Day of YHWH," is nonetheless established as particularized. לוא אשיב אפניא "I will not turn away my wrath," seems oddly to be the opposite of what was articulated in the previous colon, which described a policy of non-engagement toward the wicked. The author will not engage with his adversaries, yet he will retain wrath, which stands in parallel with the synecdochic notions of God's wrath. These three words, נקם "vengeance," אף "wrath," and משפט "judgment" may relate metonymically, with משפט "judgment" being the common semic element. Otherwise, they can be construed metaplastically as synonyms.

4.6.1.4 *Strophe 4*

Continuing the repetition of לוא, this time with no shifts in word order, this strophe also continues the same basic syntactic symmetry with the exception of an additional prepositional phrase באף in the first colon, and another at the end of the third colon. The primary figure featured in this strophe is a merism, similar to a metonym of type (Sg + Sp)II, describing two parts at opposite poles of pious judgment. Included in the figure is the merismatic relationship of "those who repent" and "those who rebel," as well as "keeping wrath" and "having mercy." The third colon features a conditional clause, conditioned by the preposition עד, which summarizes the merism by restating the concept of "having mercy" from the second colon and "those who repent" from the first. The result is not another merism, for it takes from the positively connotative

portions of each synecdochic part of the merism, yet each portion of the conditional clause may match with other portions of the synecdoches: "not comfort" = "not have mercy," "perfection of their way" = "repent from transgression." Also, the repetition of וְרָד in the second and third cola create another merismatic figure, "those who rebel against the way" and "those who perfect it."

4.6.1.5 *Strophe 5*

This strophe begins with a metatactic deviation in word order placing the לֹא particles and their verbs in final position in the first and last cola. Normal word order is preserved only in the middle colon giving a chiastic arrangement to this aspect of the strophes metatactic structure. "Heart," "mouth," and "lips" form metonymic relationships of type (Sg + Sp)II, with each part of the body being a substitute for the whole person of the author. The verbs as well form particular modes of actualization for Belial in relation to the author of the same metonymic type. כַּחַשׁ , מִרְמוֹת , and כֹּזְבִים are synonyms of different morphological bases, a metatactic figuration both between and within cola, the last two, $\text{מִרְמוֹת וְכֹזְבִים}$, forming a hendiadys.

4.6.1.6 *Strophe 6*

With this bicolon, the repeated לֹא statements are interrupted by a positive statement followed by a negative corollary in parallel. The first colon continues the metonymic use of body parts with לְשׁוֹן and is paralleled, not with another, but with a pronoun. It is for this reason that these two cola were not included in strophe 5. "Fruit of holiness" and "abominations" form an

antonymic pair. The verbless clause in the first colon is paralleled by a verb, which happens to be in the medio-passive *niphal* stem; on both counts we encounter metaplastic figuration. From the absence and presence of the verb, a suppression figure followed by addition. From the use of the medio-passive, there is a metaplastic deviation from the expected *qal* form.¹⁰⁹

4.6.2 Macrostructure

As stated above, the most apparent feature of the macrostructure of this stanza is the repetition of לוא statements, which form a sustained commoratio, even though each element is syntactically longer than normally found in such a figure. The repetition of לוא is also an anaphora, the repetition of a word or phrase at the beginning of a commoratio or symploce.

This stanza begins a new major section, which is characterized by the negative לוא stanza and a corresponding positive stanza below. The first and last strophes feature positive statements as well in a chiasmic arrangement, i.e. as the last and first colon of their respective strophes.

4.7 STANZA VI X.23B-XI.2A

					ב-	1.
	י-	פ-	אפתח	הודות	ו-	
תמיד	י-	לשונ-	תספר	צדקות אל	ו-	
			עד תום פשעים	מעל אנשים	ו-	

109. Syntax is not greatly altered by the use of the *niphal*, therefore there is no real metatactic figuration.

combined effect is a suppression-addition metatactic figure whereby one part, wither the instrumental phrase of the the object of speech, is omitted in each colon and the other is present:

Colon A: [+instrumental phrase][-object of speech]

Colon B: [-object of speech][+instrumental phrase]

The third colon is syntactically dependent upon the previous colon for its predication, itself being only an expanded prepositional phrase. As such, it stands outside of the metatactic symmetry of the preceding bicolon as well as the synecdochic use of body parts that occur both before and after it. In its stylistic relationship with what precedes, it consists of an antonym /אל/ צדקות מעל אנשים, a metaplastic figure as indicated in examples above. Further metaplastic figurations includes the repetition of the sounds /š/ and /m/ in the words אנשים and פשעים. With the word רקים, there is a parentheses, a metatactic figure, which is inserted between מעל אנשים in the first colon and the verb phrase which follows. The only difficulty with this colon is the rather abrupt shift from a parallel bicolon describing the author's praise of God to a denunciation of human wickedness. What is difficult is that there is no corresponding verb of denunciation, but, if it is indeed to be included in this strophe, it must depend upon תספר, a verb that is not normally used in such a way.

4.7.1.2 *Strophe 2*

The synecdochic use of body parts is resumed along with explicit verbal predication. Metonymic relational pairs include רקים and the hendiadys נדות ונפתלות along with שפתי and לבי.

The latter includes a correcting synecdoche in דעת in order to reaffirm that the references to lips and the heart are metonymic of sensory input and output. The author will neither speak of evil things nor allow them to enter into his musings. There is strong metatactic symmetry in this bicolon with the repetition of syntax and the explicit use of two verbs rather than one or the other in ellipsis. Possible metaplastic figuration would be the consonance of /n/ in the hendiadys נדות ונפתלות.

4.7.1.3 *Strophe 3*

The bicolon of this strophe regains the metatactic symmetry of strophe 1. The noun phrases עוצת תושיה and ערמות דעת stand in rough synonymy making them metaplastic figures rather than metasememes. "I will enclose about" forms a metaphor of type (Sg + Sp)Σ with whatever is understood to be the object of the verb, likely דעת in the previous colon, which, incidentally, produces consonance and assonance with בעדה - *daʿat / bəʿadāh*. The strophe ends with a commoratio, a list of three abstract attributes of piety, synecdochic in character and metonymic in relationship. The governing particle changes for each, an instrumental preposition, a conjunction carrying over the notion of instrumentality, and lastly a -ל preposition of purpose. This appended commoratio combines with the initial parallel bicolon to form the style of cascading parallelism described above in chapter 2. The repetition of דעת forms a metatactic figure of gradatio, whereby a colon ends with the concept of דעת, and the next colon begins with the same.

4.7.1.4 *Strophe 4*

This tricolon is the first we encounter with a broken text in the manuscript, though happily the syntactic structure, and hence the metatactic figures remain largely intact. The first colon brings very noticeable metaplastic figures of consonance with the repetition of the phonemes /h/ and /q/ in the words אַחלקה, חוק, and קו. The notion of "divide a statue" חוק אַחלקה¹¹⁵ can be construed as a weak metaphor of type (Sg + Sp)Σ, which is corrected by the prepositional phrase, acting as a synecdoche explaining how such division will take place.¹¹⁶ We expect a verb phrase of some sort in the broken context after the -ו, which is clear. The verb is not likely 1st person, for a small bit of the next letter that remains is slanted slightly forward, whereas the *alef* of the 1st person imperfect would slant backward. Nor is it likely a simple verb directly governing צדק, since there is too much space in the broken area to fill. Whatever it is is likely to be in a metase-memic relationship with אַחלקה, as חוק can be understood to be in metonymic relationship of type (Sg + Sp)Π with צדק, i.e. the *blank* of righteousness is contained within the same semic whole as the division of a statue. The following noun phrase and prepositional phrase follow as an anacolouthon. "Love of חסד" and "strength of hands" form a metonymic relationship of type (Sg +

115. This may be another play-on-words with הלכה "*halakhah*," cf. the epithet supposedly given to the Pharisees in other texts, דורשי החלקות "seekers of smooth thing." The root appears to be naturally polysemic from the notion of "cut off" leading to "divide, apportion" as well as "smooth," as things that have had their rough ends cut off are smooth. The author "divides" the statute as a manner of prescribing and observing the proper *halakhah*.

116. The meaning of this phrase appears to be "explain within a didactic context" or "explain as a teacher," cf. 4QMystC I.1 אַחלקה דבר אליכם "I will divide a word to you," i.e. "I will explain to you," and 2 Timothy 2:15 ὀρθοτομοῦντα τὸν λόγον τῆς ἀληθείας "rightly dividing the word of truth."

Sp)II as each are parts of the process of showing charity to the "subdued" and the "palpitating of heart," a very vivid synecdoche of a fearful person.

4.7.1.5 *Strophe 5*

We can supply the broken text with a reasonable restoration based upon syntax and parallelism. If an infinitive such as ללמד is to be read, the entire strophe is syntactically dependent upon the preceding strophe. It is also possible to read a finite, likely a 1st common singular verb אלמדה "I will teach...", making the infinitives that follow dependent upon an initial finite verb. The initial tricolon contains good metatactic symmetry with little deviation. למד- and השכיל are rough synonyms, yet השיב describes the notion of teaching or imparting wisdom synecdochically. The noun phrases as dative objects of the verbs form metonymic relationships of type (Sg + Sp)II. The repetition of רוה provides a specific anchor around which the concepts of "errant" and "haughty" come into metonymic relationship and inform each other and contrast with the verbal "murmur" as an action of the errant and haughty one. רוה is repeated again in a new syntactic arrangement, an instrumental. The haughty, errant spirit is to be humbled by the author's "broken spirit." Perverse men gains three parallel synecdoches of type SpII with no specific metase-memic relationship between them. As in strophe 3, cascading parallelism brings this strophe to an end.

4.7.2 Macrostructure

This stanza could be divided into two smaller stanzas, the first encompassing strophes 1-3 and the second strophes 4 and 5. In this scenario, each stanza would end with cascading parallelism. The common thematic element of instructing the wicked in the way of righteousness brings the two sections together, which I felt to warrant their inclusion into one single stanza. The first three strophes feature similar, symmetrical structures with each bicolon contributing to a thematic whole. The first bicolon describes praise, the second wickedness, and the third knowledge and wisdom. Piety gives way to its antithesis, wickedness, which leads to a desire to convert the wicked to the ways of righteousness, and the remaining strophes elaborate upon this idea.

4.8 STANZA VII XI.2B-9A

י-	משפט		אל	כִּי־אֲנִי ל-	1.
י-	תּוֹם דָּרַךְ	ו-	יָד	ב-	ו-
י-	יִשׁוּר לִבִּב	עִם			
י-	פִּשְׁעַ	יִמְחָ	ו-	צְדָקָה	ב- ו-
י-	אֹר	ו-	מִקּוֹר דַּעַת	מ-	כִּי־א
י-	הַבֵּיטָה עֵינַי	ו-	נִפְלְאוֹת	ב-	ו-
י ² -	אֹרֶת לִבִּב	ו-	רָז נִהְיָ וְהוּא ¹¹⁷ לְעוֹלָם ³	ב-	ו- ₁

117. I have elected to arrange the text thusly following Wernberg-Møller. Carmignac and Guilbert, Vermes, Martínez and Tigchelaar, Wise, Abegg, and Cook, Dupont-Sommer, read the text as follows:

And the mystery of what is.
 And He who is eternal is the support of my right hand.
 In a rock of strength is the way of my steps.

וּבְרַז נִהְיָ
 וְהוּא עוֹלָם מְשַׁעֲנֵת יְמִינִי
 בְּסֹלֶעַ עֵז דָּרַךְ פַּעֲמֵי

- Along with the uprightness of my heart,
And by his righteousness my transgressions are wiped away.
2. For, from the fount of his knowledge my light has opened up,
And by his wonders my eyes have seen
And by the mystery of what has been and what will be forever is the light of my heart.
 3. The support of my right hand is in the rock of his strength.
The way of my steps shall not tremble before anyone.
 4. For the truth of God is the rock of my steps,
And in his strength is the support of my right hand,
And from the fount of his righteousness is my judgement,
From his wondrous mysteries is the light of my heart.
 5. My eyes have seen what will be forever,
Wisdom that is hidden from man,
Knowledge and shrewd plans from the sons of Adam:
 The fount of righteousness
 And the pool of strength
 With the abode of glory from fleshly counsel.
 6. To those whom God has chosen, he has given an eternal possession,
And caused them to inherit the lot of the holy ones,
And joined their council with the sons of heaven
 For a council of unity (*yahad*)
 And a foundation of a holy building,
 For an eternal planting
 Throughout every age that will be.

4.8.1 Strophic Analysis

4.8.1.1 *Strophe 1*

This strophe begins a major section of poetry, a sub-poem of sorts within the larger hymnic section of 1QS, which is delineated by כִּיָּא אֲנִי.¹¹⁹ It contains a noticeably elevated style from what

119. כִּיָּא אֲנִי is also found at the beginning of the next section, xi.9. Morawe contends that, in 1QH^a, כִּיָּא introduces a minor section or strophe of a major poetic section (*Hauptteil*), as does

precedes, and there is a significant thematic shift as well indicated by the change in grammatical person from 3rd person plural to 1st person singular, indicated starkly by אני in *casus pendens*. The parallel syntactic structure, which extends through strophes 1, 2, and 4, consists of the general pattern PP (P+NP) + COPULA / VP + NP. Any departure from this pattern exists as ellipsis of parts or addition of syndetic noun phrases. As in the previous example, the strong parallelism of the syntactic structure reveals the dominance of metataxis. Metasememic figures include three parallel metaphors תום דרכי,¹²⁰ ישור לבבי,¹²¹ and ימה פשעי.¹²² Synecdoches include אל→יד (Sp II), אל→צדקה (Sp II), תום דרך→משפט (Sp II), ישור לבב→משפט (Sp II), and ימה פשע→משפט (Sp II). Both אל and משפט serve as the generalized term for each synecdoche making the whole strophe a particularizing play on the general concept stated in the first colon. It can be argued that משפט is also a synecdoche (Sp II) for צדקה understood as "justification."

occur in strophes 2 and 4. However in strophe I, that כִּיָּא is connected with אני signals a larger break in the poetic structure. Cf. Morawe 1961, 31, 34.

120. perfection→ moral consciousness (Sg Σ)
moral consciousness → steps (Sp Σ)

121. uprightness → moral consciousness (Sg Σ)
moral consciousness → heart (Sp Σ)

122. blot out → cleanse (Sg Σ)
cleanse → transgression (Sp Σ)

4.8.1.2 *Strophe 2*

The same syntactic structure of strophe 1 is maintained here, while כִּי־א and a shift in topic signals the beginning of a new strophe. The metasememic set of this strophe in regard to its parallelism shifts from synecdochic to metaphoric. Colon-internally, there are two metaphors, אורת לבבי (Sg + Sp) Σ ¹²³ and פתח אורי (Sp + Sg) Π . Parallel terms stand in metaphoric relationship with each other, מקור דעת → גפלאות (Sg + Sp) Σ and פתח → הביטה (Sg + Sp) Σ and אור → עינים → אורת לבב (Light as metaphor for both eyes and heart understood metonymically, cf. note 20.) (Sg + Sp) Σ . The object of spiritual sight figured by the metaphors is stated in an expansion to the last colon.¹²⁴ Such expanded final cola are a relatively common stylistic feature of the poetry of 1QS and 1QH^a, as we will see further. As unparalleled, i.e. unfigured metatactically, it is also excluded from metasememic figuration.

4.8.1.3 *Strophe 3*

Asyndeton marks the beginning of a new strophe and a shift in theme from spiritual sight to the stability of the poet's manner of life. This is the only parallel bicolon in the poem and also the only strophe that does not feature syndeton with the *waw*-conjunction. Within each colon is a

123. Though if "heart" is understood well enough as an organ of spiritual sight and not in its physical sense, it can be understood metonymically (Both "light" and "heart" being particular components of sight):

light → sight (Sg Π)

sight → heart (Sp Π)

124. An expansion because it does not parallel what precedes.

metaphor, משען ימיני (Sg + Sp) Σ and דרך פעמי (Sg + Sp) Σ.¹²⁵ לא יזדעזע is a metonym (Sg + Sp) Π.¹²⁶ Taken as a whole, the individual cola stand in metonymic relationship, with משען ימיני → דרך פעמי (Sg + Sp) Π and סלע פעמי → מפני כול לא יזדעזע (Sg + Sp) Π.

4.8.1.4 *Strophe 4*

Like strophes 1 and 2, strophe 4 begins with כִּיָּא, though this occurrence is more epexegetical in function, for the theme remains the same. The first through third cola contain metaphors, אמת אל → סלע פעמי (Sg + Sp) Σ, גבורתו → משינת ימיני (Sg + Sp) Σ, מקור צדקתו → משפט (Sg + Sp) Σ, and by asyndeton מקור צדקתו → אור בלבבי. As in strophe 3, the final colon is expanded with רזי פלא. It is the wondrous mysteries of God revealed that make God's truth, strength, and righteousness immediate to the author. This strophe recycles many terms found in previous strophes, namely מקור, משנעת ימיני, פמע, סלע, and משפט. Some are matched with different terms to form new metaphors such as סלע פעמי (Sg + Sp) Σ and מקור צדקתו (Sg + Sp) Σ. Each new sign formed by the metaphor then serves as particular synecdoches which stand in metonymic relationship in parallel alignment.

125. לא יזדעזע may be understood metaphorically, (Sg + Sp) Σ, though it is especially weak.

126. Steps will not slip → stability before obstacles (Sg Π)
Stability before obstacles → any person (Sp Π)

4.8.1.5 *Strophe 5*

The syntactic structure of this strophe changes considerably, for there is only one finite verb *הביטה* in the independent clause. In parallel alignment, however, the relative clause with its verb *נסתרה* stands metonymically in parallel to *הביטה*. What has been revealed to the author is hidden from other men. The first three cola are devoid of metaphor, yet it resumes in the final three syndetic, parallel noun phrases, *מקוה גבורה*, *מקור צדקה*, and *מעון כבוד*, all (Sg + Sp)Σ. These three, along with the other terms in the strophe stand in particularizing synecdoches in relation to the general term *הווא עולם*. They feature consonance in the repetition of the /m/ and /q/ phonemes, and additionally they form a commoratio, though one may construe the entire strophe as a commoratio, due to verbal action being in ellipsis, and the last three elements form a tighter commoratio.

4.8.1.6 *Strophe 6*

This strophe may be divided into two sections, a tricolon introduced by a prepositional phrase and a bicolon featuring two *-ל* prepositional phrases with a second phrase in syndeton.¹²⁷ Each colon is syntactically identical in deep structure, though the last features chiasm. Despite the plethora of prepositional phrases consistent with the style of IQS, there is strong metataxis governing this strophe. In the tricolon, we may isolate the verb phrase and the prepositional phrase it governs to find the metasemantic "axis" around which each colon creates two

127. Taking *עם* as a syndeton "with" = "and."

metonyms, one involving the three verb phrases and another involving the three prepositional phrases. With the verb phrases, the metonymic operation is as follows: נתנם → action of election (*I*) → ינחילם (Sg+Sp) Π and (*I*) → חבר סודם (Sg+Sp) Π. With the prepositional phrases, the operation is אוהזת עולם → object given in election (*I*) → גורל קדושים (Sg+Sp) Π and (*I*) → בני שמים (חברה עם) (Sg+Sp) Π. Put together, each colon describes parts of election, the bestowal of an eternal possession (the Land of Israel), being caused to inherit the lot of the holy ones, and being joined to the sons of heaven. It is tempting to see each of these as being synecdoches of type Σ, though the common semantic domain shared by each synecdoche determines that they should be regarded as metonymic, hence type Π.¹²⁸

The following bicolon features two ל- prepositions governing two syndetic noun phrases. In the first pair of noun phrases, עצה and סוד are synonymous, and the second pair of noun phrases express synonymous ideas as well through metaplastic variation of the terms. Together they form a commoratio similar to the commoratio in strophe 5, as both of them conclude each strophe.

4.8.2 Macrostructure

As in the preceding section, this poem as a whole contains a possible chiasmic construction:

128. Type Σ would require metaphor (Sg+Sp) Σ. Because each phrase stands at a particularizing level, the direction must first be Sg then Sp, and the only metonymic type that fits is (Sg+Sp) Π.

1. As¹²⁹ for me, I *belong* to the wicked man,
And to the council of perverse flesh.¹³⁰
2. My iniquities, my transgressions, my sin,
Along with the crookedness of my heart
belong to the council of rebellion,
Indeed, I have walked in darkness.
3. For, to Adam,¹³¹ his way *is not his own*,¹³²
And to man, he cannot establish his steps.
4. Yea, to God is judgment,
And from his hand is the perfection of the way,
And by his knowledge is the existence of all things,
And without him is nothing made.

4.9.1 Strophic Analysis

4.9.1.1 *Strophe 1*

The bicolon of this strophe is verbless in both cola with only the personal pronoun אני in the first colon providing the grammatical subject, and it is complimented by an adverbial prepositional phrase. Of the two lexical pairs, אדם/בשר form a synecdoche of type SgII read in the direction of the first colon to the second. The pair סוד בשר can be read in two ways depending upon the translation of סוד, either as counsel or council, i.e. a company, though the latter is preferred to

129. The syndeton is not rendered in the translation due to its weak force at the beginning of this stanza similar to כִּי־אֲנִי at the beginning of the previous stanza, cf. Wise, Abegg, Cook, *et al.*

130. This bicolon is set off from what follows for stylistic reasons (see the discussion below).

131. Used only to differentiate it from אָנוּשׁ "man."

132. We might expect לֹא לְאָדָם דָּרְכוֹ in order for the sense of the clause to match its parallel thus giving us a haplography with לֹא לֹא or לֹא לֹא, cf. Carmignac and Guilbert, *et. al.*

make good sense of the sentence. It forms a metaphor of type (Sg + Sp)Σ. רשעה and עול are synonyms allowing the metatactic symmetry to form around and establish the metasememic figuration.

4.9.1.2 *Strophe 2*

This strophe is unique in the hymn, as it is composed of a chain of roughly synonymous terms. The first three follow asyndetically, while the last two contain syndeton in the form of prepositions, the ל-/לם sequence seen in stanza 1, and are furthermore modified with a second noun in construct, which, while adding semes, does not create metasememic figuration. Rather the figuration is metatactic, a commoratio, with the contrast between a series of asyndetic, single nouns to a series of syndetic construct phrases. The metatactic figuration diminishes with the switch to a verbal clause in the third colon. The effect is a slow building of semes, from the bare nouns themselves to a greater context for those nouns in the "heart" and in "council/counsel," to an even fuller context that the author himself "has sinned in darkness." חושך and לבב/סוד combine to form a metaphor of type (Sp + Sg)II with the idea of "secret" forming the semic intersection. The combined metabolic effect of this strophe is a movement from virtual degree zero to a fully redundant semic system, and a movement of from metatactic figuration to metasememic figuration, the combination which I will term "crescendo parallelism."¹³³ It is parallelistic, since the same semantic field is figured in each colon, and the "crescendo" is a build up of metasememic

133. This is different than auxesis, which builds in tension to a climax or "crescendo."

figuration at the same time as a movement away from degree zero, a counterintuitive concept, since we had previously defined figuration as a movement *away* from degree zero. The simultaneous increase in figuration while moving toward degree zero is possible because of the parallelism with terms near degree zero, i.e. it is the metatactic juxtaposition of degree zero and non-degree zero that creates the figuration in this strophe.

4.9.1.3 *Strophe 3*

With this strophe, the author returns to a more generic form of parallelism. There are two lexical pairs that function as synonyms, אנוש/אדם and צעד/דרך, which establish metatactic symmetry. It further alternates between no verbal action to לוא יכין, the addition of semes away degree zero. Seen with the similar movement in the previous strophe, we may clarify a general trend in parallelism, as described variously, by Kugel as "seconding" or by Cline as "greater precision," as the establishment of an idea near degree zero followed by the reestablishment of the idea away from degree zero, or from figuration to non-figuration, and in this movement itself is a form of figuration. In other words, the poet is able to use parallelism to leverage degree zero as a mechanism of figuration. Figuration may occur entirely at degree zero or it may occur in the movement from degree zero to non-degree zero.

4.9.1.4 *Strophe 4*

With this strophe consisting of two bicola, metasememic figuration takes center stage once again with metonymic pair המשפט and תום הדרך of type (Sg + Sp)II, and the lexical pair אל and יד, which form a synecdoche of type SpII in the first bicolon. The second contains figuration between positive and negative statements. דעת and מבלעדו form a synecdoche of type SpII, as "knowledge" is a part of "him," i.e. God. True antinomy of semes is actually a special form of synonymy, i.e. there is no metasememic figuration. Therefore, the figuration between נהיה כול and לוא יעשה is primarily metatactic. Between the notions of "All things exist (by him)" and "without him nothing is made" there is little to no semic addition. The only difference is metatactic, i.e. the choice of synonymous terms arranged in a positive/negative relationship.

4.9.2 Macrostructure

The stanza moves from a contemplation of the author's sinfulness to the general, sinful state of mankind, and finally to the nature of God as judge and creator of all. This is a common meditative movement often found in the biblical Psalms and elsewhere in this hymn, such as the previous stanza. So, while thematic unity of this stanza can be discerned, there is no metatactic or metologicistic figuration within its structure.

4.10 STANZA IX XI.11B-15B

1.	-ו	אני	אם	אמוט	חסדי	אל	ישועת	י	ל-	עד
	-ו	אם	אכשול	בעוון	בצדקת ²	אל ³	משפטת	י ¹	ל-	גנצכים ⁴
	-ו	אם	יפתח	צרתי	יחלץ ³	מ-	שחת ²	נפש	י ⁴	תעמוד ⁵
	-ו				יכן	ל-	דרך	פעמ	י	
2.	-ב	רחמי	ו-	הגיש	ני-					
	-וב	חסדי	ו-	יבוא	י	משפט				
	-וב	צדקת	ו-	שפט	ני-					
	-וב	רוב	ו-	יכפר	י	עוונת				
	-וב	צדקת	ו-	יטהר	ני-					
	-מ	גדת	אנוש							
	-ו	חטאת	בני אדם							
	-ל	הודות	ל-	אל	ו-	צדקת				
			ול-	עליון	ו-	תפארת				

1. As for me, if I totter, the loving kindness of God is my salvation to the end;
And if I stumble by the iniquity of the flesh,
By the righteousness of God will my judgment forever stand;
And if my distress breaks out, he will snatch my soul from the pit,
And he will establish my steps on the way.
2. By his mercies he has brought me near,
And by his loving kindness he will bring my vindication,
And by the righteousness of his truth he has vindicated me,
And by the multitude of his goodness he will atone for all my iniquities,
And by his righteousness he will purify me
From the impurity of men
And from the sin of the sons of men
To give praise to God (for) his righteousness
And to the Most High (for) his wonders.

4.10.1 Strophic Analysis

4.10.1.1 *Strophe 1*

This strophe consists of three parallel cola each containing two verb phrases in if-then conditional clauses, with one verb phrase in each protasis and apodosis. A final, fourth colon consists of an apodosis alone, dependent upon the apodosis of the third colon. In each protasis, either the author is the subject of the verb phrase or something belonging to the author, i.e. צרתי "my distress." Each apodosis features God as the subject, either explicitly in the noun אל "God" or in the pronominal element in the verb. The repetition of these semes further anchors the metatactic symmetry created by the repetition of the conditional clauses. Metasememic figuration, then, turns around these morphosyntactic anchor points in the verbal phrases themselves. אמוט "totter" and אכשול "stumble" are virtual synonyms, and thus are metaplastic figures in addition to their metatactic arrangement in parallel. ישועתי "my salvation, deliverance, rescue" and משפטי "my judgment" may stand in metonymic relationship (Sg + Sp)II, both being particular elements of God's eternal justification of the author. יהלץ משחת נפשי "He will snatch my soul from destruction" stands in the same metonymic relationship. Alternatively, ישועתי "my salvation" may be in a synecdochic relationship with the other two terms if ישועה is understood to be the general term and משפט and יהלץ משחת particular aspects of "salvation." The final synecdochic element יכן לדרך "He will establish my my steps in the way" completes the metaphoric figuration maintained throughout this strophe in the terms of stumbling and standing, which stand as metaphors for sin

and righteousness respectively.¹³⁴ בעוון בשר "by the iniquity of the flesh" is a synecdoche that corrects the metaphor by bringing it toward degree zero.

4.10.1.2 *Strophe 2*

The metatactic symmetry of the first five cola of this strophe follows this general pattern:

[PREPOSITIONAL PHRASE [PREPOSITION + NOUN + 3MS POSSESSIVE PRONOUN]] [[VERB PHRASE [VERB + 1CS OBLIQUE PRONOUN]]]

Optional noun phrases may be interspersed within this pattern, yet these elements are consistent throughout. The final four cola are formed with cascading parallelism explained in 3.4.6.

The prepositional phrase in each instance is ב- used instrumentally. As in many other strophes in this hymn, the repetition of prepositional phrases creates strong metatactic symmetry and is perhaps the primary rhetorical figure, or at least the one most consistently used, throughout the entire hymn. רחמיו, חסדיו, צדקת אמתו, צדק, and רוב טובו, all being attributes of God, may stand in metonymic relationship of type (Sg + Sp)II, though the first two share some synonymy, and צדקת אמתו is only a metaplastic expansion of צדק. They could also be construed as an *enumeratio* contained within broader parallelism of each clause. The mix of metasememic and metaplastic figuration all within metatactic alignment illustrate the ability of these various types of figuration to be woven together in the multidimensionality of parallelistic poetry. The parallel verb phrases

134. E.g. "stumble" → miss the mark → "sin" (Sg + Sp)Σ

stand in a similar relationship. Some are more or less synonymous and thus are more metaplastic in their figuration such as *יבוא משפטי* and *שפטני* as well as *יכפר* and *יטהרני*, while the aggregate notions of "being brought near," "judgment," and "atonement" stand in metonymic relationship. The ability of the poet to alternate between metonymic and metaplastic figuration through synonymy indicates some sensibility for the difference, i.e. the poet appears to have been capable of sensing and employing metonymy and metaplastic synonymy in a deliberate pattern - ABB'CC' - thus indicating that the use of these figures may not always be haphazard in their arrangement.

In the cascading parallelism of the final four cola, synonymy again regains prominence in the first two, while the last two use metasememic figuration in the form of the antonomasia of *אל* and *אליון* and the metaphor of type (Sg + Sp) Σ created by the parallel juxtaposition of *צדקה* and *תפארה*. In this case, the righteousness of God must be understood as an *act* of righteousness coterminous with the wondrous acts of God in delivering his servants. Righteousness, normally an inert, qualitative term, gains senses related to the wondrous acts of God.

4.10.2 Macrostructure

The high degree of metatactic symmetry in these two strophes forms a macrostructure of its own. The stanza is bounded by the use of the personal pronoun *אני* in the first strophe, and *ברוך אתה* follows at the beginning of the next stanza below. The stanza turns on the contrast between the possibility of the author's distress and the salvation of God which he believes will find him in such a case. The second strophe is then an *enumeratio* of such salvation.

2. For without you, he cannot finish the way,¹³⁵
And without your favor, he cannot do anything.
3. You have instructed *him in* all knowledge,
And all that shall be comes into existence by your will.
4. And besides you there is no one to refute your council,
And to have understanding in your holy thoughts,¹³⁶
And to look into the depth of your mysteries,
And to understand all of your marvelous works
With the power of your might.
5. And who can endure your glory?
Also what is the son of man among your wonderous works?
And how can one born of a woman dwell before you?
- 6a. For, he is from his kneaded lump of dirt,
And his *bodily* dwelling,¹³⁷ the bread of worms,
- 6b. And he is spittle - mixed clay,
And his return¹³⁸ is to dirt.
7. What will clay respond, yea, what is formed by hand?
And what council will it understand?

135. Alternatively "*his* way is not complete."

136. Both the negative and positive statements here describe one who is as wise as God and therefore able to either refute him or perfectly understand him.

137. Wise, Abegg, and Cook strip the metaphor of "dwelling" for the body rendering it as just "body." All other translators preserve "dwelling."

138. Following Carmignac and Guilbert. Lit. "desire, longing" cf. Gen. 3:16, LXX ἀποστροφή "return."

4.11.1 Strophic Analysis

4.11.1.1 *Strophe 1*

Including the initial introductory phrase ברוך אתה אלי, the strophe divides into three bicola featuring figuration in a skillful manipulation of verb forms moving from participles in 1a to two imperatives in 1b and finally a finite verb and an infinitive in 1c. Beginning in 1a, the author establishes the identity of his subject with two verbal adjectives, both passive and active participles. From there, he moves to prayer with two *hiphil* imperatives in 1b. The repetition of the *hiphil* and hollow roots forms a metaplastic figure of assonance. In 1c, a finite verb and an infinitive combine to form the author's reason for God to act on his behalf. The manipulation of verbs in this sense could be understood metaplastically, as they are placed into parallel alignment via metatactic symmetry, yet the semic effect is metologicistic, a figure which could be classified as pleonasmus. Further metaplastic figuration includes the consonance of צביתה and התיצב, as well as the various synonymous terms used to refer to the author, including עבד and בן אמת as well as the possessive pronoun -י and the collective בהירי אדם, to which the author synecdochically considers himself to belong. These are also examples of antonomasia, as they are used as epithets for the author.

Metatactic symmetry is quite regular, featuring the initial verb followed by a prepositional phrase and one or two noun phrases. Remarkably, metatactic symmetry can be kept whether or not the parallel noun phrases, which all end in a possessive pronoun, are the direct objects of the verbs or objects of the prepositions. That is to say, the symmetry does exist at the phrasal level

alone, but at the lexical level given its position in the word order. Once again, symmetry between cola is interrupted at end with an infinitival purpose clause.

Metasememic figuration in this strophe is slight, as the figuration between verbs, as described above, is metaplastic. *דעת* and *צדק* do stand in a metonymic relationship of type (Sg + Sp)II, since both are aspects of divinity that are bestowed upon the author.

4.11.1.2 *Strophe 2*

A simple bicolon follows in this strophe with regular metatactic symmetry created by the repetition of the morpheme *-בל* "without" and the repetition of *לוא* plus a verb phrase. The switch between *בלי* and *מבלעד-* is metaplastic, and the switch between a mere pronoun *כה-* to *רצונכה* is a synecdochy of type SpII.

4.11.1.3 *Strophe 3*

In spite of the independent subject pronoun *אהה*, this strophe continues the thought of what precedes. Metatactic figuration is only established by the repetition of *כול*, though these occur in different syntactic positions. These form a chiasm that links together semantically the knowledge, *דעת*, given to the author through "Torah" instruction and the existence of all things, which establishes a metaphor of type (Sg + Sp)Σ, whereby two disparate ideas, (Torah) knowledge and existence are brought into semantic equivalence.

4.11.1.4 *Strophe 4*

Four syndetic pairs of prepositional phrases are brought into metatactic symmetry after the initial statement *אין אהר זולתכה*. The initial prepositional phrases in each pair consists of *hiphil* infinitive constructs with the *-ל* preposition. In addition to the metatactic symmetry, the repetition of the *-ל*, *hiphil* infinitives, and the possessive pronoun *-כה* forms metaplastic figures. The second prepositional phrase in each pair consists a metonymic chain of noun phrases describing aspects mystical knowledge. Each consecutive noun phrase synecdochically combines with the whole to form metonymns of type (Sg + Sp)II.

4.11.1.5 *Strophe 5*

Three interrogative pronouns establish metatactic symmetry in this tricolon, which combine with two finite verbs and a central verbless clause. *יכול* and *יכיל* along with the *kaphs* in *כבודכה* form metaplastic consonance. Similarly, in the second colon, there is consonance between the labial consonants *beth*, *mem*, and *peh*. In the third colon, there is slight consonance with the *shin* consonant. Metaplastic figuration is extended with *בן אדם* and *ילוד אשה*, which form synonomous pairs. Three noun phrases describing the glory of God, *כבודכה*, *מעשי פלאכה*, and *פניכה*, combine to form metonymic figuration of type (Sg + Sp)II. *לפניכה* is a conventionalized (even grammaticalized) metonym for God himself.

4.11.1.6 *Strophe 6*

Like strophe 1, this strophe combines three bicola, each beginning with a pronoun. The first two use the independent subject pronoun הוּאֵה and the third an interrogative pronoun מַה. Metaphor dominates each bicolon, each combining a reference to a person (the author?) and his low estate. The metaphors are as follows: "He" and "kneaded lump" (Sg + Sp) Σ with "dirt" a correcting synecdoche, "dwelling" and "bread" (Sg + Sp) Σ with "worms" a correcting synecdoche, "he" and "spittle" (Sg + Sp) Σ with "mixed clay" a correcting synecdoche, "return" and "dirt" (Sg + Sp) Σ , "respond" and "clay" with "formed by hand" a correcting synecdoche. The final colon as a whole is a correcting synecdoche for the whole metaphoric series, bringing the figuration back to degree zero.

Between cola, all of the particularizing synecdochic elements combine metonymically in type (Sg + Sp) Π , since "dirt," "worms," "spittle," "mixed clay," etc. are all things that can be considered as elements of the earth. "He" combines in the first two bicola with "dwelling" and "his return" as metaphors of type (Sp + Sg) Π , a rarer type of metaphor. "He" is particularized in each case to some part of the person, the body and death respectively. These parts of the person are then generalized to a place where the part can live and an action it can perform.

4.11.2 Macrostructure

Both the first and last strophe form a grouping of three bicola, though what comes in between does not allow for a neat chiasmic arrangement, neither is there any thematic organization across the stanza.

4.12 SYNTHESIS

4.12.1 The Metaplastic Contour of 1QS

Metaplastic figuration in this hymn takes two primary forms, the repetition of sounds with differentiation in meaning, i.e. consonance (the repetition of consonants) and assonance (the repetition of vowel sounds), and the differentiation of sounds with the repetition of senses, i.e. synonymy and antonymy. In each case the figuration occurs at the metaplastic level even though this involves both repetition and differentiation. With consonance and assonance, the repetition of sounds departs from degree zero, i.e. the normal variation of sounds in normal utterances. With synonymy and antonymy, the figuration occurs as different plastic combinations convey roughly the same semantic content.

In 1QS, consonance and assonance mostly occur within cola, though some instances may span multiple cola, especially where a word is repeated. Notable instances of consonance include the juxtaposition of *התחדשם* and *קודש קדושים* in I.5, the series *חוק חרות* in 2.1 and 3., as well as the repetition of the allophones /p/ and /f/ represented by the grapheme פ in I.3. The repetition of certain morphological elements also falls within the category of metaplasma, such as the repeti-

tion of *hiphil* imperatives or infinitives (e.g. XI:I, VI), and to some extent the repetition of prepositions or pronouns as they have a certain auditory effect. The repetition of morphemes and certain lexemes such as לוי is repeated throughout the hymn and thus could be considered to be a major rhetorical feature.

Synonymy and antonymy do occur, though its presence is minimal, where it occurs, it is most often found between cola in word pairs such as אדם/אנוש or צעד/דרך (VIII.3), though there are exceptions, such as stanza IX, strophe 2, colon 1 where there is a colon-internal repetition of three synonyms. It stands within the spectrum of metasememic figuration created by parallelism. Where there is a difference between senses in the parallel terms, metasememic figuration occurs, and where there is not, it is only metaplastic figuration. Important to note here is that metaplastic figuration often indicates an abatement of metasememic figuration.

4.12.2 Metatactic Contour of 1QS

4.12.2.1 *Macrostructure*

The macrostructure of this hymn can take six levels of division as follows:

Figure 4.12.2.1.1 Levels of Division

Stanza → Strophe → (Sub-strophe) → bi-colon, tri-colon, etc. →
colon → (sub-colon, i.e. non paralleled cola)

One could argue for a singular structure encompassing the whole hymn, but no formal organization or thematic pattern emerges that may allow one to do this. As it stands, the hymn as a whole is composed of a running sequence of stanzas loosely organized around certain themes and metasyntactic patterns. In some case, the metasyntactic patterning may allow for the identification of sub-strophes, such as found in XI.1, 6. Additionally, there are many cases where the initial, introductory colon or the final colon in a series is not paralleled in any way, which I term sub-cola.

4.12.2.2 *Stanza*

It is in the stanza that we encounter the largest form of organization delineated by certain features of semantics and morphosyntax. Most often, a stanza begins with a 1cs imperfect verb, אברכנו (I, II, 5), אזמרה (III), אדעה (V), לוא אשיב (VI), or a 1cs independent subject pronoun, כיא אני (VIII), ואני (IX), and אני (XI). Such 1st person elements do not have to stand in first position, but may be preceded by a *waw* conjunction, a particle such as כיא and לוא, or even a full prepositional phrase such as בתרומת שפתים in stanza II.

Stanzas range in length from small pairs of bicola as in stanza V to longer groupings as in stanzas I and XI. Stanzas I, II, III, and VIII show evidence of chiasm over the whole stanza, or at least a flow of thought that creates an *inclusio*. Stanzas may show more broad thematic contiguity or may be more loosely structured around a number of themes, which tend to alternate be-

tween reflections on God's character and actions, the author's own character and actions, and how God helps him overcome his faults and inabilities.

4.12.2.3 *Strophe and Colon*

The strophe is the basic unit of metatactic organization using parallelism, or as we have defined it, metatactic symmetry, as the primary structural feature of the "verse." As in Biblical poetry, the symmetry of parallelism generally indicates where a poetic line ends and another begins. While bicola are frequent, they are by no means the rule, and parallel structures of four or more parallel cola are common. In these cases, they often parallel only phrasal elements instead of full clauses. In other words, the main verb, which may only appear in the first colon, is ellipsed in the the parallel cola. In the final cola of these strophes, a smaller phrasal element occurs in the form of "cascading parallelism" as described in Chapter 3. A few strophes show multiple groupings of bicola, especially where bicola take an A/B structure, such that groupings follow an A/B A'/B' pattern. These groupings I have termed sub-strophes.

4.12.2.4 *Parallelism*

The nature of parallelism in 1QS shows marks of continuity and discontinuity with canonical, biblical poetry, in that metatactic symmetry is not predominately restricted to parataxis of an entire sentence unit as is normally found in biblical poetry. While this most certainly occurs in 1QS, parallelism is extended with great frequency to phrasal units. When it does, these parallel

units are usually wrapped in prepositional phrases, either prepositional phrases proper or infinitival phrases with the ל־ preposition + infinitive construct. There are exceptions to this, but in such cases asyndeton should be considered figurative, i.e a deviation from degree zero. That parallelism so often turns on the pivot of prepositions is a significant mark of the style of poetry found in 1QS, and signals how parallelism functioned in the mind of the author.

Furthermore, the figure of *commoratio* is frequently found, where the parallelism becomes concentrated into smaller phrasal units. In Bonnie Kittle's work on the poetry of 1QH^a (1981) these parallel elements are often referred to as *lists*, though it becomes apparent that mere *listing* is not the purpose of the author, who in these cases intends to confer a sense of movement or else a dynamic coloring to the noun phrases that follow the prepositions. As such, parallelism has become for the author of 1QS an artistic tool for indicating in a pleonastic fashion the purpose, result, comparison, instrumentality, agency, scope, and location, among other ideas, relating to the themes he develops throughout the hymn. This type of figuration may take several sub-types such as *enumeratio*, a term which apply describes the aim of the author, who is able to enumerate a central concept through phrasal elements alone, or anaphora, which features the repetition of a word or phrase at the beginning of each element, such as the repetition of לֹא featured in VI.3-6. As an example of *enumeratio*, IX.4 uses four different prepositions, ל־ of possession, מ־ of source, ב־ of means, and מִבְּלֵעַד "without." All of these synecdochically describe the agency of God in creating and sustaining all things, including the "way" of the author.

The use of parallelism as a list of synecdochic elements does occur, as in VIII.5, where prepositions do not encase each paralleled noun phrase, yet even these are types of *commoratio*.

The author begins with הווה עולם "the things that exist for ever," which he has seen with his eyes. He then synecdochically extrapolates this idea with a list of six specific things that "exist forever." It is also important to note here that such paratactic arrangement sets up the metasememic figuration that occurs with the juxtaposition of each synecdoche, which will be discussed in detail below.

4.12.3 The Metasememic Contour of 1QS

4.12.3.1 *Metaphor*

Metasememic figuration is primarily the result of two synecdochic elements brought into alignment through parataxis. In this relationship, the movement of thought from one colon to the next mimics the same movement of thought that occurs when a metaphor or metonym is created in a single, phrasal unit. Thus, to reiterate, while the individual elements are synecdochic as they exist by themselves, in relation to each other they may gain metaphoric or metonymic figuration.

Metaphoric relationships between parallel elements are almost non-existent (the two possible exceptions being IX.2 and X.2) making colon-internal metaphor the primary realization of this figure in the parallelistic poetry of 1QS. This leaves metonym to be the primary relationship of phrasal elements between cola. Ironically, this is the opposite of the scheme of Roman Jakobson, who described metaphor as taking place on the axis of selection and metonym on the axis of combination. If we understand parallelism as being iterative selections along the axis of selection, then we ought to see metaphor occurring more often along the various selections that are

brought into parallel alignment, yet this is not the case. Similarly, we ought to see metonym more frequently in the axis of combination, i.e. the individual colon as a product of combined selections based upon the aspect of continuity. What Jakobson thought of as a metaphoric figuration, i.e. the aspect of equivalence in selection is actually a synecdochic process. When a word is selected out of the mental dictionary of possible words, what these words have in common are the essential semes that define a semantic domain. What differentiates a word and makes it appropriate for a given selection is the synecdochic process of particularization or generalization which includes semic decomposition in mode Π or Σ . What makes metonymy more common between cola and metaphor more common within cola is the difference between operation that creates the figuration. Even though both metaphor and metonymy are the product of two synecdoches, metaphor *in praesentia*, the form in which most of the metaphors in 1QS are found, is a suppression operation and metonymy is a suppression-addition operation. That metaphor is a suppression operation means that it requires close proximity of the *S* and *R* terms in either a verb phrase or a noun phrase. What is being suppressed are non-essential semes, but with no addition operation, the essential semes of each term require a grammatical connection to the other *in praesentia* in order for the non-essential semes to intersect and create the metaphor. When such terms are split between cola, they lose the grammatical connections that create the *in praesentia* metaphor. Thus, we could also say that the only type of metaphor possible between cola is the metaphor *in absentia*, and examples of these are very difficult to find with confidence in 1QS.

As noted above, metaphor in 1QS is *in praesentia*, meaning that there is a grammatical connection between the *S* and *R* terms, which both occur in the utterance. This grammatical

connection is most often the construct relationship between nouns, though sometimes verbal and prepositional elements may exist as well. Examples include the following:

Table 4.12.3.1.1 Metaphor *in-Praesentia*

ממשלת אור	"The reign of light"	I.1
תרומת שפתים	"Produce of the lips"	II.1
תכון קודשו	"The regulation of his holiness"	III.1
ארדף בטוב	"I will pursue with goodness"	V.1
ימח פשעי	"He will wipe out my transgressions"	VIII.1
הואה מגבל	"He is a kneaded lump"	XI.1

Metaphors *in absentia* also occur, though they are fewer in number:

Table 4.12.3.1.2 Metaphor *in-Absentia* in 1QS

אשוק גבול	"I will enclose [it? myself?] with a boarder"	VII.3
פתח אורי	"My light has opened"	VIII.2

Metaphors in 1QS have a range of starkness dependent upon the amount of intersection of semes, that is to say the disparateness between their respective semantic domains. An example of a weak metaphor would be תום דרכי "perfection of my ways" (VIII.1). דרך itself is a conventionalized metaphor, which no longer carries its original force, so the connection with תום loses much of its potential starkness even though it may technically still be a metaphor. An example of a stark metaphor would be קו משפטו "the tune of his judgment" (III.1).

4.12.3.2 *Metonymy*

Metonymy is the primary mode of metasememic figuration between cola, since, as a suppression-addition operation comprising terms both within the same semantic domain, the terms may

retain their metonymic relationship over the distance created by parallelistic parataxis. The addition operation concurrent with the suppression operation, i.e. the addition of semes, has a compounding effect, especially when the parataxis of multiple elements creates commoratio. Each instance of a phrase within a parallel series theoretically may be substituted for the others. What should be stressed here is that these paralleled elements exist in a metonymic *relationship*, though they do not constitute metonyms proper. What we are doing is describing the relationship of parallel terms or the metasememic effect of parallelism, where elements within the same semantic domain existing on the same semic plane, either general or particular, are juxtaposed and placed within relationship to each other. Within this relationship parallel elements share non-essential semes by virtue of their contiguity. For example in III.1, כבוד, קודש, and משפט are brought into metonymic contiguity as attributes of God, with result that the "holiness" of God gains the qualities of his "glory," and his "judgment" gains the quality of being "holy" and "glorious." This type of figuration goes beyond mere synecdoche, i.e. the substitution of a part for a whole, cause for effect, etc., for in it, multiple synecdochic operations at the same semic plane and within the same semantic domain are brought into a contiguous relationship where they may share non-essential semes. Examples of metonymic relationships include the following:

Table 4.12.3.2.1 Metonymy

שינים-מעדים-חוק תקונים	"Years-seasons-decreed orders"	II.2
כבוד-קודש-משפט	"Glory-holiness-judgment"	III.1
משפט-מעשים	"Judgment-works" ¹³⁹	V.1
למד בינה-השכיל	"Teach understanding-give prudence-"	VII.5
ענוה-רוח נשברה	Humility - broken spirit"	
משפט-תום דרך	"Judgment-perfection of way,	VIII.1
ישור לבב-ימח פשע	Uprightness of heart, Blot out transgressions"	
ימין-פעם	"Right hand-steps"	VIII.3
אמת-גבורה-צדקה-כבוד	"Truth-strength-righteousness-glory"	VIII.4
רחמים-חסד-אמת-טוב	"Mercies-covenant love-truth-goodness	X.2
צדקה	Righteousness"	

4.12.4 Conclusion

Metaphor and metonymy are not mutually exclusive, but, because they most often operate at different axes of parallel cola, the same phrasal element may be involved in both kinds of figuration, e.g. in VIII.4 אמת אל "the truth of God" figures both in the metaphor with סלע פעמי "is the rock of my steps" while also being involved with the metonymic series as listed above. Thus the interplay between metonym and metaphor can be quite complex, as individual synecdoches combine variously across the two-dimensional "space" of Hebrew parallelistic poetry, and in doing so metasememic figuration achieves great complexity. The most frequent movement of thought both in metaphor and metonymy is from particular to general and then back to particular, i.e. the vast majority of metaphors and metonyms are of the synecdochic combination (Sg +Sp). What

139. One could construe משפט as a particular kind of work, making this a synecdoche, though it is also possible to understand מעשים in the particular sense of "The mighty acts of God."

determines whether or not the flow of thought is metaphoric or metonymic is the mode of decomposition. Yet, it is also the variability of metaphor and metonymy in the hymn that creates a metasememic "contour" in conjunction with the metatactic contour, which includes various lengths of parallel arrays also operating within two-dimensional space, i.e. the vertical axis of parallel lines and the horizontal axis of the phrasal units which are paralleled. Metaplastic figures, then, feature as decorative accents within this metatactic and metaplastic figurative nexus. The combination of all of these types of figures creates a hymn with surprisingly complex poetic features, which may escape the sensibilities of one used to biblical models of parallelism.

CHAPTER 5

THE THANKSGIVING HYMNS - 1QH^a

5.1 INTRODUCTION

The text of the *Hodayot* or "Thanksgiving Hymns" was one of the first manuscripts recovered from the caves surrounding Khirbet Qumran being one of the two manuscripts sold to Eleazar Sukenik in 1947 (Stegemann, Schuller, and Newsom 2009, 1). Because of its priority in discovery, it has been available for study longer than any other of the texts, therefore multiple editions and translations have been made of it.¹ Of the 1QH^a manuscript, 28 identifiable columns have been reconstructed, though of these only about 17 columns have enough undamaged text to allow for poetic analysis. The present study will consider the document in part rather than comprehensively, because of its length. A full study of the type conducted here would require a separate and dedicated study. The selections chosen for this study comprise two types. First, columns iv-vi have been analyzed in full in order to cover the natural ebb and flow of style in a continuous stream of text and to cover text in a broken context where significant damage to the manuscript has occurred. Second, three selections are singled out from columns xi, xiii, and xx, which contain more elevated style and present special artistic quality. Columns xi and xiii have been an-

1. Editions of the Hebrew text include: Sukenik 1955; Licht 1957; Delco 1962; Martínez and Tigchelaar 1997; Lohse 1971; Schuller et al. 2009. Other translations include Dupont-Sommer 1961; Carmignac and Guilbert 1961; Mansoor 1961; Holm-Nielsen 1960; Vermes 1962; Wise, Abegg and Cook 1996.

alyzed before, by Julie Hughes (2006) and Bonnie Kittel (1981) respectively, so there will be an opportunity in those places to interact with their studies. Finally, in column xx, I present a section of a hymn that has not received analysis in print.

5.1.1 Previous Studies

Two early studies of the poetic style of the *Hodayot* were those of Charles F. Kraft (1957) and Barbara Thiering (1963). Regarding the first of these works, while he mentions some elements of parallelism and strophic composition, Kraft was more strictly concerned with *Ley-Sievers/Gray* metrics with little concern for anything else, making his study of extremely limited value. Thiering, on the other hand, does attempt to analyze poetic style, which she does mainly concentrating on the phenomenon of chiasm, though she is criticized by Kittel for taking the concept too far as an explanation for phenomena that are scarcely identifiable as chiasms, even emending some texts to fit a chiastic scheme.² Thiering also introduces the concept of the "gathering line," a monocolon that in some way summarizes the content preceding or following. Even if the phenomenon is not consistently observed throughout the *Hodayot*, where it does occur as a form of metatactic suppression-addition, it is significantly figurative. Nevertheless, Thiering's study remains of little value due to her overly wrought efforts to find chiasm at the expense of other forms of poetic style.

2. Kittel 1981, 29. C.f. Thiering 1963, 195-196, where she emends the order of the hymn found in col xx analyzed below in order to "restore" a chiasm.

The first serious treatment of the poetic style of the *Hodayot* is the 1975 Ph.D. dissertation³ by Bonnie Kittel published in 1981 as *The Hymns of Qumran*. Kittel's study was and remains the best detailed and dedicated treatment of the poetic style found in the *Hodayot*, i.e. one with the intent of elucidating its poetic structure. Unfortunately, Kittel's study did not advance our understanding of the poetic style of the *Hodayot* for a number of reasons. First, Kittel was operating under old paradigms of what constituted Hebrew poetry. She stated in her statement of methodology, "In discovering the poetic structure of these psalms, the known has to provide the starting point for the exploration of the unknown" (Kittel 1981, 26). By this she meant the *parallelismus membrorum* described by Lowth and Gray, from which she did not elaborate upon or extend beyond "synonymous or contrasting terms, and identical grammatical constructions, to express essentially the same thought twice" (27). To this, Kittel added certain non-parallelistic constructions such as "lists, repetitions of phrases, and chiasmic order of phrases."⁴ Furthermore, Kittel remained committed to the metricality of the *Hodayot*, and while she admitted that "in almost all of these poems, however, the psalm seems to collapse into metrical chaos in one or more sections," she nonetheless sought to describe a syllable counting *rhythmical balance* into the *Hodayot* as a general principle of quantitative measurement. That Kittel was ultimately unable to transcend the conventions of her time severely hampered her ability to deal adequately with the innovations in style present in the *Hodayot* and furthermore rendered her treatment of those non-parallelistic "structural" elements clumsy at best. The details of Kittel's analysis of specific hymns will be dealt with in the relevant sections below.

3. Kittel 1975.

4. Ibid.

A second study of the poetry of the *Hodayot* was conducted by Gary Royce Williams in a 1991 doctoral dissertation, *Parallelism in the Hodayot from Qumran*. William's lengthy study was comprehensive, yet set entirely within Geller's system of analyzing grammatical and semantic parallelism. It is a more mechanical, data-heavy analysis, which produced quantitative results for the numbers and percentages of certain types of groupings of parallel lines, the presence of ellipsis, and the repetition of words. The glaring omission of William's study is any discussion of macrostructure, thematic continuity, or how poetic figuration, Geller's "grammatical" and "semantic" parallelism, interacts together in any way. Having already discussed the limits and problems of this form of analysis in chapter 3, I conclude, unfortunately, that William's study is of very limited use for the type of study conducted here, which is based upon the notion of rhetorical figuration.

A third significant treatment of the poetry of the *Hodayot* was done by Julie Hughes in a 2006 revision of her doctoral thesis, *Scriptural Allusions and Exegesis in the Hodayot*. While Hughes' study is not dedicated to the poetic style of the text, she does include a great deal of poetic analysis. Her methodology is broadly informed by Berlin (and thus Jakobson with the aforementioned limitations in Berlin), Watson, and Kittel, and others such as O'Connor, Geller, Pardee, and Williams to a lesser extent. She is, however, less concerned about poetic structure and style than interpretation (Hughes 2006, 40).

In her analysis of the texts, Hughes, much like Thiering, is drawn to the repetition of words, which she uses to establish a network of inclusios within a hymnic section, which, if one discounts the order of the inclusios, operates on the same principles as Thiering's supposed chiasms. It seems, however, that she is mistaking a metaplastic figure (lexical repetition) for a metatactic

5.2.1 Strophic Analysis

The fragmentary nature of this hymn, of which only the end is preserved, would normally make any poetic analysis impossible, but the repetitive structures within it allow us to construct a poetic scansion. The repetitive structure used here is *symploce*, a figure which combines both an *anaphora*, the repetition of a word or phrase at the beginning of a clause and an *epiphora* the repetition of a word or phrase at the end of a clause. After an introductory clause of some length and little discernible parallelism,⁸ each colon in turn introduces a prepositional phrase with בלוא "without." the object of the preposition is one of three words, משפט, ברית, and מצוה, and a possible fourth term is in a lacuna. משפט is repeated three times with other terms (presumably) alternating with it. So, within the six-fold repetition within the *symploce*, we have:

משפט - ??? - משפט - ברית - משפט - מצוה

The repetition of משפט further grounds the figure in the broader *repetitio*, and it is contextualized by the additions of ברית and מצוה. Therefore, contrary to translators who render this word "justice,"⁹ it should be understood to be within the same semantic domain as ברית and מצוה. The result is a metonymic relationship between these terms, possibly with ברית as the intermediate term indicating the whole, and משפט and מצוה being parts of the ברית. Otherwise, the intermediate term could be understood as תורה "Torah" and all three (four) terms as particular parts of the whole. Within this figure, three types of figures are woven together: metaplastic repetition, metatactic *symploce*, and metasememic metonymy. The full effect is quite striking, and, were the full context extant, its full rhetorical force would no doubt come into greater focus.

8. Aside from the consonance of פתע פתאוןם.

9. Stegemann, Schuller, and Newsom; Wise, Abegg, and Cook.

5.3 1QH^a IV.21-28

- *. [ברוך אתה אל הדעות¹⁰] מנסתרות אש]ר
1. [שר¹¹ לא השיגום ב- מצ]רים¹² וממשפט קצי] וממשפט אה]דתה¹⁴ [מח]שבות רשעה¹³ [עבדך מכול פשעיו ב]המון [רחמידך
2. כאשר ד]ברתה ב- יד מושה עבדך ל- שאת עוון וחטאה ול- כפר בעד פשע ומעל
3. [VP] מוסדי הרים ואש בשאול תחתיה [VP]₂ במשפטיך₃ ואת חונן₁
4. [VP] תה ל- עובדיך באמונה ל- היות זרעם לפניכה כול הימים שמ]ותיהם₂ [פשע₄]₁ ו- הקימותה₃ ל- השליך כול עוונותם

10. Restored by Stegemann, Schuller, and Newsom on the basis of ix.28, xx.13, xxii.34, xxv.32, and 1QS iii.15. However, given the fragmentary nature of this section, it cannot be entirely sure that a new hymn begins here, seeing that a new hymn begins after the *vacat* at line 29. Nevertheless, this stanza does stand alone thematically, so it will be treated as such.

11. Following Stegemann, Schuller, and Newsom, אש]ר is unlikely here do to what appears to be the remnant of a letter with a lower base. If something like בשר "flesh," the לא which follows would begin a new poetic line, since the verb that follows is plural. If it is in fact אשר, then a new line may also be assumed on the bases of parallelism with the previous אש]ר.

12. Following Bardke based upon a parallel in xiii.31. Stegemann, Schuller, and Newsom restore במצ]ר based upon the same imagery found in vi.15 and xiii.18, though she gives no reason why she prefers her reason over Bardke's (68). Bardke's reading seems to me to make much more sense, as the notion of "overtaking" and "crucible" do not easily fit together. "Egypt" is possible as an allusion to Jer. 42:16, though contextually, it would seem out of place, and "Egypt" occurs nowhere else in 1QH^a.

13. Stegemann, Schuller, and Newsom attempt to restore [רבות] פעמים here, but the bottom of the fragment is so badly damaged that such attempts are only speculative. Given the prepositional phrase in the parallel colon that follows, I would think a prepositional phrase fits here somehow.

14. This restoration is my own and based upon the relatively few words that begin with אה and the assumption that syntactically, a 2ms perfect verb fits best here, though it is speculative and uncertain.

- * [Blessed are you, God of Knowledge,] on account of¹⁵ hidden things that [
1. [] they have not overtaken them in narr[ow places []
 And from¹⁶ judgment [you have [] the thoughts of wickedness []
 And from judgment [you have seized [] of] your servant from all his transgressions
 By¹⁷ the [multitude] of your mercies.
 2. [Just as you sp]oke by the hand of Moses your servant to take away iniquity and sin,
 And to atone for transgression and treachery.
 3. [] the foundations of the mountains,
 and the fire in Sheol below,
 and the [] in your judgments.
 4. You have [] those who serve you in faithfulness,
 In order that their seed might be before you all *their* days,
 And you have raised their na[mes [] transgression
 To send away all of their iniquities,
 And to cause them to inherit all the glory of Adam to a multitude of days.

5.3.1 Strophic Analysis

5.3.1.1 *Strophe 1*

One might be tempted to try to reconstruct a bicolon or some parallelism with the opening line of this hymn, but as other hymnic sections will attest, the opening is very often unparalleled,

15. The exact nature of this preposition, -מ, is obscure because of the preceding lacuna, though Stegemann/Schuller/Newsom translate it "on account of," which can be assumed to be correct as an idiom on the basis of the same construction in iv.29.

16. The lacuna makes the sense of the -מ preposition difficult to pinpoint. Some translators prefer to translate it "because of judgment," c.f. a literal rendering in order to keep other possibilities open. Wise, Abegg, and Cook render the first as "from" but the second as "by."

17. Note the instrumental use of -ב here in contrast to the supposed instrumental use of -מ above.

so the line containing the phrase לא השיגום במצ[רים] can be placed with the two parallel cola that follow. If we restore במצ[רים] as I have suggested, it begins to make some sense. The enemies of the author have not overtaken *them*, perhaps "the righteous" or some such collective idea, and this is paralleled conceptually by the ממשפט cola. These would then constitute conceptual metaphors of type Σ .

A two-fold repetition of ממשפט grounds the metataxis of this strophe, and syntactically sets up the possibility of two parallel finite verbs in the lacuna. רשעה and פשע are roughly synonymous as well as consonant, both metaplastic figures, though the addition of מהשבות brings the phrase רשעה מהשבות to a particularized plane while פשע remains generalized, the combination of the two being a synecdoche of type Σ . ב[המון]רהמיד may be paralleled by what is contained in the lacuna.

5.3.1.2 *Strophe 2*

This strophe is a prime example of the type of cascading parallelism described in chapter 3, though with the particular nuance that the initial independent clause is unparallelled. In this case, only the infinitival clauses are parallelled, each with two synonyms for "sin."

5.3.1.3 *Strophe 3*

The initial verb phrase is missing, though three parallelled objects (one in lacuna) are present containing imagery as particularized elements. It is tempting to see "foundations of the mountains" and "the fires of Sheol below" to be metaphoric of type $(Sp + Sg)\Sigma$. In such a case, the

"foundations of the mountains," a normally innocuous term, is brought into equivalence with Sheol.

5.3.1.4 *Strophe 4*

Another example of cascading parallelism, this strophe contains two finite verbs each followed by an infinitival phrase, with a third "cascading," i.e. without its own parallel verb. There are, however, several incongruities and difficulties that emerge from this basic outline. The parallel terms שמוותיהם/זרעם are not in the same syntactic place, meaning that the metasememic figure, a metaphor of type (Sp+Sg)II, does not conform to the metatactic symmetry as is normally the case.¹⁸ Additionally, there are many prepositional phrases that add extraneous information that is not paralleled. The metataxis here, while containing some symmetry, is rather loose, though a chiasmic arrangement can be discerned as well:

Figure 5.3.1.4 Chiasmic Structure of 1QH^a iv.21-28, Strophe 4

A - הימים
 B - פשע
 B' - עווינים
A' - הימים

18. I don't find this to be too detrimental to the style but even as an enhancement as a deviation from convention much like a dissonant chord in a jazz piece.

5.3.2 Macrostructure

The notion of the forgiveness of sins ties this hymn together as explicitly present in strophes 2, 3, and 5, and implicit by the notion of the judgment of the wicked in strophe 4 and possibly 1. There is, however, no consistent metatactic arrangement. Metaphor is more prevalent than is seen in other texts, and is attached to what most would describe as "imagery," i.e. as concrete objects such as mountains and fire.

5.4 1QH^a IV.29-37

					* [ברוך אתה אל הרחמי] מרוחות אשר נתתה בי
					1. אצמעה מענה לשון ל- ספר
					צדקותיך וארוך אפים
					[NP]
					ומעשי ימין עוזך
					על פשעי ¹⁹ רישונים
					על [עוונותי אחרונים]
					מעשי ונוית לבבי
					2. כי ב- נדה התגוללתי
					-ו- מ- סוד רמ[ה] יצאתי
					[נלוייתי] ולא
					3. כי ל- ך אתה הצדקה
					-ו- ל- שמך הכבוד לעולם
					4. ואני הבינותי
					כי את אשר בחרתה ה[כינותה]
					-ו- ב- שכל [משפטיך ²⁰ ת]חשכהו דרכו מחטוא לך

19. Taking פשעי as containing a 1cs suffix and רישונים lacking the definite article.

20. Restored as a possible *nomen rectum* with שכל as attested in 1QH^a xvii.31. Another attested possibility is שכל דעה in 4Q428 f12.i.5 (1QH^a xix.31).

ול- [מש]וב²¹ לו ענותו¹ חזק[תה לבו³ ביסוריך ובנס[וייך² בכול דברי רצניך מחטוא לך ומכשול

.5 חזק מתנ[יו לעמו]ד ולהתהלך ולמאוס ולעשות הטוב על רוחות ב- כול אשר אהבתה ב- כול אשר שנאתה ב- עיניך

[VP ממ]שלתם בתכמו כי רוח בשר עבדך

* [Blessed are you, God of mercie]s, because of the spirits you have given me.

1. O that I might find an answer of the tongue
to tell of your righteous deeds and long suffering,
[The N of your N],
And the works of your strong right hand,
And to confess my former transgressions,
And to fall down and supplicate concerning [my latter iniquities,]
The works and perverseness of my heart.
2. For I have wallowed in impurity,
But I have gone out from the council of the wo[rm],²²
And I have not joined myself [to].

21. I restore the *waw* here, though Stegemann, Schuller, and Newsom leave it out, though it could equally be a *yod*. The letter appears clear and, as a *waw* makes sense as an infinitive in this syntactic position. A *yod* in this position would work as a D-stem hollow root. The question then becomes whether there are one or two other letters where the leather is torn. Due to the fact that the leather has torn and spread apart, I figure there is only space for one letter. The identity of that letter, which comes after the *lamed*, is in question. It is a letter with an upper-right portion but nothing in the lower-right portion. I agree with Stegemann/Schuller/Newsom that a *shin* is unlikely, given the vertical length of the top-right portion. *Mem* is the best possibility thus setting some parameters for finding a word that works in the context, which seems to demand a word meaning "restore" or "return." מְשׁוּב (DCH 5:514), which is attested in 1QS iii.1 (with -ל) and 1QM.

22. The translation of this line depends upon the restoration of the last word, which if negative, c.f. Stegemann/Schuller/Newsom רמה "worm," but if positive, such as אמת "truth," the conjunction will not be adverse. All translators that do attempt to restore the word in lacuna render it positively; only Stegemann/Schuller/Newsom restore רמה and thus a negative context, though her reading that excludes an *alef* for אמת is suspect.

3. For to you alone belongs righteousness,
And to your name eternal glory.
4. And I have understood
That the one whom you have chosen, you have es[tablished] his way,
And in the prudence of [your judgments you p]revent him from sinning against you,
And to r[esto]re²³ to him his humility, you have strengthened his heart
By your correction and your testing.²⁴
[And] from sinning against you and stumbling in all the ways of your will.
5. Strengthen [his loi]ns [to stan]d against the spirits,
And to walk in all that you love,
And to reject all that you hate,
And to do good in your eyes.
[] their do]minion in his bowels,
For a spirit of flesh is your servant.

5.4.1 Strophic Analysis

5.4.1.1 *Strophe 1*

After the initial opening line, a tricolon begins with a cohortative statement and a colon-internal metonym.²⁵ The paralleled material in the strophe consists of three infinitival clauses and multiple objects that are paralleled within the first and third infinitival clauses as examples of cascading parallelism. The third infinitival clause contains a hendiadys for the infinitive, a metaplastic figure. Another hendiadys occurs in צדקותיך וארוך אפיים and possibly what is paralleled with it that falls within the lacuna. The two phrases containing רישונים and אחרונים form a merismus, which is metatactic.

23. Lit. "for the restoration to him..."

24. While both nouns are plural, the singular works better in English.

25. Answer → speech → tongue = (Sg + Sp)II.

5.4.1.2 *Strophe 2*

A tricolon here contains two cola with metatactic symmetry with the prepositional phrases. The third colon begins with a negated verb, though a lacuna hides what is likely also a prepositional phrase merely transposed to come after the verb. The vocabulary of this strophe, including התגוללתי and גלוייתי, is rather rare, which is itself metaplastic figuration. סוד רמה, if it is the proper restoration, is a metaphor of type (Sg + Sp) Σ . בנדה התגוללתי is also a metaphor of the same type, though the starting idea of "sin" is unstated and must be inferred.

5.4.1.3 *Strophe 3*

This is the only standard bicolon in the entire stanza. לך אתה is a metalogistic figure of addition that brings emphasis similar to the archaic or hieratic English "thou thyself." It is paralleled with a synecdoche (SpII) in שמך. The concepts of צדקה and כבוד are generally unrelated, but are brought into metonymic continuity by both being attributed to God in the parallelism, though the relationship is admittedly quite weak.

5.4.1.4 *Strophe 4*

The introduction of ואני, a recognized *Abgrenzung* in the *Hodayot*, begins a second subdivision of the stanza, which includes a shift from the broadly laudatory to reflective on the preventive grace of God in keeping the author from sin. Metatactic symmetry is mostly absent, though the cola are anchored by 2ms verbs, mostly perfect with on imperfect. There are two examples of hendiadys, ביסוריך ובנסוייך, which also contains consonance and assonance, and לך ומכשול.

The relative clause *את אשר בחרתה* is a rather stark departure from an attempt to parallel each major idea in the succession of a poem, i.e. instead of setting the idea of being chosen in its own independent clause and a paralleled statement, it is unparalleled and "tucked into" the more prominent verb *הכינותה*, which occurs frequently in 1QH^a. There is no figuration here of any kind. When metatactic conventions are let go, we might expect other forms of figuration such as metaphoric figures, to take its place, though no such thing occurs here. There is, then, cause to suppose a general breakdown in poetic style at this point. While there is some broad parataxis with the *כי* and *waw* conjunctions, it does not give any symmetrical parallelism.

5.4.1.5 *Strophe 5*

Rather than using perfect verbs and the occasional prefix conjugation, the author uses two imperatives, one of which is inferred via parallelism as it lies within a lacuna. The bulk of the parallelism, however, lies in four infinitival clauses each containing a prepositional phrase. The two middle prepositional phrases contain merismus between *אחבתה* and *שנאתה*. Metasememic figuration does occur with *הזק מתניו*, which is a conceptual metaphor of type (Sg + Sp) Σ , and the more complex *ממשלת בתכמו*. The latter is a combination of a metaphor that incorporates the verb missing in the lacuna, which we can surmise must have meant something like "destroy" (Wise, Abegg, and Cook 1996, 173). "Destroy the kingdom" is itself a metaphor *in absentia*. The unstated element is the "rule" of sin in the author's "heart," and indeed, the metaphor is brought *in praesentia* via the correcting synecdoche *בתכמו*, though it itself is a conventionalized metaphor for the *locus* of emotion and spiritual fervor. Finally, a metalinguistic paradox may be understood with *רוח בשר*, two terms that are normally contrasted. It is difficult to understand what the author

intends here, though the term רוח may be a metonym which is a cypher for "person." This may explain the use of the term at the beginning of this stanza, where the author prays for strength to stand against "spirits." If "spirit" is being generalized to refer to people, then it may begin to make sense. This, however, does not explain its usage in the introductory colon מרוחות אשר נתתה בי. בי.

5.4.2 Macrostructure

Three primary figures stand out from this hymn, the paralleling of infinitival clauses (strophes 1, 4, and 5), merismus (strophes 1 and 5), and hendiadys (strophes 1 and 4). Parallelism in strophes 1 and 5 is of the cascading type, while strophes 2 and 3 contain more conventional parallelism of the entire line. As stated above, the hymn (encompassed by the whole stanza) can be broken up into two halves, strophes 1-3 and 4-5. A broad thematic structure of this hymn would be: doxology, contrasting reflection on the author's impurity and God's righteousness, reflection on the prevenient grace of God, prayer for continued faithfulness.

5.5 1QH^a V.15-23 - STANZA I

					[ברוך ²⁶ אתה אדוני] [רוח בשר] *
					[בב]VP + NP] .1
ב-	כוח	גבורת	ג-ך		
[ו-]	המון	[ח]סד	ג-ך		
עם	רוב	טוב	ג-ך		

26. This section is preceded by a large *vacat*.

- You [est]ablished []holiness
 From age of old,²⁸
 And to the ages beyond.
3. You have wi[lled [] the holy ones
 And in your wondrous mysteries [you] have instructed [me] [re]garding your glory,
 And in depth²⁹ [and] did not [] from the source] of your insight.
4. You have revealed the ways of truth and the deeds of evil,
 Wisdom and foolishness,
 Righteousness [and] of their works,
 Truth and [evil,
 Wisdo]m and foolishness.
5. Everyone walks about []
 []mer]cies and eternal acts of loving kindness,
 For all their times for peace or destruction,
 Everyone [] their [jud]gments,
 Eternal glory,
 Delight and perpetual happiness
 For the works of []
 For []

28. Martínez and Tigchelaar end the colon here and construct a bicolon as such:

You [est]ablished []holiness from age of old,
 And to the ages beyond you have wi[lled [] the holy ones.

While parallelism may be found in this arrangement, it leaves the preceding verb phrase at the beginning of strophe 2 without parallel. Furthermore, the use of the redundant subject pronoun אתה "you" with the verb at the beginning of strophe 3 makes it extremely unlikely that it would be the second colon of a parallel bicolon. Stegemann, Schuller, and Newsom connect all of the text in one sentence thus escaping the necessity of dividing it into poetic cola.

29. Perhaps "profundity."

5.5.1 Strophic Analysis

5.5.1.1 *Strophe 1*

The initial prepositional and verb phrases are not paralleled, though there is a long list of noun phrases with 2ms possessive suffixes. Each noun phrase (except the first) is a construct chain of two nouns ending with some attribute of God and some syndeton, either -ו or עם , connects them. The rhetorical figuration is one of *commoratio*, whereby a series of phrases describing a singular idea are listed in a staccato fashion. The ן -ending also brings some *epiphora*, a similar figure with the repetition of a word at the end. Figures such as these draw upon all levels of language from the repeated plastic elements, to the syntactic framework, and the semic decomposition that goes in to its content.

5.5.1.2 *Strophe 2*

Due to the lacuna at the beginning, we are unable to say much about the parallelism of larger phrases, though we can assume a verb phrase was contained there. Another *commoratio* of three parts occupies the middle of the strophe, which also contains hendiadys. A short *commoratio* ends the strophe with a dual expression of eternity.

5.5.1.3 *Strophe 3*

This strophe contains the only example a more conventional style of parallelism. After an initial verb phrase, the next two cola contain metatactic symmetry in the deep structure, though on the surface, the word order is in variation.

5.5.1.4 *Strophe 4*

We may assume that the first two cola contained parallel verb phrases, though the parallelism of verb phrases is not the primary figuration. Similar to the first strophe, it is the *commoratio* that is the primary figurative element, which is more complex than the others in its composition. Beginning with two noun phrases דרכי אמת and מעשי רע, the *commoratio* continues with elements in merism, a metasememic figure. If the reconstruction of the text in the lacuna is correct, then we can assume a pattern thusly: A-B-C-A'-B'.

5.5.1.5 *Strophe 5*

Due to the lacunae, this strophe is more difficult to reconstruct, and its figuration is more unwieldy by comparison to the other strophes. Hendiadys continues to be used frequently, and the repetition of כול + VP loosely orients the strophe in a parallel structure with a VP + PP combination following in a substrophe.

5.5.2 Macrostructure

The lack of metasemic figuration in this stanza places it in distinction to the hymns of col. iv, and the overwhelming predominance of *commoratio* marks this hymn, which in combination with hendiadys, dominates the structure and style leaving little else for figuration. There is little if any real parallelism in the canonical style, save strophe 3.

5.6 1QH^a V.24-35 - STANZA II

1.	ואלה אשר ₁	[מקדם עולם ₃] בטרם	הכ[ינותה ₂] בראתם	לשפוט במ את כול מעשי ³⁰ עם צבא רוחיך ³⁰	4-7 -1	עדת [אלים] צבאותיו צאצאיה תהומות כול קצי עולם
2.	כי אתה ₁ -1	מקדם עולם ₂ מעשה]	הכינותה ₂ VP [במ	בעבור יספרו כבוד בכול ממשלת	7-7 7-	
3.	כי		הראיתם את	אשר לא י [] אשר קדם ל- ברוא חדשות ול- הפר קימי קדם ול- [הק]ים נהיות עולם		
4.	כי -1	אתה אתה	ה[כינות]מה תהיה	לעולמי עד		
5.	1-1	כול אלה ₄	פלג[תה] ₃	ב- רזי שכל ל- הודיע כבוד	2-כה ₂ 7-	

30. Note the masculine plural instead of the usual feminine plural רוחות.

And to break down those things standing of old,
And to raise up things that are eternal.

4. For you have established them,
And you will be to endless ages.
5. And all these things you have divided
In the mysteries of your prudence
To make known your glory.
6. [For what i]s a spirit of flesh to *be able to* understand all of these things,
And to be wise in the great [secret of]?
And what is one born of woman among all of your fearful great works?
7. Yea, he is an edifice of dust and a wet lump of clay.
G[uilt and si]n is his secret,
Naked shame and the [fount of impur]ity,
And a crooked spirit rules over him.
8. And if he transgresses, he will become [a sign for]ever
And a portent for distant generations of flesh.³²
9. A man is justified only by goodness,
And [] in the multitude of [your m]ercies.
10. You will beautify him with your majesty,
And you will cause h[im] to rule [in] a multitude of Edens
With eternal peace
And length of days.

5.6.1 Strophic Analysis

5.6.1.1 *Strophe 1*

The first two cola parallel the adverbial elements as well as the finite verb, though the subsequent material in the first colon is not paralleled in any way. The second colon sets up a *com-*

32. Following Stegemann, Schuller, and Newsom's restoration and translation, where it is noted that it is an awkward use of -ל, c.f. Holm-Nielson, Delcor, Carmignac and Guilbert, Dupont-Sommer, Martínez and Tigchelaar, Wise, Abegg, and Cook, and Vermes all restore לכול before בשר making "to all flesh," though, agreeing with Stegemann, Schuller, and Newsom, there does not appear to be enough space in the lacuna for it.

moratio with hendiadys. The hendiadys relationships are themselves composed of elements that we might expect in fully paralleled cola. It is as if the author has extracted the parallelistic principle, i.e. the rhetorical figuration in it, and has concentrated it into a commoratio. צבא רוהיך is slightly metaphoric though conventionalized, since the company of angels is regularly referred to as an "army" or "host," especially in the epithet יהוה צבאות "YHWH of Hosts." The use of רוה here is a generalized synecdoche of type Σ , especially given the use of the term in the general context of the *Hodayot* to refer to human beings. This is a correcting synecdoche that reinforces that we are talking about angels and not some other type of army. The parallel of צבא and עדה is weakly metaphoric, being both collections of unspecified entities. The reconstruction of אלים by Stegemann, Schuller, and Newsom is made on the basis of its use elsewhere in the *Hodayot*.³³ If it is correct, the parallelism of רוהיך and אלים would be metonymic, as both entities fall within the same class of "heavenly beings."³⁴

רקיע and צבאותיו bring further figuration, both between themselves and in combination with the previous instance of צבא. In regard to the former, צבאות is already metaphoric for the stars, and in combination with רקיע, a further synecdoche of type Π is added making it a corrected metaphor, i.e. the addition of רקיע allows us to understand that we are talking about stars here, and not armies of angels. However, given that צבא was just used to describe angelic "spirits," we have an interesting conjunction of synecdochic elements. Firstly, we have two metaphors using צבא(ות). Without correcting synecdoches, the metaphors would simply stand *in absentia* and be

33. xv.31, xviii.10, xxiii.23, 30.

34. Though, as noted in Ch. 6, the use of אלים is itself already figured metalogistically as hyperbole and perhaps metasememically as antonomasia.

understood as repeated. However, because the author gives two different correcting synecdoches, we see that the metaphor is being used in different ways, in one way to refer to armies in general and in another, drawing upon the tradition of the stars being among the heavenly hosts.³⁵ The two metaphors are as follows:

Table 5.6.1.1.1 Metaphor in 1QH^a v.24-35, Stanza II.1

Metaphor 1:

Synecdoche 1:	angels → company SgΣ
Synecdoche 2:	company → Army SpΣ = (Sg + Sp)Σ
Correcting Synecdoche:	company → spirits SpΣ

Metaphor 1:

Synecdoche 1:	stars → company SgΣ
Synecdoche 2:	company → Army SpΣ = (Sg + Sp)Σ
Correcting Synecdoche:	company → firmament SpΣ

Further figuration continues with synecdoches of earth → springs and seas → depths. The combination of the three taken together is merismatic, bringing the heaven, the earth, and the depths of the seas all together to indicate the totality of creation. The resulting combination of figures in this commoratio is astonishingly rich in detail and powerfully evocative in describing the elements of creation: the heavens, the earth, and the seas.

5.6.1.2 *Strophe 2*

The first colon of this strophe, aside from the verb that is presumably paralleled in the second colon though lost in the lacuna, is not paralleled by what follows. The second colon contains a full dependent purpose clause followed by a prepositional phrase. There is really very little figu-

35. Jer. 8:2, Deut. 17:3, 2 Kings 23:5.

ration here at all, and this strophe marks another occasion where poetic style is not maintained to any perceptible degree.

5.6.1.3 *Strophe 3*

Another unparalleled colon introduces a merismatic *commoratio*. In three parts, "new things" and "things established of old" are indicated as the totality of God's action in creating and undoing as a matter of establishing a new order in an eschatological age.

5.6.1.4 *Strophe 4*

A conventional bicolon features here with a repetition of the subject pronoun *אתה* and a verb. The implication of the bicolon is that the things God has established will continue forever, because God himself is eternal. The result is a metalogistic figure of suppression, similar in some sense to an aposiopesis - the figured element lies in what is not said.

5.6.1.5 *Strophe 5*

The verb phrase in the first colon is not paralleled, but only the prepositional phrase, which is paralleled by an infinitive construct with the *-ל* preposition. *הודיע* and *רז* are paralleled as a synecdoche of type Σ .

5.6.1.6 *Strophe 6*

Two rhetorical questions are paralleled in this strophe, the first with a cascading parallel phrase. רוח בשר "spirit of flesh" may be understood an oxymoron, a metasememic figure of negative suppression-addition, given that "spirit" and "flesh" are often contrasted. However, if רוח is given a more general connotation similar to "person," than it resolves into a simple particularizing synecdoche. Even if it is taken as an oxymoron, it stands in metonymic relationship as a synecdoche along with ילוד אשה "one born of a woman." להביין and להשכיל are mostly synonymous, making their parallelism metaplastic figuration, and there is further metaplastic figuration with the repetition of גדול. The infinitive is in ellipsis in the second colon, which creates an interesting metatactic configuration, where the parallelism of the infinitival phrase is syndetic to what precedes as a "cascade" from that colon, yet the full parallel cola featuring the second main clause contains an ellipsis of the infinitival clause.

5.6.1.7 *Strophe 7*

The first three cola of this quadracolon feature a hendiadys-like pair of terms featuring rather complex figuration. The first, מבני עפר "edifice of dust" and מגבל מים "wet lump of clay" are themselves metaphors for the "spirit of flesh" of strophe 6. The first term, however, is an oxymoron, and the two together create a merism of sorts via the dry-wet dyad. The second pair is a straight hendiadys without any further figuration. The restored third features a metaphor *in praesentia* מקור הנדה "fount of impurity," itself an oxymoron, as founts would normally be places of purification. ערות קלון "Naked shame" is a corrected metaphor, as "nakedness" itself could carry the intended metaphoric figuration. The addition of "shame" corrects the metaphor bringing it closer to

degree zero. רוח נעוה "Crooked spirit" is likely a conventionalized metaphor that would not be especially "felt." Where a full independent clause exists, a 3ms pronoun, either subject or object is present, which is a lightly felt metaplastic figuration. סודו "His secret" is synecdochic to הוא "he." The two phrases מבני עפר ומגבל מים, also contain consonance with the repetition of the /m/ and /b/ phonemes.

5.6.1.8 *Strophe 8*

An initial colon containing two verbal elements in a conditional clause contains a paralleled noun phrase. אות and מופה are synonyms, metaplastic figures. דורות רחוקים can be construed as a particularized synecdoche of type Σ .

5.6.1.9 *Strophe 9*

This is presumably a conventional bicolon with both the verb and the prepositional phrase paralleled, though the second verb is in the lacuna. טוב and רחם are paralleled as a particularized synecdoche of type Σ , as "mercy" is a particular type of "goodness."

5.6.1.10 *Strophe 10*

A verb phrase is paralleled once in metaphoric relationship (Sg+Sp) Σ . הדך and עדן are metaphoric of the same type. שלום עולם ואורך ימים could be construed as hendiadys, though "length of days" as a metaphor for "eternal peace" may also work.

7. And I have knowledge³⁷ by the greatness of your goodness,
And by the oath I set up against my soul
Not to sin against you,
Nor to do any evil in your eyes.
8. And thus I was gathered together *with*³⁸ all the men of my council.
And according to your prudence, I will associate with him,³⁹
And I will love him according to the abundance of his portion.
9. And I will not lift up an evil face,
Nor will I acknowledge a wicked bribe,
Nor will I exchange your truth for wealth,
Your judgments for a bribe.
10. Yea I will love him⁴⁰ according to [] man.
And thus will I abhor him accordingly as you cast him afar,
And I will not bring him into the council of your truth,
All who turn from your insight.

5.7.1 Strophic Analysis

5.7.1.1 *Strophe 1*

The introductory blessing does not appear to be set off from the first strophe, but connected to it by an infinitival clause that begins a *commoratio* featuring a six-fold repetition of an infinitive phrase and a prepositional phrase. The last two elements of the *commoratio* are merismatic with the frequent love/hate binary as well as the choose/abhor binary, which will be repeated

37. Intransitive, because there is no object stated which is "known," c.f. Stegemann, Schuller, and Newsom; Mansoor. I have not rendered it as "know about" due to the parallelism with the following -ב clause, which is instrumental, c.f. DCH 4:105, who cites this very instance as an example of the instrumental use of -ב with עָדָה.

38. Required by the *hoph'al*.

39. There seems to be an unexpected shift from the plural to the singular 3m pronoun. The antecedent, then, would be a general "man of my council."

40. The general "man of my council" introduced in strophe 7.

again. The phrase על עלילות רשע להתאפק contains some unconventional vocabulary as well as consonance of the /s/ and /l/ phonemes, which adds some metaplastic figuration to the strophe.

5.7.1.2 *Strophe 2*

The author returns to conventional parallelism in this strophe with three parallel prefix conjugation verbs and prepositional phrases. Due to the lacunae, the parallelism of the noun phrases after the prepositions cannot be analyzed.

5.7.1.3 *Strophe 3*

The metatactic figure of epexegetis is introduced here with the כִּי particle in the second colon. The verbs stand in metatactic alignment as well as parallel prepositional phrases describing the "insight" and "good will" of God. The second colon does, however, contain two extraneous elements that are not paralleled, which does slightly diminish the symmetry.

5.7.1.4 *Strophe 4*

Instead of paralleling the imperfect verb, this strophe introduces a comparative element, "as much is *x*, so is *y*." The only plastic element paralleled is the 3ms pronouns וְ- and הֵ-, which acts as an anchor (via repetition) for the verb הגִּישׁ and the noun קִרְבַּ, both describing increased proximity to God. The effect is metaplastic (synonyms) and metatactic (general suppression-addition). In a style of poetry such as this work, where parallel repetition of morphological forms is

frequent, there is a tendency for such parallelism to become conventionalized, which prompts deviations from that form, which is itself figured. We expect verbs to be paralleled when there is not a *commoratio*, but here the verb is not paralleled as a deviation from the convention and is thus a figure of ellipsis. The strophe ends with a hendiadys and some consonance of the /r/ and /š/ phonemes.

5.7.1.5 *Strophe 5*

On the heels of a deviation from conventional parallelism, this strophe returns to it with very terse statements without any prepositional phrases, which is quite rare. With such tight symmetry, some metasememic figuration becomes possible. *קרוביך* and *יודעיך*, become identified metonymically, such that one who is near to God is also one who knows God. *פִּיךָ* is a full metonym for "command" (Sg + Sp) II, and *דבריך* is synecdochic, generalizing of type II.

5.7.1.6 *Strophe 6*

This strophe begins with two terse parallel cola consisting of verbless predicate nominatives. The strophe continues with two more parallel bicola. The first features a hendiadys, *עולה ורשע*, and an adverbial *לעד*, which is paralleled by a prepositional phrase. The effect of this parallelism is broadly metonymic, describing two aspects of the eschaton, the eternity of it as well as its universality. The figuration between *תשמיד* and *נגלתה* is partially metaplastic given the change from an active *hiphil* to a middle *niphal*. It would be possible to split this strophe into two bicola, though it would leave the first bicolon being very short to stand alone, though ultimately it is a

matter of subjective preference, though there is no real marker such as כִּי or a subject pronoun to warrant a new strophe.

5.7.1.7 *Strophe 7*

Cascading parallelism features here with the repetition of the לבלתי infinitival clauses, the relationship of which is synecdochic, as עשות מכול הרע is particularized of type Σ of the general idea of הטוא. A similar relationship exists between the finite verbs ידעתי and הקימותי, the latter of which expresses a more particularized notion than the former.

5.7.1.8 *Strophe 8*

A polyptoton figures nicely between הוגשתי and אגישנו and is paralleled by אהבנו to create a metonymic relationship, both activities being common to the author's response to the righteous person. A similar relationship figures between שכלו and נחלתו, both being qualities of the righteous person appreciated by the author. לפי and כ- are metaplastic variations on the same prepositional idea.

5.7.1.9 *Strophe 9*

Three negative, 1cs prefix conjugation verbs are paralleled here. רע אשא פני רע is a full metonym substituted for "approving of evil deeds" or "participating in shady dealings," and it is complemented by three synecdochic ideas expressing particular instances (type Σ) such as accepting a

bribe. Exchanging wealth, אַמִּיר בַּהוֹן, is a generalizing synecdoche of the twice repeated notion of accepting a bribe. Thus, the author demonstrates skill in moving between generalized and particularized synecdochic pieces of a broad metonymic concept. In addition, אַכִּיר and אַמִּיר show consonance and assonance.

5.7.1.10 *Strophe 10*

Conventional parallelism is featured again with tight metatactic symmetry including a paralleled syntactic position for a particle before each verb. אַהַבְנוּ and אַתְּעַבְנוּ are merismatic and feature consonance and assonance as well. The notion of "bringing into the council of your truth" is particularized and features metonymically with the notion of abhorring those estranged from God. Because of the lacuna, other figuration cannot be identified.

5.7.2 Macrostructure

With only one *commoratio*, this stanza uses more conventional parallelism of whole cola rather than just the prepositional and infinitival phrases. Hendiadys and merismus are used sparsely, though their continued presence continues to establish broad stylistic trends.

Beginning with the second וַאֲנִי יִדְעֵתִי in colon 7, the theme shifts to the first person, and, from cola 8-10, 1cs prefix conjugation verbs are paralleled in each colon. This is a marked shift from cola 1-6, where 2nd person verbs dominate.

5.8 1QH^a VI.34-38

				גדול כוח -ך	כ-	[אוד]ך אדוני	.1
	עולם	מ-	נפלאות -ך	רוב	ו-		
	עול[ם]	ועד					
				הרחמי[ם]	ב-	רב	.2
				חס[דים]	ב-]	גדול	ו-
				פשע	ל-	הסולה	.3
				עוון רשעים		פוקד	ו-
				גדבת [לבב]ם	ב-	[	.4
				עד	ל-	עולה	ו-
				רוח דעת	ב-	ואני עבדך חנותני	.5
	בחרור	ל-					ו-
	באמת וצד[ק]	תעב	ל-				
	כול דרך עולה						
				נדבה		אהב -כה	.6
				ב-		[	ו-
				כול לב[בי]	2[
				[ובמשפטך			
				יד	מ-	היתה	כי
				רצון	בלוא	ל[וא יעשה	ו-1
				2ך-	זאת ³		.7
				2ך-	כול ³		

1. [I will prais]e you, O Lord, according to the greatness of your power,
And the multitude of your wonders from the ages and to the ages,
2. Abundant in acts of mercy,
And great in [acts of loving kind]ness,
3. Who forgive those who turn from transgression,
And visit the iniquities of the wicked.
4. [] in the freedom of their heart,
And you hate injustice forever.
5. And I, your servant - you have been gracious to me in a spirit of knowledge
To choose in truth and righteousness
And to abhor all ways of injustice.
6. And I will love you in freedom,
And [I will] you with all my heart,
7. For all of this has come about by your hand,
And nothing occurs without your good pleasure.

5.8.1 Strophic Analysis

5.8.1.1 *Strophe 1*

The *Anfang* אדוני אודך marks this strophe as the beginning of a new major unit, while ואני used twice above marked the beginning of sub-units. Cascading parallelism is featured in the parallel prepositional phrases. גדול and רוב are largely synonyms in this context, and כזה and נפלאות are metonymic of type Σ . מעולם and עד עולם are merismatic.

5.8.1.2 *Strophe 2*

This "strophe" could be included in the previous one as it contains no clause predication and repeats the גדול/רב pair in strophe 1. Its separation into a strophe of its own is done merely to mark it stylistically from the cascading parallelism of strophe 1. רחמים and חסדים are conventionalized pairs that function mostly synonymously.

5.8.1.3 *Strophe 3*

A merismatic couplet describes divine action for the righteous and the wicked. שבי פשע and עוון רשעים are used metonymically to refer to the righteous and the wicked. The first is of type Σ , while the second is type Π . In both cases the *nomen rectum* of each construct chain is a correcting synecdoche. The use of the participle with definite article indicates that it is an allusion to Deut. 5:9.

5.8.1.4 *Strophe 4*

A lacuna prevents us from seeing the verb phrase which is doubtlessly paralleled in the second cola. Other figures are difficult to see because of the lacuna.

5.8.1.5 *Strophe 5*

This is the only bicolon in this stanza that does not have a parallel verb phrase; rather only the infinitival phrase is paralleled, a merismus of the choose/abhor binary. אני עבדך before the 2ms suffix conjugation verb is a *casus pendens* set off for emphasis, a metatactic figure of suppression-addition.

5.8.1.6 *Strophe 6*

נדבה is repeated here and used adverbially without the preposition as in strophe 4. it is paralleled with בכּוּל לְבַבִּי, expressing together two synecdochic manners in which the author loves God, related metonymically of type Σ. The verb is undoubtedly paralleled in the lacuna and had a positive connotation similar to אהב.

5.8.1.7 *Strophe 7*

This bicolon expresses metonymically God's agency in the life of the author by means of two particularized synecdoches of type Π, יד and רצון. The verbal parallelism employs a metaplastic figure whereby grammatical voice is alternated between active and middle/passive.

			ב- חבליה		הצרה	הרית גבר	ו-1	
			ב- משברי מות ²		תמליט זכר ³	כיא ¹	.6	
			ב- חבלי שאול ²		יגיה ³	ו-1		
			מ- כור הריה ¹ עם		פלא יועז ²		.7	
	גבורתו ³		מ- משברים		יפלט ²	ו-1		
			ב- הריתו ²		החישו ³	ו-1	.8	
			ב- מולדיהם		חבלי מרץ	ו-1		
			ל- הורותם		פלצות	ו-1		
			ב- כור הריה ⁵		יהפכו ⁴	ו-1	.9	
	מולדיו ²	ב-	ל- חבל ³		נמרץ ⁴	ו-1		
			ל- כול מעשי פלצות		משברי שחת	ו-1		
			כ- אוניה ⁴		ויריעו ²	ו-1	.10	
	פני מים ⁵	על	ב- קול המון ⁴		יהמו ²	ו-1		
			כ- יורדי ימים ²		נבעתים ³	ו-1	.11	
	המון מים ⁴	מ-	כ- מלחים		למו ⁴⁴	ו-1		
	מצולות	ב-						
			ב- המון ימים ⁴		תתבלע ³	כי ¹	.12	
	נבוכי מים	על	ב- רתוח תהומות					
			ל- רום גלים		יתרגשו	ו-1	.13	
	המון קולם	ב-	ב- משברי מים			ו-1		
			ב- התרגשם ²		יפתחו ³	ו-1	.14	
	תהום ³	ל-	עם מצעדם ²		ישמיעו קולם ⁴	ו-1		
			תחת מעשי אפעה ⁴		יפתחו ²	ו-1	.15	
			בעד הרית עול ⁴		יסגרו ²	ו-1		
			בעד רוחי אפעה			ו-1		

1. [I praise you, O Lord, for] your mouth⁴⁵ is tr[uth],
And you have delivered me from [a foundation of falsehood],

44. While this is not a verb, it functions in the same syntactic place. See the comments on this strophe below.

45. I have translated this literally here in order to preserve the figure, which will be discussed below.

11. And those who dwell in the dust are terrified
Like those who go down into the seas from the tumult of the water,
And the wise *become* for them like sailors upon the deep.
12. For all of their wisdom will be confused at the tumult of the water,
When the depths boil over the springs of water.
13. And they are tossed about at the top of the waves,
And the breakers of the water at the tumult of their sound.
14. And when they are tossed about, Sheol and Abaddon open up,
And all the arrows of the pit with their path to the abyss make their voice heard.
15. And the gates of eternity open underneath the works of wickedness,
And the doors of the pit close around the one pregnant with iniquity,
And the bars of eternity around the spirits behind wickedness.

5.9.1 Strophic Analysis

5.9.1.1 *Strophe 1*

The opening introduction is uncharacteristically short without a relative or epexegetical clause. The strophe continues with a conventional bicolon with the synonymous תצילני and הושעתה, which contains further metaplastic figuration with the variation in subject and object morphemes.

5.9.1.2 *Strophe 2*

Two 3mp verbs describe consecutive actions by the author's adversaries, which could be construed metonymically, though the connection is tenuous. More apparent is the metaplastic figuration between the paralleled verbal morphemes. The object suffix on the verb in the first colon is paralleled with נפשי, which is a particularizing synecdoche of type II. Further metaplastic figuration includes the hendiadys חרפה וקלם. Two similes occupy the parallelism of

the rest of the strophe, one likening the author to a boat upon the waters of the deep and the other to a besieged city. Simile is itself a type of metaphor, more specifically a metaphor *in praesentia* where the semic intersection is forced via the preposition. It is nearer to degree zero via the redundancy of the preposition (-כ), and, because of this, it is more easily established and sustained throughout the hymn. There is some metaplastic figuration with the consonance of the /š/, /m/, and /r/ phonemes.

5.9.1.3 *Strophe 3*

This is a unique strophe in the hymn, which, only like strophe 12, does not parallel the subject or the verb, but only the prepositional phrase, which happens to be a third simile that sets up for the rest of the hymn the sustained metaphor of the pregnant woman.

5.9.1.4 *Strophe 4*

This strophe features cascading parallelism and is the only strophe outside of the introductory colon that does not contain an prepositional or infinitival clause in its first colon. The parallel of the *niphal* verbs is a metaplastic figure as well as metatactic (suppression-addition), since sustained use of medio-passive verbs is uncommon in Hebrew. The term מִשְׁבֵּר "cervix" is introduced here and establishes a potential paranomasia in the next strophe. It is also paralleled with a generalizing synecdoche of type II, כּוֹר הַרְיָה, which is itself a corrected metaphor of type Σ, though it is likely quite conventionalized. צָרִים and הַבֵּל are synonyms, and the addition of נִמְרֵץ reinforces the metaplastic synonymy with צָרִים through consonance. The use of גֶּבֶר "man" or "man child" is a form of hyperbole or overstatement of sorts, which would be a metalogistic

figure.

5.9.1.5 *Strophe 5*

The paranomasia introduced in the previous strophe is completed with *משברי מות*, which is itself a corrected metaphor. The metaphor itself combines "crashing waves" with "the coming of children/sons" (Sg + Sp) Σ , but is corrected by a further particularizing synecdoche of "death" qualifying the type of wave as being those associated with the coming of death. The second colon acts itself as a correcting synecdoche further clarifying that the point of reference is birth pangs. *גבר* and *בנים* are metonymic in relationship, both particular types of males. *גבר* is the figured term as described above, though it is the most general and neutral term. However, in the context of giving birth, it is contrasted by the expected and unfigured term *בנים*, even though it is more specific.

5.9.1.6 *Strophe 6*

זכר, here, is a generalizing synecdoche of type Σ from the previous mentions of *בנים* and *גבר*. The metaphor *משברי מות* is featured again and corrected by the same term *הבל* "birth pang." The phrase *תמליט זכר* is taken from Is. 66:7, but the sparsity of the use of *המליט* in this context makes it difficult to tell whether or not it was used metaphorically or as a conventional or technical term for "deliver (a baby)." *יגיה* has some similar metaphoric connotations, but the conventional nature of it may render them ineffective.⁴⁹ *מות* and *שאול* are paralleled metonymically, (Sp + Sg) Σ , as

49. Cf. Job 38:8, 40:23, though these instances are in a poetic context. Nevertheless, it is still difficult to say how conventional the metaphor is.

Sheol (generalized plane) is the place where persons go (particularized plane) who are characterized by "death" (generalized plane).

5.9.1.7 *Strophe 7*

The strophe begins asyndetically, which is in marked contrast to the rest of the hymn, thus it is a metatactic figure of suppression. Rather, it begins with a marked term פלא יועץ taken from Is. 9:6. Messianic connotations are doubtlessly included, though obscure in meaning. Itself, it is a metaphor of type (Sg + Sp)Σ. The semic intersection is "male person," yet this does not itself encompass the entirety of the particular notions "councilor" or "baby/offspring." גבר was already used hyperbolically in strophe 5, though here it follows the prepositional phrase עם גבורתו, which is metaplastic in figuration. It also "corrects" the hyperbole by explaining how a woman could give birth to a גבר. The entirety of the second colon is metaphoric as the גבר "escapes" from the "breakers." The metaphor is *in absentia* with what has previously been established that breakers refers to birth pangs.

5.9.1.8 *Strophe 8*

The "breakers" metaphor is continued with the correcting synecdoche הריתו and the second and third cola. Particular to this tricolon is the indirect reference to the pregnant woman by making such references genitival with the addition of 3m pronouns, metatactic figuration, which then shift between the singular and the plural as metaplastic figures. פלצות is synecdochic (SgΣ) of הבליים "birth pangs" being a more general idea including all terrors. The three terms for the pregnant woman are synonymous.

5.9.1.9 *Strophe 9*

With this strophe, the metaphor is altered to refer, not to the author under duress by his adversaries, but to a wicked person producing wicked works, that is, a woman who gives birth "in wickedness" or to a wicked child is a metaphor for wicked people and their wicked actions. The change is accomplished by the direct reference *הרית אפעה* as well as by picking up two terms used before and giving them connotations of evil. *משברי מות* draws upon the earlier *משברי שחת*, a neutral term only comparing birth pangs to the pains experienced at death. However, as this term is then paralleled with *שאול* in strophe 6b, it can then more easily transfer to *משברי שחת*, so that the breakers are now associated with the judgment of the wicked. Furthermore, *מעשי פלצות* picks up the term *פלצות* used in the previous strophe to describe birth pangs, and it is now specifically brought to mean "works of terror."

5.9.1.10 *Strophe 10*

This strophe leaves the pregnant woman metaphor and rejoins the boat/sea metaphor featured at the beginning of the hymn. It is unsure what *אוישי קיר* "foundations of the wall" refers to, either the walls of the boat, a wall of water rising from the sea, or some other type of wall, such as of the city mentioned in the simile of strophe 2c. Given that the boat/sea metaphor is rejoined via simile, it is likely that it refers to something outside of the metaphor itself, so that it is the foundations of the wall of the wicked person. This is, however, complicated by what appears to be a correcting synecdoche with *שחקים* "clouds," which also combines to form its own metaphor with the notion of "roaring." This may lean toward *אוישי קיר* being a metaphor itself for the sea in a storm.

5.9.1.11 *Strophe 11*

The boat/sea metaphor is further corrected by a simile connecting it to יושבי עפר "those who dwell in dust," possibly of the city mentioned in strophe 2c, and their sages who become like terrified sailors. Each of these are also synecdoches of the wicked man, SgΣ for יושבי עפר and SpΣ for חכמים.

5.9.1.12 *Strophe 12*

This strophe continues the theme of the sages being confused by "the tumult of the seas," a metaphor of judgment, though it is difficult to understand the imagery intended by the deeps boiling or seething (Hughes 2006, 189) over the springs. It is likely that it means that the tumult of the stormy seas will spill over into the peaceful place of springs, so that judgment will follow the wicked even to their peaceful hideaways. This is a metaphor *in absentia* of type Σ, i.e. a conceptual metaphor.

5.9.1.13 *Strophe 13*

The metaphor is continued in this strophe *in absentia* as any referent to wickedness or wicked people is absent. The parallelism is cascading as the verb is not paralleled and an extra prepositional phrase is included at the end.

5.9.1.14 *Strophe 14*

Beginning with a temporal clause connected to the previous strophe with the repetition of התרגש, this strophe partially returns to metaphor *in praesentia* with the notion that Sheol and

Abaddon (hendiadys) will open for the one caught in the tumult, though that such a person is the wicked man remains *in absentia*.

5.9.1.15 *Strophe 15*

שערי עולם, דלת שחת, and בריחי עולם continue the litany of names for the abode of the wicked dead, each a particularizing synecdoche of type II with a correcting term that ties the synecdoche to its starting concept. יפתחו and יסגרו form a merismus. הרית עול brings the altered pregnant woman metaphor back. With the repetition of אפעה, their head nouns מעשי and רוחי are each particularizing synecdoches of type II for the wicked *man*.

5.9.2 Macrostructure

With this rather long hymn with a sustained theme comes an entirely new and specialized vocabulary along with a metaphoric *Einstellung* expressing in its totality two broad metaphors of a pregnant woman giving birth and a boat tossed about by the sea.⁵⁰ The metaphors, however are not expressed metasememically,⁵¹ but metalogistically in a manner we could liken to allegory or a parable, which is produced entirely on the content plane. The image of a pregnant woman in birth pangs or the ship in a stormy sea remains consistent throughout, each with its own set of vocabulary that is proper to it. The two metaphors are brought together via the metaplastic

50. Hughes refers to three metaphors (189) including the metaphor of a city, though this is only mentioned once by way of simile in strophe 2 and possibly alluded to in strophes 10 and 11, though the connection is tenuous. Even if this metaphor is present, it is not sustained well enough to figure much into the hymn.

51. Though some metaphors do exist in the expression such as משברי מות "breakers of death."

paranomasia of two words, מִשְׁבֵּר "cervix" and מִשְׁבֵּר "breaker" or "crashing wave."⁵² The metaphor of the pregnant woman is developed independently from strophes 3-9, while the metaphor of the boat on the sea is introduced in strophe 2 and rejoined in strophe 10. When it is rejoined, the metaphor of the pregnant woman is transformed in strophe 9 from a neutral metaphor of a man in distress into a description of a woman who gives birth "in wickedness" as a metaphor of a wicked man who himself "gives birth to wickedness." This is then connected to the boat/sea metaphor which turns to a metaphor of judgment upon the wicked, who will be swallowed up into Sheol as in the deep.

The subtlety with which these metaphors are developed independently, connected, then changed is at once remarkable and confusing. We are led to empathize with the author who is experiencing persecution at the hands of his adversaries, yet, like a woman who endures pain to give birth to a "man child," a "wonderful councilor" (possibly with its messianic implications), the author will give birth to something equally wonderful, though we are never told that this is the case or what it will be. In other words, for all of the metaphoric build up, there is no payoff at the end. Rather, the author abruptly changes the context of the metaphor, rejoining the boat/sea metaphor, changing it as well. Nevertheless, the broad intent becomes clear, that while the author may experience pain and distress, it will produce something good and something righteous, while the wicked who produce evil will experience pain and distress leading to destruction.

The syntax is quite consistent in the deep structure, though word order may vary. Because of this, metatactic symmetry gives a more sustained parallelistic figuration that we see elsewhere in the *Hodayot*. Strophes consist of bicola and tricola alone and are almost always introduced by כִּי

52. This *paranomasia* is discussed by Hughes (2006, 192).

or -ו, and when this is not the case, as in 3b, 4c, 7a, and 12b, it is felt, especially at 7a, where a strophe begins with asyndeton. The syntax follows a consistent pattern: [ו-/כיא][Subject NP][VP][Object NP] [PP1/InfP][PP2] The subject and object noun phrases are optional as well as the second prepositional phrase. The verb may be ellipsed after the first colon.

It is my opinion that the proposed *inclusios* by Hughes are without warrant as examples of *inclusio* (Hughes 2006: 189), for they do not enclose any definite section as a matter of metataxis. They are, instead, repetitions of a word and nothing more, and the figuration contained in such repetitions is very lightly felt.

5.10 1QH^a XIII.7-21

						אודכה אדוני	.1
עם נכר	-ב	גורי	-ב	ני-	לא עזבת	כי	
אשמתי ₃	-כ	[PP] ₂	-ב	ני- ₄	[לא שפט	[ו- ₁	
		זמות יצרי	-ב	ני-	לא עזבת	-ו	.2
		שחתי ₂	-מ	חיי ₃	תעזור ₁	-ו	
		פ[לט		לין]	תתן	-ו	.3
בני אשמה	-ל	לביאים מועדים	בתוך				
עצם אדירים		שוברי					
דם גבורים		שותי	-ו				
		דיגים רבים	-ב	ני-	תשמ	-ו	.4
פורשי מכמרת על פני מים		מגור					
ציידים לבני עולה		פורשי מכמרת על פני מים	-ו				
		משפט ₃ שם ₂	-ל		יסדתי ₄	-ו ₁	
		לבבם	-ב	סוד אמת ₂	אמצתה ₃	-ו ₁	.5
זה ₂	-מ	דורשיה ₄	-ל	ברית ₃		-ו ₁	
חרב ₃	-כ	שניהם ₄	אשר ₂	פי כפירים ₁	תסגור	-ו	.6
חונית חדה	-כ	מתלעותם	-ו				

10. And you have delivered the soul of the afflicted one in the lion's den,
Who sharpened their tongues like swords.⁵⁹
11. But you, O my God, closed up their teeth,
Lest they tear the soul of the afflicted and poor one.
And you draw in their tongue like a sword into a sheath
Without the soul of your servant being cut.
12. And in order that you might strengthen me⁶⁰ against the sons of men,
You have done wondrously for⁶¹ *your* poor one.
13. And you have brought him into the crucible like gold,
Into works of fire and into the smelters' furnace like refined silver,
To be purified seven times.
14. And the wicked among the people rush upon me with their afflictions,
And all day long they crush my soul.
15. But you, O my God, will turn the storm into stillness,
And you have freed the soul of the afflicted one like a bi[rd from a trap],
[And] like prey from the mouth of the lion.

5.10.1 Strophic Analysis

5.10.1.1 *Strophe 1*

The beginning of this hymn unfortunately suffers from some minor damage to the manuscript, so the parallelism and the context are unclear, especially in regard to *כאמתי שפתיני*. According to the parallelism, we should assume that these words form a verb phrase with a dependent prepositional phrase, however, it is possible that *כאשמתי* is the end of the previous clause lost in the lacuna, and *שפתיני* begins a new clause. I find this less likely, though the

59. Singular in Hebrew, but the plural works better in English.

60. Lit, "For the sake of your strengthening me."

61. DCH 2:313

alternative leaves us wondering how "you judged me according to my guilt" fits in with the general theme of salvation. Even then, the parallelism is obscure, though it fits mostly into a symmetrical pattern. The first colon does, however, contain a metaphor *in absentia*, where the notion of sojourning among a strange people refers to a time when the author associated himself with wicked people or otherwise those from whom he has separated. This may be the key to understanding the reference to judgment in the second colon, which could then be understood as a correcting synecdoche that brings the metaphor *in praesentia*.

5.10.1.2 *Strophe 2*

An excellent metaplastic figure appears in this bicolon with the parallel of תעזור and עזבתני, which forms a clear example of paranomasia,⁶² though the semic similarity that is achieved by the paranomasia only makes sense when the negative particle is taken with עזבתני, otherwise they would be opposites, which would confuse the figuration. שחת and זמות יצרי appear in metonymic relationship, since such "plans" would result in the author's death, which would lead to him going to the pit, which would be (Sg + Sp)II. The parallel of היי and -ני is a particularizing synecdoche of type II.

5.10.1.3 *Strophe 3*

The initial verb phrase is not paralleled, indicating that the author is briefly leaving the

62. Group μ classifies paranomasia as a metaplastic figure, though it appears to me that there is also a metasememic figuration as well, as the figured term may acquire the senses of the non-figured term. The change in plastic elements necessitates a change in semic elements. This is one aspect of Group μ 's *General Rhetoric* system which is not worked out sufficiently, namely how the various types of metaboles may combine and affect each other.

conventional parallelism that has characterized much of the material in this column as well as in column xi analyzed above. The term פלט is difficult to contextualize with the lacuna, though it does not seem to find any parallel in what follows. In a familiar figure from biblical poetry,⁶³ two words for "lion" are used here, namely לביא and אריות. Because these terms are not always distinguished as being different types of lions, the figuration is mainly metaplastic. Three participles are paralleled in symmetry with שוברי עצם and שותי דם being related metonymically of type (Sg + Sp)Π. מועדים is metaphoric, since they are not literally appointed by anyone, or this could be a literal belief that God appoints the lions, and in such case it would not be a figure.

Yet the entire set of this strophe introduces another sustained metaphor *in absentia*, which I noted in regard to the last column, is actually a metalogistic figure akin to allegory or a parable. The metaphor is initiated in the expression (code), but then sustained metalogistically in the content alone, i.e. while the metaphor is sustained, there is no further metasememic figuration. In this case, however, the metaphor is not sustained, though it is picked up and subsequently dropped from time to time throughout the hymn and is interspersed with other metaphors and correcting synecdoches that bring it back *in praesentia*.

5.10.1.4 Strophe 4

Whereas the introductory colon in the previous strophe was not paralleled, we do find its parallel here, where it introduces another metaphor with very similar metatactic structure. The metaphor here is of a "fisherman," which is paralleled with a particularizing synecdoche of

63. C.f. Ezek. 19:2 and Nah. 2:12, where all three terms, לביא, אריה, and כפיר are used in the same utterance. There are many more examples of two of the three being used, which can be found in the standard lexical works.

"spreading a net" and a generalizing synecdoche of a "hunter." The metaphor is corrected in the third parallel with לבני עולה "for the sons of injustice," which indicates that the author is now one who hunts for and catches men of injustice. The metaphor itself is parallel in scope to the previous metaphor of the lion, where the author was one among the lions preying after nobles and mighty men. Both metaphors are further corrected by a final colon stating that the author has been established למשופט "for judgment," meaning that such "hunting" will be his judgment over the evil doers as he has been appointed by God to do so.

5.10.1.5 *Strophe 5*

A more conventional bicolon is featured here, though the verb is ellipsed in the second colon. אמת and סוד ברית are paralleled synecdochically, with ברית being a particularized instance of a סוד אמת, SpΣ. אמת and דורשייה relate in an interesting and complex way, the former describing the one who has found truth, which then resides in his heart (SpII), and the later describing one who is still searching and has not yet found it. These are technically metonymic, being particular parts of a situation described by the term דורשייה. The unstated whole would be the "finding" of which "having established in the heart" and "seeking it" are both particular staged in the process, complete and incomplete respectively. This is at least one attempt to understand the figure, and there may be other ways to break down the figure into its parts.

5.10.1.6 *Strophe 6*

The "lion" metaphor resumes here with two similes describing שניהם "their teeth" and מתלעותם "their fangs," which are synonyms. חרב "sword" and חונית "spear" relate as two

particularizing synecdoches of the general class "weapon." The resulting combination of synecdoches would come to (Sg + Sp) Σ , but both particular terms are fully within the class of the semic intersection "weapon." This is not a metaphoric relationship *per se*, but neither is it a metonymic relationship or even synonymy. This would merely count as an instance of two independent synecdoches of the same type.⁶⁴

5.10.1.7 *Strophe 7*

A verbless clause establishes a metaphor *in praesentia* of type (Sg + Sp) Σ . The strophe then picks up the "lion" metaphor once again. Some consonance accompanies the phrase פיהם לא פצו. The two cola describe adversive events, hence the ו- is given a disjunctive translation "but."

5.10.1.8 *Strophe 8*

This strophe once again returns from the "lion" metaphor with two synonymous verbs describing how the author is hidden by God and the Torah, two terms relating metonymically of type (Sp + Sg) Σ . A third verb as an infinitive construct in a temporal clause contains the antonym of "hide," "reveal," though it is salvation that is revealed, not the author.

5.10.1.9 *Strophe 9*

A tricolon with tight metatactic symmetry is featured here. The second and third verbs relate synonymously as do their objects שועתי and רנת יגורי. Each of the first two noun phrases governed by the prepositions are likewise synonymous with the repetition of נפשי, though אנהתי is

64. C.f. Chapter 3.5, line type 1.

synecdochic (SpII) to רנת יגורי.

5.10.1.10 *Strophe 10*

The repetition of נפש continues here, though it is stripped of the 1cs pronoun, which is replaced by עני. This is itself a generalizing synecdoche of type Σ , and also a kind of antonomasia, i.e. an epithet for the author, who now begins to refer to himself in the third person, while at the same time including himself within the general class of the poor and suffering. The second colon contains consonance with אשר, שנו, and לשונם, and with this the "lion" metaphor is rejoined again.

5.10.1.11 *Strophe 11*

This strophe consists of two parallel independent clauses interspersed with two parallel dependent clauses. The first unit continues the "lion" metaphor with a negative purpose clause also consisting of hendiadys in עני ורש. In the second unit, the simile between the lions' teeth and a sword is introduced again, but with a different twist in a correcting synecdoche of a sheath. This parallels with the "closing" of the teeth in the first unit. The second colon parallels the the second colon of the first unit with a negative particle and the word נפש.

5.10.1.12 *Strophe 12*

Continuing the notion of purpose introduced negatively with פן in the previous strophe, this strophe begins with ולמען. The same shift occurs from the 1cs pronoun to a generalized synecdoche and antonomasia אביון.

5.10.1.13 *Strophe 13*

A new metaphor is introduced, that of the crucible which tries the author and purifies him of impurities. מצרף is paralleled with a particularizing synecdoche of type II, אש, as well as a correcting synecdoche מעשי, which allows the reader to understand that the crucible are the acts or deeds that cause the author's sufferings. כור נופחים further continues the metaphor with another synonym of מצרף with the correcting synecdoche נופחים, and with מעשי אש forms a hendiadys. The conventional pair זהב and כסף appears as well.

5.10.1.14 *Strophe 14*

The "crucible" metaphor as well as the "lion" metaphor are left behind, though the term ימהרו "rush" is metaphoric, though it is not sustained, as is דכה "crush" as applied to נפש, though this is thoroughly conventionalized.

5.10.1.15 *Strophe 15*

The concluding strophe begins with ואתה אלי, which has been seen twice before in strophes 8 and 11, which indicates that it is not the marker of a new section but more of an anchor for the hymn as a whole. תשיב סערה is a metaphor *in absentia* (Sg + Sp) Σ , since the nature of the storm is assumed but not expressed. Two more similes conclude the strophe with a further animal metaphor and the resumption of the "lion" metaphor.

5.10.2 Macrostructure

This hymn is marked both by consistent and varied metaphors. The "lion" metaphor is

introduced early, but not sustained, though it is periodically picked up throughout. Other metaphors such as the "fisherman/hunter" and the "crucible" metaphors bring further color to the figuration. The overall theme of the hymn is twofold, expressing the author's faith while enduring persecution as well as the assurance that the tables will turn, and he will become the hunter, though this element is only expressed early on in strophe 4 and not carried through to the end. The "lion" metaphor contains specific allusions to Daniel 6 and the lions' den (strophes 6, 10-12), which further anchors the hymn within the stream of Jewish tradition.

Metaphors are more routinely corrected with synecdoches that ground the imagery back in the referential plane, and individual synecdoches and metonyms give an overall metasememic set adding to the metalogistic allegories. With metatactic symmetry governing the parallelistic structure, only metaplastic figures are more sparsely attested, though they do occur with relative frequency, thus all levels of figuration are activated, which allows the hymn to achieve a greater degree of felt artistry than much of the other material in the *Hodayot*.

The syntax, and thus the metatactic symmetry, generally follows the same pattern as in column xi, [ו-כי][Subject NP][VP][Object NP] [PP1/InfP][PP2], though there is more variation, especially in strophes 3 and 4 where the "lion" and "fisherman/hunter" metaphors are created and strophe 13 with its "crucible" metaphor. This is significant in indicating that the creation of these allegorical metaphors, metalogistic figures, is generally accompanied with a deviation in metatactic symmetry.

5.11 1QH^a XX.5-14

		* [למשכי] ל ⁶⁵		ה[ודות ותפלה	
	התנפל	ל-			
	התחנן תמיד	ו-			
	מקץ לקץ				
1.	עם	מבוא	אור	ל-	ממשלת
	ב-	תקופת	יום	ל-	תכונ
	ל-	חוקות	מאור גדול	ב-	פנות ערב
2.	ו-	מוצא	אור	ב-	רשית
	ל-	מועד	לילה	ב-	תכופת
				ל-	פנות בוקר
3.	וב-	קץ	האספו	אל	מעונת
	ל-	מוצא	לילה		
	ו-	מבוא	יוםם		
4.	תמיד				
	בכול	מולדי	עת		
		יסודי	קץ		
	ו-	תקופת	מועדים	ב-	תקונ
				ב-	אותות
				ל-	כול ממשלת
				ב-	תכונ נאמנה
				מ-	פי אל
5.	ו-	תעודת	הוזה		
	ו-	היאה	תהיה		
	ו-		אין	אפס	
	ו-	זולתה	לוא	היה	
	ו-	לוא	יהיה	עוד	
6.	כי	אל הדעת	הכינה		
	ו-		אין	אחר עמו	

65. Restored by Stegemann, Schuller, and Newsom (2009) on the basis of 4QHa(427) f8.ii.10 and 4QHb(428) f12 ii.1

- * For⁶⁶ the *maskil* -
 Thanksgiving and praise for prostrating
 And for supplicating always
 From age to age.⁶⁷
1. With the coming of the light to its reign,
 In the course of the day to its place,
 To the statutes of the great light at the turn of evening,
 2. And the coming of the light at the beginning of the reign of darkness,
 To the appointed place of night in its course at the turn of morning,
 3. And at the end of its gathering to its dwelling
 To the going of the night
 And the coming of the day,
 4. Always,
 At every birth of time,
 The foundations of the end
 And the turning of the seasons in their place,
 With their signs,
 For their every reign,
 In the faithful plan,
 From the mouth of God,
 5. And the destiny of that which is,
 And it shall be,
 And there is no other,
 And besides it there was no other,
 And there will be no more,
 6. For the God of knowledge has established it,
 And there is no other with him.

66. All translators who restore לַמַּשְׁכִּיל render this as "for" rather than as a *lamed auctoris*, "of/by the *maskil*." Where this is not restored, scholars restore אֲנִיךָ "I give thanks to you" in order to create a finite verb for the string of phrases that follows. However, the reconstruction based upon 4QH^a f8.ii.10 would seem to exclude that possibility.

67. Lit. "from end to end"

5.11.1 Strophic Analysis

5.11.1.1 *Introductory Strophe*

After introducing the hymn as being for the use of the *maskil*, the hymn begins with a noun phrase hendiadys, an infinitival hendiadys, and a dual description of the notion of the perpetual quality of the action, a 2x2x2 cascading parallelism. Without any finite verb, this represents a rather lengthy "title" which sets out the purpose of the hymn that follows. Of note are the temporal phrases that establish from the beginning that a description of such perpetuity will follow. This style is similar to the beginning of 1QS, where the same *lamed* ascribes either authorship or intended use to the *maskil*, and a series of infinitives describes the purpose of the document. The lack of a finite verb until strophe 5 is problematic and remains without a viable solution.

5.11.1.2 *Strophe 1*

A series of prepositional phrases describe the coming and going of the sun, which is referred to by a series of synecdoches. אור is a particularizing synecdoche of type Π , which combines with ממשלת as a metaphor of type $(Sg + Sp)\Sigma$. יום is a generalizing synecdoche of which the sun is a part ($Sg\Pi$). It combines with תכנוו "place" as a metaphor of type $(Sg + Sp)\Sigma$. The third synecdoche returns to the term אור though with an added adjective, and, instead of combining with another synecdoche to form a metaphor, it passes to another prepositional phrase as a segue to the next strophe.

5.11.1.3 *Strophe 2*

Whereas the previous strophe described the *מבוא* "coming" of the light, this strophe describes the *מוצא* "going" of the light. The same synecdoches and metaphor are used for the light, though *חושך* "darkness" is introduced to have its "reign." Similar metaphors are used in the second colon for the *מועד* "appointed place" of the night and its *תקופה* "course," as well as the *פנור* "turning" of evening.

5.11.1.4 *Strophe 3*

While the previous two strophes described the coming of the light, its going, and the coming of the night, this strophe summarizes or restates the same, though in reverse order. It begins with the same pattern of prepositional phrases, though it describes the conclusion of the movement with the *האסף* "gathering," presumably of the darkness, to its appointed place, a metaphor of type (Sg + Sp) Σ . The following syndetic participial phrases are resumptive and do not describe further movement. As such, they begin a stylistic shift toward *commoratio*, which is sustained in throughout the end of the hymn.

5.11.1.5 *Strophe 4*

While the previous strophe began to shift toward the style of *commoratio* with a succession of two short phrases, this strophe begins a new *commoratio*. However, the same idea is not repeated throughout the strophe, rather there is a sort of *gradatio*, though there is no connecting word that links the "steps" of the *gradatio*. The first four elements describe the perpetuity of the diurnal cycle, the first two of which are temporal phrases, and the last two parallel *מולדי עת*

without temporal particles. מולדי עת is a metaphor of type (Sg + Sp) Σ , and it is paralleled metaplastically with assonance in יסודי קץ. With the last paralleled noun phrase, the strophe reestablishes a lexical anchor with the preceding material with תקופת מועדים. The second set of four elements transform the *commoratio* to another similar figure, the symploce, which repeats the first and last words of each element, here the preposition and the 3mp suffix.

5.11.1.6 *Strophe 5*

The *commoratio* continues with a series of syndetic phrases all figuring upon various conjugations of the verb היה with the third and center element being the negative existential particle אין. This strophe is also the first point in the entire hymn that we find a finite verb, though it is still only the verb היה and not a fientive verb.

5.11.1.7 *Strophe 6*

The last strophe in this hymn introduces the first fientive verb, הכינה, and this is the main point of figuration; where verbal action has been suppressed, it is now added.

5.11.2 Macrostructure

This hymn bears striking resemblance to the beginning of the hymnic section of 1QS, which also describes the cycle of the seasons in similar style without verbal predication and many of the same terms such as תקופה, מועד, and תכון.⁶⁸ As explained in chapter 4.2.2, the lack of finite verbs is an overall suppression operation and an addition operation whereby the prepositions gain the

68. The implications of this stylistic similarity will be dealt with in the chapter 7.

sense of movement normally carried by verbs, which creates a numinous and mystical mood consistent with the theme of the diurnal cycle, a significant aspect of early Jewish mysticism (Elior 2005).

The sustained polyptoton in strophe 5 is striking and unique, not only in the *Hodayot*, but in all the poetry of the Dead Sea Scrolls. The sustained *commoratio* and its internal variation in style described above is also unique. Together, the overall style of the hymn begins with a numinous sense of slow, steady movement created by the steady flow of the prepositional phrases. It then picks up considerable speed and force with the *commoratio* ending in a crescendo ending with the phrase *כי אל הדעת הכינה*, "for the God of knowledge has established it," which, it seems, is the main theological point that the author wishes to create - that the eternal and regular nature of the diurnal cycle, like the cycle of the seasons, is so because God has made it so, and as such, it reflects the nature of God himself.

5.12 SYNTHESIS

5.12.1 The Metaplastic Contour of 1QH^a

Metaplastic figures are used in an occasional manner, and are only rarely significant enough to warrant notice. In iv.13-20, the repetition of *בלוּא* combines with the overall metatatic structure. Consonance and assonance are the most common types of metaplastic figuration, with consonance occurring far more often. Like the hymn of 1QS, morphemes are also paralleled in a variety of ways from repetition to variation across grammatical person and number. As noted above, the sustained polyptoton in xx.12-13 (strophe 5) is the most striking metaplastic figure in the *Hodayot*.

5.12.2 The Metatactic Contour of 1QH^a

The *Hodayot* are in their most basic form parallelistic in the canonical fashion featuring bicola and tricola without any larger stacking of parallel lines. Like the hymn of 1QS and the *Songs of the Sabbath Sacrifice*, however, there is some tendency to confine most of the parallelism to the many prepositional phrases (including infinitival phrases). In the most extreme cases, such parallel forms become a *commoratio*, which is especially prevalent in the *Hodayot*. When not arranged in a *commoratio*, the syntax generally follows the pattern: [ו-/כיא][Subject NP][VP][Object NP][PP1/InfP][PP2], though word order is generally flexible. With very few exceptions, all lines feature one or more prepositional phrases, which is consistent with the style of 1QS and the *Songs*.

5.12.3 The Metasememic Contour of 1QH^a

The synecdochic and metonymic aspects of parallelism operate nearly identically to 1QS, so their character will not be further analyzed here. The *Hodayot* do, however, feature far more metaphor than both 1QS and the *Songs*, and the presence of metaphor is perhaps their main distinguishing stylistic feature. Metaphor appears in a variety of forms in the *Hodayot*, including conceptual metaphors, e.g. מולדי עת "births of time," which are always of type (Sg + Sp) Σ , referential metaphors of type (Sp + Sg) Π , e.g. the relationship between the terms זרעם and שמותיהם (iv.21-28, strophe 5), though these are much rarer. Metaphors may often be *in absentia*, where the starting term of the first synecdoche is left unstated, such as the "lion" and "fisherman/hunter" metaphors in xiii.7-2, strophes 3 and 4. Metaphors can also be *in praesentia*, when the starting term is known, and these come most often in the form of similes, which are abundant in

columns xi and xiii.

5.12.4 The Metalogistic Contour of 1QH^a

1QH^a features slightly more metalogistic figuration than either the hymn of 1QS and the *Songs of the Sabbath Sacrifice* from small figures such as the emphasis of לך אהה in iv.29-37 strophe 3 and the paradox of רוח בשר in iv.29-37 strophe 5, to the larger figures such as the sustained "pregnant woman" and "boat" metaphors, which, because they are sustained in the code, they become allegorical until they are "corrected" and brought back to degree zero.

5.12.5 Conclusion

The sheer length of the composition that goes under the title *Hodayot* makes for an interesting comparison with the canonical Psalter. Over the length of the *Hodayot*, wide variation in style and structure can be observed with equally wide variation in the manner in which such style is received by readers and appreciated aesthetically. Where metaphor is created and sustained, the poetic style is appreciated much more. These "peaks" of style contrast with the more conventional and humdrum stylistic "valleys" that seem to endlessly repeat the same thematic material, much as we see in the hymn of 1QS. The unevenness in style, I believe is a function of its composition, which was likely undertaken within a relatively short amount of time and by a small group of authors, who were working within a restricted theological system which dictated its own stylistic markedness. This can be contrasted with the canonical Psalms, where compositions from a variety of authors and times has been collected such that the greatest examples of poetry have "sifted" to the top via the natural mechanisms of cultural valuation.

There is, then, in the *Hodayot*, a certain default style, represented in much of the material analyzed in cols. iv-vi. There are brief flashes of elevated style, for example, with the periodic use of commoratio. We should, I believe, take these to be purposeful deviations from conventional parallelism with concerted artistic intent. They are not, then, deviations from a stylistic standard that reduce the poetic style to "poetic chaos" or some poor imitation of some canonical style to which the author(s) aimed but consistently failed to meet.

At certain points, then, the author(s) are able to transcend this default style and sustain thematic concepts that are more metasememic and metalogistic in character. The metaphors of the pregnant woman, the boat, the lion and the fisherman, and others not covered in this study, such as the botanical imagery of col. xvi, all make their mark upon the hearer as rising above the stylistic humdrum of everything else.

CHAPTER 6

THE SONGS OF THE SABBATH SACRIFICE

6.1 INTRODUCTION

The unique collection of hymns known as the *Songs of the Sabbath Sacrifice*¹ presents a unique challenge to poetic analysis, for we are presented with certain stylistic forms that do not fit well within any easily recognized literary forms that we associate with the concept of "Poetry." James Davila (2000) even questioned whether or not they can legitimately be called poetry,² reflecting the perception that, while they are called שיריות "songs", it is difficult to imagine exactly how they served within the same artistic space occupied by the broad genre determinative "song." Without musical accompaniment, we normally look to poetic figuration such as rhyme, meter, or metaphoric imagery to distinguish songs from spoken, prosaic forms of discourse.

A further complication arises in that the *Songs* contain only invocations to praise and the description of the angels engaging in their praise and liturgical service before the throne of God, yet

1. 4Q400-4Q405, 11QShirShabb (11Q17), MasShirShabb. *Editio Princeps* by Newsom 1985, Cf. Strugnell 1960, 318-45; Charlesworth, Newsom, Strawn, and Rietz 1999; Eshel, Hanan Eshel, Newsom, Nitzan, Schuller, and Yardeni 1998.

2. "Even the very basic problem of whether these songs are prose or poetry does not have a clear answer" (87-88). Though in other places, Davila does reference the *Songs* as poetry and discusses their "prosody" (84, 88). He notes, "Other passages are highly structured but not according to traditional poetic canons... Still others ... have less structure but still are not simple prose" (88).

they do not include any text of the praise itself, which remains unspoken and ineffable. While this has represented problems for scholars wishing to draw some conclusions regarding the place of the *Songs* within the broader tradition of *Merkavah*-speculation as represented in the *Hekhalot* literature, it presents a unique opportunity for us to apply the methodology of this study to probe specifically the pragmatic features of the text and how pragmatics (and metapragmatics) operate within the figurative matrix of metaboles. Because the *Songs* lack text of any angelic speech, it is a specifically pragmatic and metapragmatic document. There is a triad of parties represented in the *Songs*, (1) the angels, (2) God, and (3) the unnamed human worshippers, where the angels represent mediators between the humans and God,³ for, in contrast to the hymn of IQS and the *Thanksgiving Hymns*, nowhere in the *Songs* is God praised directly by the humans, though his actions in establishing the angelic hosts are described. The relationship between the angels and God as well as the actions that each party performs may be understood as iconic, i.e. representative of the relationship in which the human worshippers wish to participate through their liturgical worship. The ineffable praise of the angels, therefore, is not in focus, i.e. the purpose of the *Songs* appears to be intended to represent a relationship iconically and not to convey text as indexical of actual praise.

3. Abusch states the idea thus (2003, 220-247), "In this way, the genre thus limits the scope of human involvement in the liturgical act. Human participation is primarily presented indirectly through the detailed description of angelic praise. Like a play composed entirely of stage-directions, the sevenfold hymn records only the procedures by which the angels offer praise to God, suppressing fully the actual words of the imagined heavenly liturgy. Consequently, human participation in the liturgical act is perforce mediated, embedded as it is within its narrative function" (222). Where Abusch and other scholars have been unable to do is describe *why* this is the case or what function these "stage directions" have within the communal and liturgical context in which they were "performed."

In regard to stylistics, with the *Songs of the Sabbath Sacrifice* we encounter the task of identifying the sort of poetic figuration that the author(s) nonetheless associated with a song. Using the principles of Roman Jakobson, we can determine that the *Songs* do, in fact, activate the poetic function of language through the establishment of equivalences in combination. We detect throughout the *Songs* repetition of phonemes, *figurae etymologicae*, polyptoton,⁴ and strong formulaic structures that govern the general taxis of figured content. Though, perhaps counterintuitively, these same formulaic structures, which may technically qualify as activations of the poetic function, may even detract from the overall poetic style which we perceive in the text. This becomes, then, more of an issue of aesthetics and subjective judgments than of linguistic and rhetorical categories. In our assessment of the *Songs*, we seek to describe these linguistic and rhetorical categories that create the aggregate style of these songs, and from there we may or may not form an aesthetic appreciation of them.

Previous treatments of the poetics of the *Songs* mostly center around the description of their style as "numinous" or "mystical" without describing the nuance of the linguistic features that make up the style. Stanislav Segert was the first to directly treat the stylistics of the *Songs*, though unfortunately, he chose to cast the poetry into a *Ley-Sievers* metrical scheme, and in doing so, did extreme violence to parallelism where it occurs (Segert 1988, 215-223). The reliance upon metrical schemes was continued with Nitzan (1994, 299, n. 85) and Abusch (2003, 231) though they do not rely upon meter in their analysis. Nitzan deals extensively with the *Songs*, describing their content and the possible liturgical cycles for the 13 songs, though she does not de-

4. A metaplastic figure related to the *figura etymologica*, though changing the ending rather than the morphological base.

scribe their poetic style in any detail. Falk (2000) also treats the *Songs*, specifically their cultic use and certain themes, though he does not deal with poetic style (126-148). With focus in most studies on the sevenfold formulaic songs, which we deal with in 6.3, such formulaic structures tend to outshine other poetic figuration found in this collection of songs.

The *Songs* present another difficulty to poetic analysis, i.e. the manuscripts are heavily fragmented. Much of the work that proceeds is derived from reconstructions of the text based upon overlapping manuscripts and formulaic structures that allow us to "fill in the blanks" with relative certainty. Nonetheless, much of the text is too fragmentary to allow for poetic analysis, so these sections will have to be ignored.

6.1.1 Text

The text of the *Songs* used in this study is taken from the critical edition of Carol Newsom including her restorations. Where these restorations appear from Newsom, they are not noted, yet if any restorations given below differ from Newsom, they will be noted.

6.1.2 A Note about Transcriptions and Translations

The transcriptions of the Hebrew text are given here with divisions into stanzas and strophes as defined in chapter 3. They are also set in a block diagram that is intended to graphically represent parallel structures, mostly at a lexical and syntactic level, generally displaying the metataxis present in the poetry. Occasionally, word order is intentionally changed in order to keep the parallelism in the diagram, and when this occurs, subscript numerals indicate the original word or-

der. Not every bound morpheme or even construct word will receive a numbered designation, but syntactic units such as construct chains will.

The translation is intended to be literal but not overly so such as to suppress the style and beauty of the text. When translating the *Songs*, numerous difficulties arise that do not lend themselves well to easy translation, specifically the long construct chains. These and other issues are dealt with more fully in section 6.8.2.

6.1 SABBATH SONG 1 - 4Q400 F1.I.1-19

אלוהי	אלוהי	ה[	אלוהי	הללו	1.
כול קדושי קדושים	אלוהי	ה[	אלוהי	הללו	1.
	אלוהות ²	ב-	אלוהות ²	[גילו ⁴]	ו-1
	מלכותו ³				
	קדושי עד ²	ב-	קדושי קדושים ³	[כיא יסד ¹]	2.
	מקדש מלכותו]	ב-	לכוהני [קורב	יהיו לו	ו-1
	דביר כבודו	ב-	משרתי פנים		
	אלוהי	ל-	עדה		ו-1
	כול	ל-	סודי		ו-1
	אלוהים [רוחות]				
	כול	ל-		חרת חוקיו	
	מעשי רוח				
	כול	ל-		משפטי [כבודו]	ו-1
	דעת				
	עם				
	בינות כבודו ⁶				
	אלוהים ⁷ לקרובי דעת				

5. For this restoration, which is followed by all translators, see the discussion in Newsom, 97.

6. Either כבודי or כבודו, as *waw* and *yod* are indistinguishable in this manuscript. Newsom, Charlesworth, and Martínez and Tigchelaar give כבודו, while Wise, Abegg, and Cook read it as a masculine plural passive participle "honored by God" (464), and consequentially contain כבודי in Abegg's electronic edition of the Qumran non-biblical manuscripts (1999-2014). The decision has been made here to continue with כבודו due to it being the majority opinion, though כבודי remains at least a grammatically and epigraphically viable choice. However, it should also be noted that כבודי is not found outside of the *Songs*, and there only here and one other place in a broken context (4Q401 f15.1).

7. Followed by a *vacat* on good leather, which may signal a significant break, yet, Newsom

4.	VP	מ-	מקור הקודש	ל-	מקדשי קודש]קודשים	עולמים
5.	[VP or PP]		קוה]ני] קורב		קודש]קדושים	
			משרתי פני מלך	[	כבודו	
			NP			
6.	יגברו ²	כיא	חוק בחוקו ¹	ל-	שבעה] סודי עולמים	
			[ל]ו	ל-	קד]ושי קדושים	
					משרתים בק]ודש קדושים	
7.	[	]	בם	לפי	סוד]	
					קודש קדושים	
					כו]הני	
8.	ה]מה		שרי]			
	מתיצבים			ב-	גבולם	
				וב-	נחלתם	
9.	לוא	וא]י]	יכלכלו		דרך]	
	טמא	ווא]י]	כול נ]עוי	ב-	קדושיהם	
	הרת ³	ו-]	[חוקי קוד]שים ²	ל-	מו ⁴	
10.	יתקדשו ²		כול קדושי עד ³	ב-	ם- ¹	
	יטהר	ו-	טהורי [אור	ל-	גמו]ל כול נעוי דרך	
	יכפרו	ו-	רצונו	בעד	כול שבי פשע	
11.			[דעת	ב-	כוהני קורב	
		ו- ¹	הורות כול קדושים ³	מ-	פיהם ²	
				עם	משפטי] כבודו	
12.			[חסדיו	ל-	סליחות רחמי עולמים	
		ו-		ב-	נקמת קנאתו]	
13.	יסד ¹		כוהני קורב ³	ל-	ו ²	
			קדושי קדושים			

1. Praise [the God of _____,]
 Gods of all the holiest of the holy ones,
 And in the divinity of [his reign rejoice.]⁸

does not draw any significance from it rendering the ל- preposition as a relative "the godlike beings who draw near..." (93). See the discussion below regarding translation.

8. Following Newsom. Martínez/Tigchelaar add "{his}" before "the divinity" to indicate their understanding of this line. Davila strikes through "his" and translates the whole phrase as "in his godhood [...]" Vermes treats אלוהות as an adjective, "his divine kingship," which may indeed be

2. For he has established among the perpetually⁹ holy the holiest of the holy ones,
And they have become for him priests of the [inner sanctum¹⁰ in his royal sanctuary,]
Ministers of the presence in the innermost place of his glory.¹¹

3. And in the assembly of of all the gods of [knowledge,
And in the council of all the spirits of] God¹²
He has inscribed his statutes for every spiritual creature,
And [his glorious] judgments [for every]of knowledge,

the true sense of the phrase (see the commentary below). Given the unconventional diction of the *Songs* and the various permutations of the -אל(וה)- stem, the reading as given here is not so out of the realm of possibility as to warrant an emendation.

9. Following Newsom and Vermes ("everlasting"), which is preferable to "eternal" (Martínez/Tigchelaar, Wise/Abegg/Cook), "eternally" (Charlesworth), or "of eternity" (Davila), since the concept of עולם "eternity, age, eon" is not in view.

10. For an alternate translation of קורב as a *nomen actionis*, "approaching," see Mizrahi 2013, 155-6, though קורב is used in apposition to קודש קודשים "the Holy of Holies" (4Q400 fl.1.19), c.f. DCH 7:313.

11. Rather than "his glorious innermost place" in order to allow for the notion that the innermost place is where the glory of God dwells.

12. With Newsom, who restores "godlike spirits," 93, c.f. Martínez/Tigchelaar "spirits of God", Vermes, who restores the dubious "[gods] of God," and Davila who leaves the lacuna unrestored.

5. [] prie[sts] of the inner sanctum,
Ministers of the presence of the King of¹⁶ the holy of [holies],
[] of his glory.
6. Statute by statute they shall confirm¹⁷ the seven [councils of the ages,]
[For he] has established them [for] himself as the holi[est of the holy ones],
[Ministers of the ho]ly of holies.
7. [] they became great among them according to the council of []
[] the holy of holies,
pri[ests of]
8. [Th]ey are princes of []
Standing in their borders and their inheritance.
9. They cannot endure any perv[erted] way,
And there are no impure things in their holy places,
[And the statutes of the ho]ly ones he has engraved for them.
10. By them all of the perpetually holy ones sanctify themselves,
And he purifies the pure ones of [light
In order to requi]te all the perverted of way.
And they propitiate his good will
For all who repent of transgression.
11. [] knowledge among the priests of the inner sanctum,
And from their mouths the teachings of all holy things
With his glorious judgments.
12. []His loving kind[ness] for eternally merciful forgiveness,
And in the vengeance of his jealousy []
13. He has established for himself priests of the inner sanctum,
The holiest of the holy ones.

16. Or an unmarked adverbial, perhaps an ellipsed -ב in keeping with the dominant pattern of this stanza.

17. Martínez and Tigchelaar, "they shall grow stronger," Davila, "they become great among them according to...," Vermes, "they shall grow in strength," Wise, Abegg, and Cook, "they shall grow strong." Charlesworth and Newsom translate "confirm" reading יגברו as a *pi'el*. The next problem concerns the translation of the -ל preposition, which can be translated literally depending upon what one restores in the lacuna, or it may be omitted as a marker of the direct object, a peculiar feature of Qumran Hebrew.

6.2.1 Strophic Analysis

6.2.1.1 *Strophe 1*

In terms of parallelism, this strophe forms a bicolon with two plural imperatives, one of which is supplied in the lacuna. However, from the point of view of metatactic symmetry, we find that the two paralleled verb phrases encase a lengthy vocative noun phrase producing a short chiasm (A-B-A'). There are at least two repetitions of the *אלוה*-stem and presumably three as restored in the lacuna thus giving a three-fold *figura etymologica* with *אלוהים* possibly featuring polysemy, "God" and "divine beings." *קדושי קדושים* is a conventionalized metaplastic figure of consonance. Its frequent use as well as other consonant repetitions, polyptoton, and *figurae etymologicae* are the dominant metaplastic figuration in the *Songs*, which will be dealt with fully in the synthesis below.

The second colon in the bicolon features a synecdoche figuring off of the restored *אלוהי*, "the God of...", so that *אלוהות מלכותו* "the divinity of his reign/kingdom" is a particularizing synecdoche of type II, where both "divinity" and "reign" are parts associated with "God."

6.2.1.2 *Strophe 2*

Two parallel verb phrases and a third in ellipsis establish the parallel symmetry of this tricolon. With this strophe, a pattern is established, which will continue throughout the extant portion of the manuscript:

[VP [V+ Compliment (either NP or PP)]] + [PP [P + NP]]

Within this pattern, there are three instances of antonomasia, a metasememic figure of similar type to a synecdoche whereby an epithet is substituted for a more generic noun or proper noun. Antonomasia is used throughout the *Songs* to describe the angelic attendants of God, in this strophe, "the holiest of the holy ones," "priests of the inner sanctum," and "servants of the presence."

If יסד is to be restored in the lacuna, there is a metaplastic figure whereby the active verb יסד is paralleled by the middle, paraphrastic יהיו לו. Three locational objects follow the ב- preposition in each colon, the place *where* or *among whom* God establishes his angelic attendants. קדושי עד and מקדש form a *figura etymologica*, a metaplastic figure. The common semic element of "holiness" ties together "holy ones" and "sanctuary" into a metonymic relationship via the *figura etymologica*. Here we find that certain metaplastic figures may lead into or create the possibility for metasememic figuration. The *figura etymologica* is a suppression-addition operation with the suppression of plastic elements other than the קדש root and subsequent addition of plastic elements building upon the root.¹⁸ With the suppression and addition of plastic elements come the suppression and addition of semes attached to the plastic elements. Therefore, the semes unrelated to holiness are suppressed, while semes related to "holiness" are highlighted as the common semic element via their metaplastic repetition. Thus the metaplastic operation carries with it some metasememic figuration in the form of metonymy.¹⁹ This particular word pair shows a rare confluence of metaplastic, metatactic (parallel symmetry), and metasememic figuration. It is complimented by another particularizing synecdoche דביר כבודו, that reorients the metasememic

18. קודש -> קדש (suppression), קדש -> מקדש (addition).

19. The similarity between synonymy and metaphor/metonymy was noted by Group μ in their *General Rhetoric* (56), and we note here the same similarity with the *figura etymologica*.

figuration around locational rather than qualitative commonality. Both the *דביר* and the *קדושי עד* are particular elements within the *מקדש*, which is the common generalized whole that contains the particularized parts. *עד*, *כלכות*, and *כבוד* also relate metonymically as particulars within the global idea of the heavenly temple. In each noun phrase governed by the prepositions, the *nomen regens* expresses a substantive thing, either persons or locations, and the *nomen rectum* expresses some aspect of the substantives, though as legisigns, not qualisigns.²⁰ Thus, all six terms relate together as particular aspects of the heavenly temple, and in syntax as sinsigns to legisigns, i.e. as objects to representational ideas about them.

6.2.1.3 *Strophe 3*

In terms of clausal structure, this strophe can be construed as a bicolon with the verb in ellipsis in the second colon, though it is preceded by two parallel locative prepositional phrases. The result, then, is the form of cascading parallelism described in chapter 3, where the two parallel prepositional phrases "cascade" to two parallel verb phrases, which further "cascade" to the final prepositional phrases. The consonance figuration of *הרת חוקיו* may indicate some stylistic continuity with 1QS (*חוק חרות* in x.6, 8, 2), though the figure may be more conventionalized throughout Hebrew poetry of the period. Consonance is continued by *רוח*. *חוק* and *משפט* are mostly synonymous, making any figuration metaplastic, though as conventionalized word pairs, any real figuration is weakly felt. *מעשי* is a generalizing synecdoche of type Σ. *עם* and *אלוהים* function as synecdochic poles of a merismus generalized as "every spiritual creature," which includes both

20. There is, then, a movement from sinsign to legisign, or from secondness to thirdness in Peircian terms.

the angelic attendants of the divine throne and the faithful people who have been granted proper understanding.²¹ As in the previous strophe, the noun phrases governed by the prepositions (and their corresponding parallels in ellipses) contain specific objects in the *nomina regna* and representational ideas in the *nomina recta*.

6.2.1.4 Strophe 4

As a bicolon, little can be said in regard to figuration between cola due to the first colon existing almost entirely in a lacuna. The most that can be said is a hypothetical phrase structure which is ostensibly paralleled in the extant second colon. In the second colon, there is a metaplastic figure consisting of a four-fold *figura etymologica*/polyptoton, הקודש למקדש קודש קודשים, as well as three-fold alliteration of the -מ initial consonant, ממקור...מקדש.

6.2.1.5 Strophe 5

A tricolon here establishes metaplastic figuration with two more-or-less synonymous word pairs משרת/כוהן and קודשי קודשים/קורב. Because there is no substantial difference between these terms, they function more as synonyms than synecdoches, though משרת/כוהן could be construed as SgΣ and קודשי קודשים/קורב as SpΣ. In this sense, they could be in a metonymic relationship, though this depends on whether or not any real semantic difference can be detected between the

21. It should be noted here that the practice of referring to the ministering angels as "gods" is an example of recurring auxesis or overstatement. They rarely referred to as merely "angels," c.f. 11QShirShabb 2-1-9.5, 4Q403 1.ii.23, 4Q405 17.4, 5, 19.7, 22.9, 23.i.8, 81.2.

word pairs. A third colon in a lacuna, though ending in כבודו, likely paralleled the first two with some ellipsis. כבודו can be seen as metonymic to קודש in the previous colon, adding semes to קודש דביר or perhaps converting from being a conventionalized term synonymous with קורב and דביר to one which highlights the "holiness" semes.

6.2.1.6 *Strophe 6*

In this bicolon, the verbs יגברו and יסדם are in parallel alignment establishing metatactic symmetry. The movement of the seme of plurality from the subject morpheme of יגברו to the object morpheme of יסדם is a metaplastic figure, for the morphemes, as carriers of the seme, are plastic elements. The semes remain constant within the bicolon, though the plastic element changes. The verbs יגברו and יסדם לו may both be read in the middle in voice, in which case the difference between them would be metaplastic. The movement from the stative יגברו to the fientive יסדם only adds the semes of the causation and the subject "God." This aspect of the figuration is epexegetical, following כִּי־א in describing *how* the angels "are confirmed" or "are strengthened," though the primary figuration would be synonymy, with the only difference in semes being the subject of each verb. If יגברו is to be read as fientive²², the synonymy and therefore metaplastic figuration still occurs, since the essential semes do not change, i.e. there is no metasememic figuration.

The only other significant figuration in this strophe is the metaplastic alteration, metathesis, between קדושי קדושים "holiest of the holy ones" and קודשי קודשים "holy of holies." This figure is

22. Taking -ל as marking the direct object.

used quite frequently and is established, not only in close proximity, but across the *Songs* because of its great frequency of use.

6.2.1.7 *Strophe 7*

Nothing of substance can be said about this apparent bicolon, because most of it is lost in the lacuna.

6.2.1.8 *Strophe 8*

Very little can be said about this bicolon as well, other than it features a hendiadys בגבולם ובנחלתם.

6.2.1.9 *Strophe 9*

Immediately in this strophe, we are presented with the metaplastic consonance of the /k/ and /l/ phonemes in לוא יכלכלו כול. The tricolon moves from a negative finite verb using לוא to a negative predicator of existence with אין and finally to a positive finite verb. The figuration is metaplastic since the essential seme of negation is maintained or suppressed completely. The first two cola relate together metonymically, as they both express the same idea through different synecdochic parts. The third colon relates similarly, though the notion of "engraving statutes" is slightly metaphoric, though it could be construed as a metonymy. The semes are at the edge of what might be considered co-inclusion within the whole notion of abstaining from impurity.

6.2.1.10 *Strophe 10*

This tricolon uses complete parallel symmetry according to the pattern established above. The verbs are metonymic in relationship, each expressing synecdochically an aspect of sanctification. More precisely, *יתקדשו* expresses the whole idea into which *יטהר* and *יכפרו* are particularizing synecdoches. What follows in the prepositional phrases expresses the various things that are sanctified, purified, or atoned for, though there is no figuration present between them.

6.2.1.11 *Strophe 11*

With the initial verb in lacuna, it is difficult to tell much about this bicolon. Since the verb in the second colon is in ellipsis, we cannot surmise as to the semic content of the first. *פיהם* is a synecdoche of type SpII.

6.2.1.12 *Strophe 12*

The same applies here as for strophe 11. *סליחות רחם* and *נקמת קנאתו* are antonymic, which is a subset of synonymy and metaplastic figuration.

6.2.1.13 *Strophe 13*

Only extant in this bicolon is the noun phrase pair *קדושי קדושים* and *כוהני קורב*, which has already been discussed above in strophe 2.

6.2.2 Macrostructure

As noted above, from strophe 2 through the end of the extant manuscript fragment, a syntactic pattern repeats [VP [V+ Compliment (either NP or PP)]] + [PP [P + NP]]. Thematic unity centers around the divine establishment of the angelic attendants of the Inner Sanctum and the quality of their holiness. There is no liturgical action nor are any other themes prominently featured.

6.3 SABBATH SONG 5 - MASSHIRSHABB I.1-7

מזמות חסדו ²⁴	-ב-	כול אלה ₁	עשה ²³ פלא ₂	.1
		כול דברי דעת	[]	ובל
אלוהי דעת ₂	-מ-	כול הוי עד ₄	נהיה ₃	.2
דעתו ומזמותיו ₁	-מ-	כול תעודות עולמים ₃	היו ₂	-ו-
תעודותיהם	-ל-	ראישונות	עושה	.3
מועדיהם	-ל-	אחרונות		-ו-
לפני עשותו ₄	-ב-	נגלי [פלא] ₃	אין להבין ₁	.4
מה יזום ₅	-ב-	כול [עושי צד] ₄ ק	לוא ישכילו ₃	-ו-
מעשי כבודו ₂	-מ-		הם ₃	.5
מחשב[תו]	-מ-		לפני היותם	

23. The designation of this section as "strophe 1" is entirely due to the fact that what precedes is too fragmentary to include. Obviously, the pronoun אלה "these" means that it is connected thematically to what precedes.

24. After careful examination of photographs of the manuscript, it was determined that Newsome's reading was incorrect, and instead the reading found in Abegg and Charlesworth (132) is to be preferred. Although the *mem-zayin* ligature may look like a *sammekh*, there is no *sammekh* in this fragment to compare it to. Nevertheless, the *zayin* top-right crook is clear, which would not likely be featured in a *sammekh*. Also, the relative frequency of the זמ root in this stanza makes such a reading likely. Also חסדו looks to be very plausible, since the outline of a *daleth* looks fairly clear. Furthermore, the narrowness of *het* in other parts of the manuscript fragment allow for its presence here.

between the semes of "knowledge" and "ordained time/season," for the knowledge of such times was very significant in the mystico-liturgical system of early Judaism.²⁵

6.3.1.3 *Strophe 3*

This bicolon departs from convention, as a participle without an explicit subject replaces finite verbs. The style, starkly differentiated from the surrounding use of finite verbs, is reminiscent of biblical style.²⁶ The *אהרונות/ראישונות* pair is a conventional merismus, a type of metonym figured through the use of synecdoches indicating the beginning and end of something.

מועדיהם and *תעודות* are synonymous, and the repetition of *תעודות* ties this bicolon in to the previous one.

6.3.1.4 *Strophe 4*

Significantly longer than the previous bicola or what follows, this bicolon features two clauses in each colon. The first features a verbless clause predication with *אין להבין* followed by the infinitival phrase *לפני עשותו*. The second colon features finite verbs, *ישכילו* in an independent clause and *יזום* in a relative clause. There is broad metatactic symmetry with the repetition of the *-ב-* prepositional phrase and the dependent clause. *עשותו* at the end of the first colon and the begin-

25. Elior 2004.

26. Deut. 5:10, 10:18, 2 Sam 22:51, 1s. 44:24, 45:7, 64:4, Jer. 32:18, Amos 5:8, Ps. 18:51, 72:18, 86:10, 103:6, 106:21, 146:6b, Job 5:9, 9:9, 10, 25:2, 37:5.

ning of the second colon create a metaplastic *reduplicatio*, though chiasm does not result from it. ידעים is an example of antonomasia, a type of metasememic figuration.

6.3.1.5 *Strophe 5*

This rather short bicolon follows one particularly long, showing great variation in metataxis from one strophe to the next. Both cola are verbless, the first using a pronominal clause predictor and the second using ellipsis for the clause predication. לפני היותם is adverbial to the ellipsed clause predication "they are from his thought." מעשיו and מחשבתו are metonymic in relationship, though the exact nature of the metonym is vague.

6.3.2 Macrostructure

The deep structure of this stanza follows the same basic format as that of 4Q400 fl.i, [VP [V+ Compliment (either NP or PP)]] + [PP [P + NP]], though it contains a freer word order. Because it is properly included with material that precedes, which is too fragmentary to be scanned poetically, what is included in the analysis above does not contain the entirety of a major poetic unit.

The repetition of words ties this stanza together: Between strophes 1 and 2 מזמה is repeated (the verb זמם appears in strophe 4). Between strophes 1, 2, and 3 דעת is repeated (the participle ידעים appears in strophe 4). Between strophes 2 and 3 תעודות is repeated, and finally, between strophes 4 and 5 the root עשה and היה is repeated. This repetition across strophes forms a metalogistic figuration, *repetitio*, across the stanza.

All of these words, including *מהשבה* and *מעשה* of strophe 5, comprise parts of a whole idea, which we might label "the divine intention." Within this idea, there is knowledge, a plan, an appointed time for the works to come into existence, the coming into existence, and the "works" or the completed, extant thing. With this, the entire stanza has a metonymic bent at the exclusion of metaphor.

6.4 FORMULAIC SECTIONS

Large sections of the *Songs* take starkly formulaic shapes wherein we note that there is not only strong metatactic symmetry but metaplastic repetition of words in symmetrical taxis as well as repetition of phonemes through polyptoton and *figura etymologica*. The formulaic expression, therefore, comprises a metaplastic/metatactic nexus with an absence of metasememic figuration. As previously encountered, metataxis is responsible for symmetrical alignment that makes parallelism possible. We have then described two types of parallelism within this metatactic alignment, "repetitive parallelism," which is metaplastic and contains no possible metasememic figuration, and non-repetitive parallelism, which may contain metasememic figuration due to possible "change" between paralleled words. In these formulaic sections, because the nexus of metatactic symmetry and metaplastic repetition bears the load of figuration, it becomes the dominant, and metasememic figuration must then be excluded. Therefore, even when lexical variation does occur, it does not gain metasememic quality, at least none that is "felt." This is partially due to the fact that the customary understanding of parallelism as organization into bicola and tricola becomes strained. Whereas the previous section of the *Songs* analyzed above contained only bicola, the patterns repeated in these formulaic sections are repeated usually seven times.

6.4.1 Repetition in the *Songs of the Sabbath Sacrifice*

One of the most immediately "felt" stylistic elements in the *Songs* is repetition both of phonemes and lexemes, yet it is important to properly classify such elements of repetition in order to fully understand the rhetorical intent of the author as far as is possible. Repetition at a phonemic level carries the rhetorical effect of metaplasm insofar as we focus upon the rhetorical figure at a phonemic level. If, however, we focus upon possible figuration of thought through repetition, we then encroach upon the field of metalogism. For example, the mere repetition of sound in the metaplasm of consonance, e.g. כָּרוֹב רַחֲמֶיךָ מִזֶּה פֶּשַׁעַי (Ps 51:2), is purely a phonemic phenomenon. קָדוֹשׁ קָדוֹשׁ קָדוֹשׁ, however is a metalogistic figure meant to emphasize the notion of holiness or with a figuration pragmatically expressed by the notion of "threeness" in a liturgical context, where "threeness" may have some external, symbolic meaning. In the case of the *Songs*, the idea of "sevenness" also seems to carry pragmatic significance, i.e. as liturgical (performative) *pleonasmus*, intended to describe and engage each of the seven angelic princes in turn. Thus, what appears to be only a plastic figuration of phonemes is actually projected into the metalogistic field and becomes a metalogistic figure.

Similarly, the repetition of phrases, normally construed as metatactic symmetry, may carry pragmatic significance beyond the mere effect of syntactical arrangement. Such rigid repetition of syntax, such as we find in the formulaic sections of the *Songs*, may indicate, for example, the rigid taxis of the angelic hosts or the regularity of heavenly worship into which the earthly worshippers sought to enter and participate with synchronicity of earthly and heavenly liturgical patterns.

In Group μ 's scheme of General Rhetoric, there is no discussion of how pragmatics relates to rhetorical figuration or specifically of where pragmatics fits in their taxonomy of metaboles. Yet it seems apparent that pragmatics fits within the metalogistic sphere, even though Group μ conceived of metalogisms more typically as irony, allegory, euphemism, parable, etc. Metalogisms are figurations of pure content, "logicals," not expression or "grammaticals." Yet here we find a difference between metalogistic figuration and pragmatic figuration, namely that pragmatic figuration is a figuration of expression and content together. In our example of the *Trisagion*, the threefold repetition of the plastic element $\psi\kappa\delta\iota\sigma$, figuration of expression carries with it the figuration of semic content as well.

Such pragmatic figuration of both expression and content does not fit into Group μ 's scheme, though it does not contradict it. It may, therefore, be extended to include pragmatics in a system of metaboles of both expression and content, i.e. both in the grammatical code and in the referent. To do this, we conceive of another dimension of a matrix (Group μ 1970: 45) where each type of metabole receives a pragmatic partner. For example, metaplastic repetition of sound featured in a polyptoton may contain a pragmatic partner, the pragmatic polyptoton (for lack of a better term), such as רוממו רוממו לרמום , which may express the content of mystical ecstasy, angelic speech, and the transcendence of the deity through repetition of plastic elements.

Pragmatics of metasememic figuration is trickier, since metasememic figuration does not entail the manipulation of plastic or syntactic elements in the code but the semic content of elements in the code. Because of this, metasememic figures do not "stand out" as much, since they are more tied to the content plane rather than the expression plane, though elements of expression are present. Such pragmatic metasememic figures, while theoretically possible, are nonethe-

less extremely rare, and because of this the presence of metasememic figures may indicate the absence of overt pragmatic figuration. Thus, when metasememic figuration is present, we may assume that pragmatic figuration is absent, and conversely, when metasememic figuration is absent, the possibility for pragmatic figuration increases. As we will see in the *Songs*, when formulaic patterns become dominant, metasememic figuration is not featured, which is to say, as pragmatic intent (in the content plane) becomes dominant giving rise to the formulaic patterns (in the expression plane), metasememic figuration generally does not occur. This is possibly due to the fact that as higher orders of linguistic elements become involved in figuration, e.g. figuration of semes rather than plastic elements, there is a move away from the expression plane to the content plane. Non-figured pragmatic utterances, which are found purely at the content plane, would thus interfere with metasememic and metalogistic figuration in most cases, yet figuration tied more closely to the expression plane, metaplasm and metataxis, may be paired with pragmatic figuration in the content plane more effectively.

How, then, is pragmatic figuration different than pragmatics itself? As previously stated, pragmatics is found exclusively at the content plane, brought about by linguistically external factors. Pragmatic figuration reengages figuration within the expression plane, the linguistic code, to drive pragmatic meaning. This last point should be emphasized: instead of the external, real-world context driving pragmatic meaning, the pragmatic context is created via the expression itself in the linguistic code. Liturgical texts are a prime example of this, since language-external contexts may or may not co-occur with liturgical language. One might pray, for example, in any location, or one may pray in a special sacred space for that act. Yet, when praying outside of sacred space, the expression of the language alone creates the pragmatic context.

To describe this further, we may apply Peirce's taxonomy of signs to describe the effect of these pragmatic and non-pragmatic rhetorical figures. Starting with a bare metaplastic figure such as consonance, e.g.

אחלקה חוק בקו עתים²⁷

The repetition of the /h/ and /q/ phonemes reinforce the connection between two words already connected in the grammatical code. It is a figuration of expression, but not semic content. We may classify this in Peircean terms as a diagram, a rhematic iconic sinsign, for, as phonemes considered in and of themselves, they are sinsigns in regard to the signs themselves being singular instances of a particular sound. As a relation between repeated instances, it is iconic (a diagram), since the likeness of sound is what is noticed. In regard to interpretant, it is a rheme, since the diagrammatic relationship of sound across the words containing the repetition of sound projects the character of the sound-as-icon across the entire grouping of words.

If we then take a metaplastic figure with pragmatic import, the sign class changes.

רוממו רוממו לרמום²⁸

The figuration is the result of a rhematic iconic qualisign.²⁹ The major difference here is that the sounds represent a quality, which may be described as mystical ecstasy, rather than the merely

27. 1QS x.25c-26a

28. 4Q403 f1.1.33

29. The phonemes themselves are still sinsigns, though the qualisign is what arises in the figured expression.

the sound itself (for the sake of the sound) or the collective semic content of the words themselves (sinsign).

Thus the introduction of a pragmatic context such as mystical worship constitutes a reorientation away from the sinsign referent, "praise," "highness," "hight," to the quality (qualisign) of mystical ecstasy understood from the pragmatic context.

If we turn our attention to formulaic expressions we find a different type of sign. The regular taxis of words and phrases, as mentioned earlier, was possibly meant to invoke the notion of the regularity of heavenly worship. These rhetorical signs may be construed to be iconic as means of participating directly in the eternal regularity of heavenly worship or perhaps indexical as directly participating such regularity. As an example, the *Sabbath Songs* themselves were presumably sung at regular times as a means of participating in a heavenly cycle, or additionally, the hymn listing the seven angelic princes states metapragmatically, "A song of praise," followed by the numbered designation of the angel "on the tongue of the fourth." Then follows a command, "Praise the God of strength." The pragmatic notion here is that, as each angel is called by the earthly worshippers, the angel begins his praise in heaven.

All of these figures, by virtue of having pragmatic signification, are oriented more strongly toward the referential function of language and thus away from the poetic function, though not entirely. Pragmatic rhetorical figures of repetition of sound are intended to evoke some feeling dictated by the pragmatic context rather than just appreciation for the figure itself as a figure. This is exactly what we find with regard to the formulaic sections of the *Songs*. In taking on

pragmatic meaning through liturgical indexicality,³⁰ the orientation of the message sign is toward the liturgical referent, not only to the sign itself, which explains why many perceive the *Songs* at these places to be somewhat less than poetry or at least paltry attempts at poetry. It is not as though the author has attempted to create poetry but failed, rather he was attempting to create something altogether different.

6.4.2 A Formulaic Hymn - MasShirShabb 2.1-26, 4Q403 f1.i.1-7, 4Q404 f1.1-3, 4Q405 f3.i.10-16³¹

[NP תהלת] [בלשון <ordinal>] [לנשיא רוש] [NP] ³² [ל- <divine epithet>] [בשבעה] [NP]
 [VP-ו] [ל- <divine epithet>] [שבעה בשבעה דברי] [NP]

[A psalm of NP][by the tongue of the *n*th][to the chief prince][NP][to DN][with seven NP]
 [And-VP][to DN][seven by seven words of NP]

Of interest here is the pragmatic, performative nature of this section. A psalm תהלה is named but not predicated in any way. Everything that follows is contained in prepositional phrases adding information to the noun phrase. The exception being the repetition of the word used as the *nomen rectum* of the תהלה construct phrase, so תהלה רומם, then רומם אמתו. This noun phrase, which is not found in each instance, is appositional. The verbal action is introduced by a verb of

30. The notion that a liturgical action directly causes something to happen in the spiritual or divine realm.

31. In this section, we will not give the entire formulaic text in full, rather we will give the pattern as a fixed structure.

32. Optional

the same root, i.e. רומם. Significantly, the predication is not imperative as is found in many other sections, but rather it is imperfect either through the prefix conjugation or the *waw*-retentive suffix conjugation, or it is an active participle. This indicates a shift away from the conative function of language toward the referential and with this shift the introduction of pragmatic, liturgical action. The named psalm with its type is itself an announcement that the psalm is about to begin, and the verb describes the action as it is performed by the angel in the heavenly temple.³³ Thus, while similar in form to the title of each of the *Songs*, it functions as a liturgical action with pragmatic effect in the real world liturgical context.

6.4.3 A Formulaic Hymn - 4Q403 fl.i 10-29

			³⁴ [בנשיאי רוש <ordinal number>]
	[NP בשבעה דברי]	[NP לכול]	[NP בשם]
	[NP בשבעה דברי פלא]	[NP לכול]	³⁵ [יברך]
[NP לכול]	[NP בשבעה דברי]	[NP לכול]	[וברך]

33. An example of this occurs in the Russian Orthodox Divine Liturgy, where the reader of the epistle lection announces an antiphonal psalm sung just before the lection called the prokeimenon: "The prokeimenon in the first tone! O Lord save Thy people, and bless Thine inheritance!"

34. Once -ל.

35. Once לברך.

[<ordinal number> among the chief princes]

[will bless]	[in the name of NP]	[all NP]	[with seven words of NP] ³⁶
[will bless] ³⁷		[all NP]	[with seven words of wonder]
[And will bless]		[all NP]	[with seven words of NP] [all NP]

This section has been covered extensively by Newsom (1985: 208) and Abusch (2003: 233), where they also tabulate the formulaic piece as it is run through the seven iterations. Because of this, I do not repeat their work but only give my own diagram of the formula itself.

The formula works out to a parallel tricolon for each of the seven princes, including a clause of blessing, the object of blessing introduced by לכול, and the content of the blessing introduced by בשבעה דברי. As in the previous formulaic section, the appellation, here of the angelic prince rather than the psalm itself, is likely an announcement of liturgical action which follows with the finite verb that follows. The phrase בשבעה דברי followed by a noun phrase indicating wonder, height, or splendor, may indicate the ineffability of the angelic blessing and stand in its place as the earthly liturgical counterpart to the heavenly liturgy. The three-fold repetition of this formula for each angelic prince heightens the liturgical experience of the blessing, as seven blessings are experienced as twenty-one, which takes more liturgical time to sing.

6.4.4 A Formulaic Hymn - 4Q403 1.ii.27-29

שבע רזי דעת ברזו הפלא לשבעה גבולי קוד[ש קדושים]
[ולשון] [<ordinal>] [תגבר] [שבע(ה)] [(בלשון)] [(מ-)<1 + ordinal>] [לו]

36. Once -ל.

37. Once לברך.

Seven mysteries of knowledge in the wondrous mystery of³⁸ the seven borders
of the holy of holies:

[And the tongue of the][*n*th][will grow louder³⁹][seven times][at the tongue of]
[the *n*th + 1][((added) to it)]

This much shorter formulaic section describes an increasing crescendo of sound from the first to the seventh angelic prince, each adding to the sound of the other. It is introduced, like the previous formulaic sections, by an appellative noun phrase announcing the seven "mysteries of knowledge." The similarities with the New Testament book Revelation are notable. In chapter 8, for example, seven angels sound seven trumpets, which, as they sound their trumpets, a corresponding action on earth occurs. These actions, both the sounding of the trumpets and the events occurring on earth are described with the Greek aorist tense analogous to the Hebrew perfect. What is significant for comparison here, therefore, is not the way in which the actions are described but the concurrence of heavenly-angelic and earthly action. It is likely therefore, that as the "seven mysteries of knowledge" are enunciated by the earthly liturgists, the heavenly enunciation is concurrent, and therefore by extension, the mystery is experienced by the earthly liturgists. In this section, because it is a "mystery," there are no descriptive noun phrases, rather only the accident of the mystery as it is enunciated is described.

38. i.e. "belonging to"

39. In contrast to the transitive usage of גבר above in 6.1, the intransitive use means "to strengthen," and contextually, "to grow louder."

				ה-	מקדיש	בקודעו ⁴²	לכול ראשי	קדושו תשבחות כול	אלוהים
2.	שבחו	ל-	אלוהי	ת[שבחות	הוד	הוד	הוד	מלכותו	בה ₁
	כיא	ב-	הדר	תשבחות	כבוד	כבוד	כול	אלוהים ₂	
	עם			תשבחות	כול	כול	כול	מלכותו	
3.	רוממו		רוממו	ל-	רוממו	ל-	מרום	מרום	
	אלוהים מאלי רום								
	ו-		אלוהות כבודו	מעל ל-	כול	כול	מרומי	מרומי	רום
4.	כיא	הו[א	אל אלים]	ל-	כול	כול	ראשי	מרומים	
	ו-		מלך מלכ[ים]	ל-	כול	כול	סודי	עולמים	
5.	יהיו ₂		כ[ול אלוהים] ₃	ל-	אמרי	אמרי	פיהו ₁		
			כול רוחי עולמים ₂	ל-	מוצא	מוצא	שפתיו ₁		
			כול מעשיו במשלחם ₂	ב-	רצון	רצון	דעתו ₁		
6.	רננו		מרנני [דעתו	ב-]	רוגן	רוגן	אלוהי	פלא	
	ו-	הגו	כבודו	ב-	לשון	לשון	הוגי	דעת	
		רנות פלא		ב-	פי	פי	הוגי	[בו	
7.	כיא	הוא]	אלוהים	ל-	כול	כול	מרנני	עד	
	ו-		שופט בגבורתו	ל-	כול	כול	רוחי	בין	
8.	הודו ₁		ל- מ[ל]ך ההוד ₃		כל	כל	אלי	הוד ₂	
	כיא ₁	יודו ₃	ל- כבודו ₂		כול	כול	אילי	דעת ₄	
	ו- ₁	יודו ₃	ב- אמתו ₄		כול	כול	רוחות	צדק ₂	
9.	ו-	ירצו	דעתם	ב-	משפטי	משפטי	פיהו		
	ו-		הודותם	ב-	משוב	משוב	יד	גבורתו	
				ל-	משפטי	משפטי	שלומים	שלומים	
10.	זמרו	ל-	אלוהי עז	ב-	מנת	מנת	רוח רוש		
		ל-	מ[זמו]ר	ב-	שמחת	שמחת	אלוהים		
				ב-	גיל	גיל	בכול קדושים		
	ו-		ל- מזמרות פלא	ב-	שמחת	שמחת	עולמים		

42. Read קדושו. The graphical error at the same root consonant in both יקדולו and קדועו in such close proximity leads credence to יקדילו being יקדישו.

3. Exalt his exaltedness in exaltation, divine ones among the exalted gods
And his glorious divinity above all the exalted heights.
4. For h[e is the God of gods]⁴⁶ for⁴⁷ all exalted chiefs
And the king of kings for all the foundations of the ages.
5. All of the gods come into being at⁴⁸ the word of his mouth,
All the spirits of the ages⁴⁹ at what proceeds from his lips,
All of his works in their sending forth by the will of his knowledge.
6. Rejoice, you who rejoice [in his knowledge with] rejoicing among the gods of wonder,⁵⁰
And speak⁵¹ his glory with the tongue of all who speak knowledge,
Wondrous rejoicing in the mouths of all who speak [of it].
7. For he is God for all who rejoice forever,
And Judge in his strength for all spirits of understanding.
8. Give thanks to the king of splendor all you gods of splendor,
For all the gods of knowledge give thanks to his glory,
And all the spirits of righteousness confess his truth.

46. Following Newsom for this restoration as do all other translators in one form or another.

47. Newsom, Martínez and Tigchelaar, Vermes, Wise, Abegg, and Cook "of," Charlesworth "to," Davila "for."

48. Lit. "to" as in "to the tune of..."

49. Rendered literally to preserve the sense of the plural, though all other translators read "eternal spirits," which is just as plausible.

50. Another plausible reading would be "in the God of wonder" due to the ambiguity in the term אלוהים as well as the ב- preposition with the verb רגן. However, the parallelism with "with the tongue of all who speak knowledge" would favor the reading "among the gods of wonder," c.f. Charlesworth and Newsom, "among the wondrous godlike beings," Davila "among wondrous divinities," Martínez and Tigchelaar together with Vermes "among the wonderful gods," Wise, Abegg, and Cook "among the wondrous godlike."

51. This term, הגה defies easy translation into English, especially in the given context. It likely carries some connotation of "meditate" though out loud "with the tongue" as well as "speak." Charlesworth, Davila, and Newsom renders it as "chant," though the singing aspect is not likely in the range of this word as defined by DCH, c.f. Vermes "utter" and Martínez and Tigchelaar "proclaim."

9. And they delight⁵² in their knowledge in the judgments of his mouth,
And their thanksgiving at the return of his mighty hand
To judgments of recompense.
10. Sing to the God of strength with a choice spiritual offering,
For singing in divine happiness,
And joy in all the holy ones,
For songs of wonder in eternal happiness.

Stanza II

1. In these, all the f[oundations of the hol]y of holies sing praise,
The pillars that bear the lofty abode of the exalted heights,
And all the corners of its structure.
2. Sing, you awesome gods of power,
All you spirits of knowledge and light,
To lift up together the firmament of the pure of pures⁵³ for the holy of holies.
And praise him, you spirits of God to give thanks unto the ages of ages,
3. Oh, firmament of the uttermost heights,
All of its beams and its walls,
All of its structure,
The spirits of the holy of holies,
The living gods
The spirits of eternal holiness
Above all the holy ones.

52. Following all translators here, who translate this as an indicative in parallel with the indicative יודו in the previous strophe. Newsom states that וירצו must be *piel*, but she does not give any reasons (219). I disagree and do not construe the -ב as introducing a compliment to the verb, but as a true prepositional phrase perhaps with an elided relative pronoun, i.e. "They delight in their knowledge *which comes* in the judgments of his mouth." Regarding the verbal mood, I have retained the English present tense following all translators, reading a non-converted *waw+imperfect* expressing the indicative. This verb, וירצו, follows two instances of an imperfect verb, יודו. The first verb phrase is introduced by כִּי־א, and the verb יודו follows a subject. Similarly, the second verb phrase is introduced by -ו, and the verb יודו follows a subject, i.e. it is manifestly not a *wāyiqṭōl* volative. Therefore, the *imperative + jussive* volative sequence, if indeed it is still productive in the Hebrew of this period, is broken by clear indicative phrases directly following the imperative.

53. While not normally permissible in the English code, this form is used to parallel "holies."

6.5.1 Strophic Analysis

6.5.1.1 *Stanza I, Strophe 1*

The stanza featuring a series of imperative exhortations to praise begins with a strophe not easily divided into colonic form, such as a bicolon or tricolon. It features what may be described as cascading parallelism, the increasing presence of ellipsis, or perhaps more properly, the selective paralleling of phrases, often with the addition of unparalleled elements. It begins with the masculine plural imperative, which features in the macrostructure of the stanza discussed below. Consonance and assonance immediately follow with the repetition of the phonemes /m/, /t/, /h/, /ō/, and the plural morpheme *-īm*. In the second colon, the vocative is replaced by a nominative noun phrase, which, in parallel with the vocative, features further metaplastic figuration between אֱלֹהֵי and אֱלִי, a *figura etymologica*. Further metaplastic figuration continues with the *figura etymologica* in the phrase מֶלֶךְ הַכְבוֹד. The epithet מֶלֶךְ הַכְבוֹד is an instance of antonomasia, the only example of metasememic figuration in this strophe.

6.5.1.2 *Strophe 2*

The second colon continues the broad syntactic pattern of the first, beginning with an imperative call to praise followed by an object,⁵⁴ but no vocative phrase. כִּי־א, which appears four times in this stanza, introduces a verbless clause which is continued throughout the strophe by two

54. Introduced by לִּ-.

noun phrases in syndeton (עם). Newsom has regarded this strophe as chiasmatic with the following structure:

Figure 6.5.1.2.1 Chiasmatic Structure of 4Q403 fl.i.30-43, Stanza I.2

A - הדר
 B - תשבחות
 C - כבוד מלכותו
 C' - בה
 B' - תשבחות כול אלוהים
A' - עם הדר כול מלכותו⁵⁵

While this pattern of words can be found, the overall syntactic structure does not support it. For example, B and C are in a construct relationship without any separation. Furthermore, Newsom ignores the first colon with its noun phrase תשבחות הוד. Rather, there is a three-fold repetition of the word תשבחות that anchors this strophe both in metaplastic repetition and metatactic figuration. Just what kind of metataxis is being figured, is more difficult to determine, since it does not fit within the taxonomy provided by Group μ . It is a figure I have called "pivot parallelism," as it describes an anchor or pivot around which the syntax of each colon turns. The anchor, in this case, is actually a metaplastic figure, the repetition of תשבחות, which is a constant around which everything else varies. The repetition of the word anchors the taxis in parallelism, though little else may be paralleled. The effect, however, is not strongly felt as being metatactic, rather the metaplastic repetition is highlighted. Further repetition includes הדר and מלכותו. The conventional

55. Newsom 1985, 216.

hendiadys הוֹד וְהִדָּר is split between two cola as a synonymous pair adding to the overall dominance of metaplastic figuration in this strophe.

6.5.1.3 *Strophe 3*

This strophe begins with one of the most notable instances of consonance/assonance encountered in the Dead Sea Scrolls corpus. It is multilayered in effect, containing not only the consonance and assonance mentioned of the /m/, /r/, and /ō/ phonemes as in the strophe 1 but also a metaplastic repetition of the grapheme רוממו, whether intentional or not, and the *figura etymologica* אליהם/אלי. Each figure individually is mostly insignificant, though the combination of all of them adds to the overall metaplastic dominance, which is also added by the continuance of the figure in the second colon.

Metatactic symmetry becomes more well defined in this strophe and sets a pattern for much of what follows:

[VP [V+O]] + [PP [P + NP]]

This is a similar pattern to what has been seen elsewhere in the *Songs*, indicating here a resumption of a common mode of syntax from which formulaic sections and other anomalous forms deviate. Following this pattern, the imperative verb is in ellipsis, which occurs regularly throughout the rest of the stanza.

6.5.1.4 *Strophe 4*

The major figure in this bicolon is a pair of metaplastic figures *אל אלים* and *מלך מלכים*, a polyptoton. Metatactically, it maintains tight symmetry with ellipsis of the verbless clause predication.

6.5.1.5 *Strophe 5*

Attached to the finite verb *יהיו*, there are three parallel compliments consisting of a quasi-temporal prepositional phrase and *כול*-noun phrase.⁵⁶ Metasememic figuration is allowed to return in this strophe with the synecdochic treatment of the "gods"⁵⁷ referred to as "eternal spirits" and "works," both synecdoches of type *SgΣ*. *שפתיו* is synecdochic of *פיהו* as *SpΠ*. *מוצא* is synecdochic to *אמרי* as *SgΣ*. *רצון דעתו* reorients these synecdoches as metonyms of the divine will, i.e. "word" is a metonym, type *(Sg+Sp)Π*, of "will," both contained within the semic whole of the concept "command." What is remarkable here is the interwoven synecdoches of type *Σ* and type *Π*. Notably, metaplastic figuration is absent in this strophe.

6.5.1.6 *Strophe 6*

Metaplastic figuration returns in this strophe as metasememic figuration recedes again. The figure comprising *רננו*, *מררני*, and *רונן* is an example of polyptoton, comparable to the same figure

56. These have been transposed in the transcription above in order to show the deep structure syntactical parallels to the surrounding strophes.

57. See the discussion below.

with the verb רמם. Uniquely, this strophe immediately follows with another imperative verb, הגו, though paralleling little of the previous colon. This may seem strange, though it becomes apparent that the noun phrase רנות פלא is tactically and semantically in parallel with both imperative verbs. Paralleling two imperative verbs with a noun phrase would classify as a metaplastic figure similar to polyptoton, though of a different morphological base (with הגו but not with רנונו). לשון and פי operate metasememically, though whether פי as a generalizing synecdoche of לשון or as both being particular metonymic parts of a whole concept indicated by the terms of speech/song, it is difficult to say.

6.5.1.7 *Strophe 7*

No finite verb is featured in this bicolon, only a verbless clause predicator and a syndedic noun phrase in parallel. Metatactic symmetry is highlighted via the repetition of לכול. In spite of the metatactic symmetry, little to any metasememic figuration can be found, at least none that is "felt."

6.5.1.8 *Strophe 8*

Resuming the pattern of imperative verbs, this strophe follows with two imperfect (or jussive) verbs of the same root and stem. While they are placed at opposite ends of the line, they are parallel and form a metaplastic figure of polyptoton. The polysemy of the verb ידה may be featured in the use of two different prepositions, the dative -ל and -ב used to introduce the object of

the verb.⁵⁸ In the first sense, it carries the meaning "give praise/thanks/acclaim to" and in the second, "confess," for this meaning is likely the most proper given both the syntax and semantics of the object. A metaplastic figure similar to a folk etymology appears in the epithet מלך ההוד and אלי הוד as if הוד were related to הודו. Metatactic symmetry is maintained in the deep structure, though the word order is altered with the imperative הודו fronted in conformity to the broad pattern of the stanza.

6.5.1.9 *Strophe 9*

Unconventionally, this strophe begins with a *waw*-conjunction,⁵⁹ though the theme and syntax change from the previous tricolon allowing us to separate this into a new strophe and bicolon. While Newsom and others take וירצו to be a *piel*, "They make their knowledge acceptable," the bare accusative may be used with the *qal* meaning "take pleasure in." The following prepositional phrase, במשפטי פיהו, does not favor either one over the other. However, one wonders, even in the strange semantic world of the *Songs*, what "they make their knowledge acceptable" is supposed to mean. A two-fold repetition of משפטי in parallel prepositional phrases sandwiches משוב יד, which is able to function as a metonym of type (Sg+Sp)II for משפטי, since the plural of משפט functions on the particularizing plane along with משוב יד, both enveloped by the general notion of "executing judgment." The similar metonymic relationship of פיהו and יד further anchors the metonymic relationship.

58. DCH 97.

59. See note 51 above.

6.5.1.10 *Strophe 10*

A three-fold repetition of the ל- preposition changes meaning from indicating the indirect object of עז אלוהי to indicating purpose with the nouns (ות) מזמור. The second prepositional phrase with ב- is also paralleled three times giving rather tight metatactic symmetry to the tricolon. מנת רוש ends with consonance of the /r/ phoneme, which, along with the polyptoton מזמורת/מזמור, and the repetition of שמהח, form the totality of metaplastic figuration in this strophe, though some assonance between אלוהים and עולמים may be felt. The element before the ל- prepositional phrases varies from an imperative verb, to nothing, to a noun phrase + prepositional phrase.

6.5.1.11 *Stanza II, Strophe 1*

With this strophe, the first stanza containing exhortations to praise ends, and a new stanza begins enumerating the structures, furniture, and liturgical instruments of the heavenly temple. It marks a new stanza by changing from an opening verb, either imperative or imperfect, to fronting באלה in front of the finite verb יהללו. The demonstrative pronoun is proleptic to the subsequent enumeration rather than resumptive, hence its marking of a new stanza.

In this particular strophe, the various parts of the structural foundation of the temple are enumerated, the foundation, the supporting pillars, and the corners. With the exception of the polyptota קודש קודשים and רום רומים, there is very little figuration in this colon, as the parts of the temple structure dominate as metatactic figures of *enumeratio*.

6.5.1.12 *Strophe 2*

Interrupting the enumeration of the temple and its contents, a more conventional strophe of exhortation to praise ensues. Two imperatives are complimented by two purpose infinitival clauses. *טוהר טוהרים* is a polyptoton not yet encountered. It is followed by two more, *מקדש קודשו* and *עולמי עולמים*. Little other significant figuration is found.

6.5.1.13 *Strophe 3*

The metatactic symmetry changes significantly here, as no finite verbs are featured, only a list, *enumeratio*, of elements of the temple often accompanied by consonance or polyptoton.

6.5.2 Macrostructure

This section of the manuscript 4Q403 contains two broad thematic sections of disproportionate length, at least from what is extant. The first section appears to be an exhortation to the angelic hosts to praise using a panoply of imperative verbs falling within the semantic domain of "praise." There are seven imperative verbs in this section, which lends toward the theory that they are intended for seven chief angelic princes as indicated explicitly in the previous section. Two problems emerge, however: First, the angelic princes are not explicitly referred to, and second, the exhortation *הודו* does not receive its own strophe, but occurs as a parallel colon to the colon containing the exhortation *רננו*. Therefore, the seven-fold exhortation may be coincidental, for it defies any concept of neat organization. Within the framework of the seven imperatives are

five 3mp imperfect verbs further expressing exhortation as jussives⁶⁰ or as concurrent action to the imperatives.

6.6 SABBATH SONG 12 - 4Q405 F20.II.6 - F22, 11QSHIRSHABB 3-4

					1. הללו [הללו] ו - רוממו- הו 000 הכבוד	לא [פ]שני ⁶¹ ... לאלוהי		
	משכן		ב-					
	אלוהי דעת							
			ל-	פנו ⁶² ₂	וב[ר]כו ⁴ ה[כרו]בים ³	יפילו ¹		2.
	קול דממת	הרומים ¹	ב-			[] ³		
	אלוהים ²							
	קול דממת	רים ⁶³ כנפיהם	ב-		המון רנה		ו-	
	אלוהים							
	לרקיע	מעל	מ-	תבנית כסא מרכבה ¹	מברכים ²			3.
	הכרובים							
	מושב	תחת	מ-	הוד רקיע האור ²	ירננו ³	ו- ¹		
	כבוד							
	האופנים ¹	לכת	ב-	מלאכי קודש ³	ישובו ²	ו- ¹		4.
	כבוד	בין	מ-		יצאו ⁶⁴			
	[ג]לגלי							
	קודש קדשים ²	רוחות	סביב ⁶⁵ ₃	אש ¹	מראי	כ-		5.
	חשמל	דמות	ב-	שבולי אש	מראי			
	כבוד	רוקמת	ב-		מעשי [ב]וגה	ו- ¹		

60. Only the first, realized either as יקדולו or יקדישו, can be taken as a jussive, for the others include either יהיו or verbs following or in series with 1. In each of these cases, the context favors concurrent rather than jussive action. Consequently, this use of imperfect verbs as "backgrounding" or sorts or as secondary to the main verb may indicate an archaizing use of the Biblical Hebrew verbal system rather than the more common use of participles to indicate present or ongoing action.

61. [שני] is preserved in 2QShirShabb 3-4.8, though it is uncertain whether or not it is a part of another word such as משני. See the discussion in Newsom, 310-2.

62. Can be read either as a phonetic spelling for לפניו or as לפני.

63. Newsom reads רום.

64. Written יצאו מבין, though the grammatical context requires it to be יצאו ומבין.

65. Technically, this adverbial is governed by the noun phrase that follows, but it is placed in this position to show its parallel as a locative adverbial with the prepositional phrases in other cola.

	פלא טוה ⁶⁶	צבאי ממולח			
.6	מרכבות [ה]פלא לכתם השיב דרכיהם	כבוד המון	עם -ב- -ב-	רוחות [א]לוהים חיים מתהלכים תמיד וקול דממת ברך והללו קודש	
.7			הרומם ₁ -ב- שוכן ₂ -ב-	ירוממו ₂ פלא ₃ ו-1 [יעמ]ודו ₃	
.8				קול גילות רנה השקיט ודממ[ת] ברך אלוהים	
.9	אלוהים דגליה[ם] בעבר[יהם]	מחני כול בין כול מעמד[ו]	-ב- -מ- -ב-	[ו-] קול תשבוה[ות] ו- [רננו כול פקודיהם אחד א[ח]ד	

1. [Praise the God of]...[w]ondrous []
And exalt him glory in the tabernacle of the God of knowledge.
2. The Cherubim fall down and bless before him,
[] when they rise⁶⁷ - the whispering voice of God,
And a tumult of jubilation at the lifting of their wings - the whispering voice of God.
3. The form of the throne of the chariot of chariots they bless
Above the firmament of the cherubim,
And they rejoice *in* the majesty of the firmament of light
Below the seat of glory.
4. And the holy angels return at the coming of the ophanim,⁶⁸
They go out from between the wheels of his glory.⁶⁹
5. Like the appearance of fire, the spirits of the holy of holies are round about.
The appearance of streams of fire in the likeness of amber,⁷⁰
And luminous works in glorious colored embroidery,

66. Read as טוהר.

67. Charlesworth places this at the end of a sentence, which destroys the parallelism with ברים כנפיהם.

68. Or "wheels."

69. Rather than "its glorious hubs," because there is no singular antecedent.

70. Per DCH. Other translators read it as "electrum."

Wondrously dyed cloths,
Salted purity.⁷¹

6. The spirits of the living God move about always
 With the glory of the wondrous chariots,
 And the sound of silent blessing is in the tumult of their movement.
 And they praise holiness when they return *in* their ways.
7. They wondrously rise when they rise,
 And they stand still when they settle.
8. The sound of joyful jubilation goes quiet,
 And the whispered blessing of God is in all the camps of gods.⁷²
9. [And] the sound of praise [] from among their divisions from their sides,
 And all of their ranks shout in jubilation, one by one by their rank.

6.6.1 Strophic Analysis

6.6.1.1 *Strophe 1*

The twelfth hymn begins with a call to praise featuring two imperatives in a bicolon. The first colon is one of the few in the entire section that does not contain a prepositional phrase. אלויהים is paralleled with the suffix pronoun הו-, which is a metaplastic figure seldom encountered in the *Songs*.

6.6.1.2 *Strophe 2*

Beginning in this strophe, the call to praise changes to a description of the movements of the angels. Unfortunately, a lacuna prevents us from knowing the verb phrase in parallel with the

71. Also found in 4Q405 f19.4, which Davila notes is a reference to Ex. 30:35. Newsom takes it to mean "blended" to which all but Wise/Abegg/Cook agree.

72. Or "of God" or "divine."

prefix conjugation יפילו. The prefix conjugation verb form and the temporal infinitive construct with ב- are imitations of verb usage in Ezekiel 1 as well as other parts of the *Songs* that describe the activity of the angels. With this colon, we find a consistent use of prepositional phrases establishing a macro-metatactic symmetry. Repetition of the phrase קול דממת אלוהים is the dominant figure in this strophe due to its length. As will be featured throughout the stanza, the metalogistic figure of oxymoron is found with the juxtaposition of concepts like המון "tumult" and קול "sound" with דממה "whisper." The effect is a description of an ineffable spiritual and heavenly phenomenon, likely picking up on the "still small voice" קול דממה דקה of 1 Kings 19:12 (Newsom 1985: 312). Further metaplastic figuration includes a polyptoton between הרומם, a *niphal* infinitive construct, and the רים a *hiphil* infinitive construct with an elided ה- after the ב-.

6.6.1.3 *Strophe 3*

We are immediately presented with a three-fold metaplastic paranomasia with מרכבה, מברכים, and כרובים with the same root letters in transposed positions. A parallel merismus of sorts follows in the prepositional phrases describing what is above ממעל and below מתחת the firmament. This is a poetic reorganization of the same concept in Ezekiel 1:22-23. Metatactically, this strophe is a chiasm, with רקיע and מושב/כסא occupying opposite positions on either side of the preposition. כסא and מושב are synonyms, metaplastic figures, since there is no discernible synecdoche, unless one reads כסא as "throne," in which מושב would be a generalizing synecdoche of type Σ.

6.6.1.4 *Strophe 4*

A bicolon with fairly tight symmetry features two parallel movements, יצאו and ישובו, by the מלאכי קודש. These verbs of movement are general enough that there no real metasememic figuration between them. Rather, they describe sequential events that take place at and after the "coming" of the ophanim. גלגלי and איפנים are essentially synonymous making them metaplastic figures.

6.6.1.5 *Strophe 5*

The repetition of מראי אש contains the addition שבולי in the second colon, creating a metaplastic figure as well as a particularizing synecdoche of type Π. מעשי נוגה, then, would be a generalizing synecdoche of type Σ beginning from מראי אש. The rare terminology חשמל, חשמה, and צבא form metaplastic figures consisting of a suppression-addition operation, the suppression of more common plastic elements (lexemes) and the addition of plastic elements generally "felt" to be more uncommon and thus perhaps more apt to describe ineffable heavenly things. These may, therefore, have some pragmatic context arising from a system of sacred markedness established by Ezekiel 1 and other descriptions of the heavenly temple.

6.6.1.6 *Strophe 6*

Metaplastic and metalogistic figures characterize this tricolon. רוחות אלוהים חיים מתהלכת contains consonance and assonance of several phonemes, /ħ/, /l/, /īm/, and /h/, and the same applies to the phrase כבוד מרכבות, which is augmented by the plural form of מרכבה, which is a metalogis-

tic figure of addition perhaps classified as hyperbole. Metalogistic figures continue with oxymoronic concepts such as קול דממה as seen previously. ברך, as a noun normally means "knee," but here it indicates "blessing" normally written ברכה. We might normally construe this as a scribal error of it weren't repeated in strophe 8 of 4Q405 f20 ii.13.

6.6.1.7 *Strophe 7*

A merisma organizes this bicolon into two parts describing the rising and the settling of the angels giving metasememic (partial suppression) and metatactic (symmetry) figuration to the strophe.

6.6.1.8 *Strophe 8*

A short verb phrase describes the falling silent of the sound of rejoicing ending on the verb השקיט "go quiet." The metalogistic effect of the following silence, i.e. omission of further text in the colon also likely had a pragmatic effect as well. One can only surmise at the musical accompaniment that could have enhanced this effect, but it is felt enough in the expression itself as the unexpected perfect conjugation gives the term an even greater sense of having been completed. The going quiet is given some meaningful content allowing the "whispered blessing of God" to go fourth, a metaplastic figure between the synonymous roots of השקיט and דממה. Yet the addition of ברך allows the continuance of the oxymoron encountered twice before.

6.6.1.9 *Strophe 9*

A parallel bicolon describes with two finite verbs the resumption of the angelic praise, though the first verb is in lacuna. דגלים and פקודים are roughly synonymous and is expanded with אחד אחד, a metalogistic *pleonasmus*.

6.6.2 Macrostructure

The vocabulary of this section is determined by Ezekiel 1⁷³ as is much of the phraseology and general imagery including the suppression of some phrases more typical of the *Songs* such as אלי דעת et al. In particular there is the frequent use of the infinitive construct in a temporal clause, which can be found throughout Ezekiel to describe the various movements of the angels. This section is therefore mimicking much of Ezekiel 1, though as a genre, it is not a vision text but hymn, which begins by exhorting the angels to praise. Also, as a hymn, it is set in more or less conventional poetry rather than narrative prose as Ezekiel 1.

The description of the movements of the angels and the various "sounds" that occur as they move has hitherto not been encountered in the *Songs*, where God's establishment of the angels in their service and in their purity and holiness as well as the angels' praise of God is more typical.

This hymn is marked out by the general absence of metaphor and metonymy between parallel cola, though some synecdoche and other forms of metasememic figuration do occur. Similarly, while metaplastic figures occur, the figure of polyptoton, ubiquitous elsewhere in the *Songs* oc-

73. כנפים, הלך, נוגה, סביב, חשמל, אש, דמות, מראה, אופנים, יצא, מעשים, תחת רקיע, מעל רקיע, עמד, כסא, מעל.

curs rarely in this section. What does come to dominate this section is metalogistic figuration, most notably the oxymoron of the קול דממה "silent sound." The asemia of this idea metapragmatically invokes the ineffable nature of the heavenly angelic worship, and more specifically, the divine response of blessing.

The use of merismus occurs frequently enough to be established as a primary figure that drives both the taxis and the metasememic figuration of stanza as a compliment to the sequential temporality created by the use of imperfect and infinitive construct verb forms. In general, we are presented with a temporal "space" wherein we witness these events take place in real time. Merismus allows the text to keep a certain pace and describe a totality of an even in its constituent parts, much like a metonym across a parallel bicolon as seen prominently in other stylistic forms of poetry.

6.7 SABBATH SONG 12 - 4Q405 F23.I.5-13

			מאשי כול	לכ]לכלם כיא אלוהי כלילו] [כלילו	.1
תה]לת עומדים ³ כבודו	-ב- -ב-		הללוהו ¹ יגילו	אלוה[י]ם ² -ו- כול ר]וחי [רקי[ע]י הטוהר	.2
כול מפלגיו ² קול רנה	-מ- -ב-	רקיעי כבודו ⁴	מספרה ³ מהללים	קול ברך ¹ שערי	.3 -ו- -ו-
פתחי כבוד ממשלתם	-ב- -ל-	אלי דעת מלכאי קודש	מבואי מוצאי מבואי ⁷⁴ מוצא	כול פתחי שערי	.4 -ב- -ו-

74. Read as מבואים.

		כבוד המלך	משמיעים		.5
			מברכים		
		כול רוחות אלוהים	מהללים	ו-	
			צאת	ב-	
		ב- שע[ר]י קודש	מבוא	וב-	
		עלי ⁷⁷ חוק	דוגל	ואין במה ⁷⁶	.6a
		על אמרי מלך ²	יתכונן ³	ולוא בל ⁷⁸ 1	
		מ- דרך	ירוצו	לוא	.b
		מ- גבולו	יתמהמהו	ולוא	
		מ- משלותתו	ירומו	לוא	.c
			ישפל[ו]	לוא	
		ב- ממשלת עברת כל[ת]	ירחם	כ[י]א ⁷⁹	.d
		חרו[נו]			
		ב- מושבי אף כבודו	ישפוט	לוא	
		על [כו]ל אלוהים	נורא	מורא מלך אלוהים	.7
		ב- תכן אמתו לכול משלחותו	יוציאם [	ב-]	

1. [to be st]eadfast in all things,
For the gods of his whole offering [
] his whole offering.
2. Praise him⁸⁰, gods, [in] structured pr[aise],⁸¹
And let all the spirits of the pure firmament rejoice in his glory,

75. Placed to emphasize that what follows is not the object of the participles but is a *casus pendens*.

76. Understood as a metathesis of בהם.

77. Archaism, cf. Ps. 94:20.

78. Either an error or double negative.

79. Charlesworth and Abegg read א[ו]ל, while Martínez and Tigchelaar and Newsom read א[י]א, though Newsom acknowledges that both are possible readings given the condition of the text. High resolution infrared images of the fragment bring no conclusion to the matter, so context alone should determine the reading. See the translation and discussion below.

80. All translators render this as a perfect, "All the gods praise him," though it is paralleled by a verb in a prefix conjugation, which indicates that הללוהו is best taken as an imperative and יגילו as jussive.

81. Lit. "praise of ranks," if indeed תהלת is to be restored here, *per* Newsom. Another possibility

3. And the sound of blessing from each of his⁸² divisions
 Telling of the firmament of his glory,
 And his⁸³ gates praising with a sound of joy,
4. At⁸⁴ the comings of the gods of knowledge through the doors of glory,
 And at all the the goings of the holy angels to their dominion,
 Doors of coming
 And gates of going,
5. Causing the glory of the king to be heard,
 Blessing and praising - all the divine spirits⁸⁵
 At *their* going and *their* coming,
 By the gates of holiness.
- 6a. And there are none among them who skip over any statute,
 And they do not establish anything contrary to the words of the King.
- b. They do not run from the way,
 Nor do they delay from its place.
- c. They do not exalt *themselves* from *performing* his missions,
 Nor do they abase *themselves*.
- d. Yet, he will have mercy while his annihilating furious anger reigns.
 He will not judge while his glorious wrath abides.⁸⁶

that she mentions is גבולת.

82. The 3ms suffix does not easily find its antecedent. רקיע is unlikely, since it appears as the object of the verb, and the previous mention of רקיע was plural. Several translators either incorrectly translate it as plural (Martínez/Tigheelaar) or give a neuter "its" without any indication of what antecedent it is referring to (Davila, Newsom). "His" referring to God is the most likely, c.f. Vermes, Wise/Abegg/Cook, Charlesworth.

83. The antecedent of שעריו is also in doubt, since "God" is not normally thought of as having or possessing "gates." It is possible that both of these terms, שעריו and מפלגיו refer back to קול ברך, masculine nouns, though that makes even less sense. If it is understood that God's city, the heavenly kingdom, has gates, then this would be a metonym of type (Sg + Sp)II.

84. Or "with" or "in" as a marker of a temporal clause.

85. All translators give this as a direct object, "...praising all the spirits of God," though everywhere else in the *Songs* this phrase occurs, "divine spirits" is understood, not a reference to God.

86. The plural of מושבי is unattested *per* Newsom (1985, 331), who cites Ex. 12:40 as evidence of the idiom. The translation of this word depends upon how one reads the preceding לוא/כיא in the lacuna, which is uncertain. If כיא, the best sense is made by translating מושבי as the noun מושב *mōšāb*, i.e. "in the abiding of." If לוא, the best sense might be made by translating מושבי as a *hoph'al* participle "those who are turned back," as does Charlesworth, or "from whom his

7. The fear of the King of the gods casts fear over all the gods,
At their going out] for all his missions in the order of his truth.

6.7.1 Strophic Analysis

6.7.1.1 *Strophe 1*

Due to the lacunae, very little can be said about this apparent bicolon in regard to meaning, though it contains a high degree of consonance with the repetition of the /k/ and /l/ phonemes as well as the repetition of the word כלילר, both metaplastic figures.

6.7.1.2 *Strophe 2*

As with many other sections, this section begins with an imperative call to praise, though it is not paralleled with another imperative but rather with an imperfect. Some translators have construed הללוהו as a perfect (Newsom 1985: 324; Vermes 1962: 338; Wise, Abegg, and Cook 1996: 474; Martínez and Tigchelaar 1997: 835; Davila 2000: 154; Charlesworth et al. 1999: 95), though this ignores the the more conventionalized use of the imperative of הלל in the *Songs*. יגילר, then, would have to be jussive, not imperfect *per* the translations listed above. The imperative/jussive parallelism has been encountered before in 4Q403 f1 i.30, but not a perfect/imperfect

glorious anger was removed," as do Wise, Abegg, and Cook. The -ב preposition governing מושבי, according to DCH (7:472), is only used with רחם as a *beth* of accompaniment, which would not make good sense with the *hoph'al* participle, "He will have mercy with those who are turned back." Therefore, כיא and מושב *mōšāb* are to be preferred with the plural being a graphical error. Stylistically, this matches the sense of the preceding colon, which describes the concurrence of anger with the same syntax.

used in this context.⁸⁷ אלוהים is paralleled with רוזים, which are both examples of antonomasia, though within this context, they are highly conventionalized. הללו and יגילו are also conventionalized lexical pairs making them more synonymous and thus metaplastic than metasememic. תהלה and כבוד are less conventionalized as a parallel pair, though no signification can be generated from it. What occurs however, is that the metatactic symmetry of the two parallel ב- prepositional phrases have two different meanings. The first is instrumental, "with," and the second is the object marker of the verb יגילו.

6.7.1.3 *Strophe 3*

With this strophe there begins a section lasting through strophe 5 having no finite verbs, only noun phrases, prepositional phrases, active participles and infinitive constructs, indicating that all of the action depicted in strophes 3-5 are concurrent with the verbal action in strophe 2. The anomalous form ברך is used again here giving further pause to consider its rhetorical effect (metaplastic), though it is difficult to say anything definitive.⁸⁸ קול ברך and שעריו may form particularizing synecdoches of some unstated entity, such as the heavenly temple, in which case they would form a metonymic relationship in parallel of type (Sg + Sp)II. The repetition of קול at the beginning of the first colon and the end of the second is in chiasmic arrangement. The plural

87. Note, all the translations above translate the supposed perfect הללוהו as an English present tense, which betrays the fact that, if this were a perfect, it would mean having to reevaluate the verbal system in this corpus of poetry to determine whether or not a perfect can be used with present tense, durative meaning, which would be an extreme archaism.

88. An Aramaism from בְּרַכָּא is possible, or else a dialectal, non-Biblical Hebrew form from the same *qtl* base.

nouns containing the 3ms suffix also occupy different syntactic positions, מפלגיו as the object of a preposition, and שעריו as the subject of the participle. These are weak metaplastic figures of repetition though with some metatactic signification as well as a transposition.

6.7.1.4 *Strophe 4*

This strophe is analyzed extensively by Newsom, who notes "grammatical parallelism in a chiasmic pattern... and lexical parallelism of a rather intricate nature" (Newsom 1985: 328), yet the chiasm is difficult to see as well as the "intricate" lexical parallelism. As I have diagrammed the parallelism, there is an alternation of the elements מבוּא and מוצא as well as repetition of פתחי and a parallel with שערֵי, which are synonyms, metaplastic figures. The alternation of the nouns מבוּא and מוצא occur in a bicolon with two short syndetic noun phrases following. אֵלֵי דַעַת and מִלֵּאכֵי קוֹדֶשׁ are examples of antonomasia as encountered previously.

6.7.1.5 *Strophe 5*

Newsom connects this strophe into the parallel and chiasmic structure of the previous strophe, though I find it to be better suited to its own stylistic unity in a separate strophe. After a string of noun phrases in strophe 4 centered around the alternation of מבוּא and מוצא, strophe 5 returns to participles as encountered in strophe 3 with two temporal clauses at the end. Curiously there is no real parallelism in this strophe, i.e. no metatactic symmetry. Here מבוּא is paralleled with the infinitive construct צֵא rather than the noun מוצא as in strophe 4, though without any change in meaning, which constitutes a metaplastic figure across the two strophes. The figurative strength

of this strophe, then, rests upon the metaplastic repetition of the participial morphemes, which are all non-*qal* stems, thus having a -נ preformative.

6.7.1.6 *Strophe 6*

This strophe begins a long chain of negative clauses,⁸⁹ which forms the primary figurative element, which is metaplastic. With the exception of the first וְאֵין + participle clause, the rest follow the pattern of לוֹא + imperfect + prepositional phrase, thus providing very tight metatactic symmetry. Other metaplastic figures would include the archaism of עָלִי and the double negative בְּלִי. Logically, this strophe is broken up into four substrophes with metasememic figuration. 6a describes two different activities that would qualify as negligence toward the heavenly Torah, "skipping" or omitting a stature and establishing a statute contrary to the Torah. These are broadly metonymic in relationship. The figuration of the other three substrophes is broadly merismatic, though with nuance.

6.7.1.7 *Strophe 7*

A striking metaplastic *figura etymologica* begins this strophe, which also contains some assonance and consonance, yet this is the totality of the figuration. The two cola are logically consecutive, so no parallelism is present.

89. This is very similar to the string of negative clauses found in 1QS x.17b-23a, and this might be an indication of a shared authorial context.

6.7.2 Macrostructure

As a continuation of the twelfth sabbath song, there is some continuance in theme and vocabulary, notably the terms of movement, "coming" and "going," the "firmament," "voice of blessing," et al. Most of the cola conform to the broad pattern of a predication followed by a prepositional phrase, though, of course, there is much variation on that pattern. Metaplastic figuration is strongest and metasememic figuration the weakest, also in keeping with the rest of the twelfth sabbath song.

6.8 SYNTHESIS

6.8.1 General Stylistic Traits

6.8.1.1 Jakobson's Functions of Language

There is a significant amount of variation in style in the *Songs*, which can broadly be categorized in terms of Jakobson's six functions of language. While the poetic function is activated throughout, the referential and conative functions also factor into the overall "set." For example, the stanza found in 4Q400 fl.i.1-19, after an initial imperative call to praise, contains a set toward the referential function as well as the poetic, as it describes in third person form how God has established the angels in purity and holiness to serve before him. The formulaic section contained in 4Q403 fl.i.1-30 contains an almost exclusively conative set with imperative calls to praise. Formulaic sections tend to lessen the set toward the poetic function in relation to other stylistic sets likely, as explained above, because of their increased pragmatic function.

6.8.1.2 Three Stylistic Modes

We can distinguish broadly three different stylistic modes of poetry in the *Songs*. The most characteristic of the *Songs* is the strongly consonant poetry featuring a high degree of metaplastic figuration, most frequently polyptoton and *figura etymologica*. In this style, there is a general absence of metasememic figuration. The second type is characterized by strong metatactic figuration, which is featured in the formulaic sections. Pragmatic signification generally accompanies a muting of other forms of figuration leaving only paratactic symmetry to form the diagrammatic indexicality of the pragmatic signs. The third type is more reminiscent of classical poetic forms with conventional parallelism arranged in bicola or tricola and primarily containing metasememic figuration overlaying the parallel taxis. These sections have generally less metaplastic figuration. It is interesting to note, then, that where one type of figuration dominates, another is significantly diminished. There especially seems to be an inverse connection between metaplastic and metasememic figuration, which is normally in the form of metonymy and metaphor. In general, though, the *Songs* contain far less metasememic figuration than either the hymn at the end of 1QS or the *Thanksgiving Hymns*, which is likely due to its pragmatic function as liturgy as well as the predominance of metaplastic figuration as the dominant.

The *Songs* represent a whole-scale reorientation of the figurative device of parallelism along the lines of a more broadly conceived metataxis, for we may detect the same essential metatactic figure of symmetry used in more conventional forms of parallelism as well as in the formulaic constructions. In conventional parallelism, metasememic figuration in the form of metonymic and metaphoric relationships operates within the framework provided by the conventional figure of symmetry, whereas in the formulaic parallel constructions, repetition is featured in absence of

metasememic figuration. As noted in chapter 3, repetition indicates an absence of metasememic figuration, thus the combination of formulaic symmetry⁹⁰ along with metasememic figuration forms the variables along which the style of parallelism varies along a scale in an inverse relationship. As formulaic symmetry decreases, metasememic figuration increases producing more conventional types of parallelism. As formulaic symmetry increases, metasememic figuration decreases producing more formulaic constructions. This is because formulaic symmetry, which contains a high degree of repetition, and metasememic figuration represent diametrically opposed linguistic structures. Formulaic symmetry represents the absence of lexico-semantic *change* (meta-), while metasememic figuration represents the absence of repetition, which is the building block of symmetry.

The author of the *Songs* demonstrates the ability to manipulate these rhetorical variables, increasing or decreasing the amount of metasememic figuration as desired or else increasing or decreasing symmetry in order to create more formulaic constructions. From this we may state that the aggregate figuration expressed is a figuration upon figuration, i.e. taking elements of figuration and varying them to produce a constantly changing figuration across the whole macroform. This sort of variation is found in much greater proportion than we find in canonical poetry, where the ratio of repetitive symmetry to metasememic figuration remains more or less consistent.

90. Symmetry which includes a high degree of repetition.

6.8.1.3 Time

Resuming discussion of strophe 2, we see quite starkly an important, yet overlooked element in the thought of Jakobson, *time* in language (Jakobson and Pomorska 1985, 19ff). In language, we observe aspects of synchrony and diachrony in the speech utterance itself. Along Jakobson's paradigmatic axis, or the axis of selection, there is a synchronic, immediate selection of words, wherein all possible elements of the language are synchronically "present" as possible selections. In the syntagmatic axis, the axis of combination, there is a diachronic progression of combinations in time as one selection proceeds to the next. Syntax is, therefore, inherently connected to the progression of time in an utterance such as a poem. Metatactic figuration, then, manipulates language within the temporal matrix of the combination of plastic elements. Metaplastic and metasememic figuration may occur either in the synchronic (and atemporal) process of selection along the paradigmatic axis or in the diachronic (and temporal) process of combination along the syntagmatic axis. Metaplastic figures that occur along the paradigmatic axis include all suppression operations such as aphaeresis, apocope, and syncope. Metaplastic figures featuring repetitive addition follow along the syntagmatic axis, such as rhyme, alliteration, assonance, paranomasia, polyptoton, *figura etymological*, etc. There is often, then, a metatactic element involved. For example, rhyme normally occurs at selected metatactic locations such as the end of a poetic line.

Metasememic figuration can occur along both axes of language as well. It may, for example, occur in the paradigmatic axis, where the synecdochic operations are hidden in the utterance. For example, "Yahweh is my shepherd" is a metaphor, where the intermediate (*I*) term in the synecdochic operations Yahweh→ caretaker→ shepherd are suppressed in the utterance. The metaphoric operation takes place immediately without moving through the step-by-step synec-

doctic operations. Metasememic figuration may also occur along the syntagmatic axis, where we observe the step-by-step formation of metonymic figuration via the natural progression of parallelism. We see then that one of the primary functions of parallelism as a metatactic figure is to allow such a step-by-step progression through the formation of metaplastic and metasememic figures. Parallelism takes the same synecdoches and moves through the process allowing the unstated (*I*) term to either be explicitly stated or more easily inferred from semes present in the utterance.

Time appears to be an important pragmatic element within the context of the liturgical character of the *Songs*. "Sacred time" is created by the iterative progression of calls to praise directed toward the seven angelic princes. It is created by the *enumerationes* describing the furniture of the temple and the comings and goings of the attending angels as well as the progression of the clamor of angelic praise and divine silence.

6.8.2 Particular Stylistic Elements

6.8.2.1 *Angelic Names*

Angelic names in the *Songs* bear much of the collective weight of metasememic figuration, as the term מלאך "messenger/angel" is relatively rare, occurring only 15 times (not counting overlapping manuscripts). These always occur in a construct phrase, the most common being מלאכי קודש "Angels of holiness." The most common term used for the angels is אלוהים or אלים, both undifferentiated from the One God only by context. Translators have tended toward phrases such as "divine beings," "divine ones," or "god-like beings," though this softening of the term is not

found in the text itself, where the full brunt of the semantic overload is felt. This conventionalized hyperbole is replete throughout the *Songs* though not found elsewhere indicating its rhetorical function within the context of the *Songs*. It is both a metasememic figure of antonomasia, for the semes of "Angel" or "spirit" are replaced with semes not normally associated with angles, i.e. "god(s)," as well as a metalogism of hyperbole, since the angels, which are not worshipped as the One God but are rather worshipping the One God, are nevertheless elevated in speech to the same level.

The most likely explanation of this is the vision of Ezekiel at the beginning of the book, which was highly influential in the development of early mystical speculation including the *Songs*.⁹¹ At the end of Ezekiel's vision, after describing the appearance and movement of the four cherubim and the ophanim, the text states, הוא מראה דמות כבוד־יהוה, "This is the appearance of the likeness of the glory of Yahweh," i.e. the image of the glory of God is the angels themselves. Perhaps then, this is a theological point that the author(s) of *Songs* wished to convey as well by using the same terms for God and his angelic attendants.

6.8.2.2 *Asemia*

The *Songs* approach what may be called *asemia* or asemic writing as an aggregate metasememic phenomenon. It is a gradual effect of the combination and recombination of the same words in such a way that they eventually lose specific meaning in a real-world context. For example, let us take the second strophe of the Seventh Sabbath Song:

91. Many of these points of contact are discussed thoroughly by Newsom, especially pg 307ff.

Figure 6.8.2.2.1 Seventh Sabbath Song, Strophe 2

2. שבחו לאלוה[י ת]תשבחות הוד
כיא בהדר תשבחות כבוד מלכותו
בה תשבחות כול אלוהי
עם הדר כול מלכותו

2. Give praise to the Go[d of] splendorous [p]raise,
For in majesty is the praise of his glorious kingdom
In it is the praise of all the gods
With the majesty of his entire kingdom.

Focusing upon the third colon and its syndeddic (with עם) noun phrase, we must first determine the antecedent of the extremely rare preposition with pronominal object, בה. The answer, if we rely upon gender and number agreement, must be מלכות "kingdom", of which it is said that בה תשבכות belongs to it. The next colon effectively states the same thing, בה תשבכות, yet it continues in the syndetic phrase עם הדר כול מלכותו "with the majesty of his entire kingdom," that is to say, in God's glorious kingdom is splendorous praise with majestic praise in his kingdom, or even more succinctly, in his kingdom is praise and praise in his kingdom. The tautology here is not likely indicative of poor literary craftsmanship, but is intended as a conveyance of ineffability.

One of the difficulties of translating the *Songs* involves how to translate certain construct noun phrases, especially those with a *nomen rectum* consisting of כבוד, פלא, and אלוהים. With each of these, it is possible to translate them as simple adjectives, "glorious," "wondrous," and "divine." However, in some cases, there is a possibility that they represent technical terms for the "glory (of God)," mystical "wonder," and either "God" or "gods" as explained above. Normally, one would look to context (or co-text) to determine which gloss is most appropriate, but, as we see, to some degree *asemia* is desired and employed as a matter of rhetorical figuration meaning that context is not always a reliable determiner of meaning. This may, however, be exactly the intent of the author(s), where the distinction between God and his "god-like" attendants is intention-

nally obscured. In addition to these elements, the use of oxymoron in 4Q405 f20.ii, e.g. קול דממה "whispered voice" juxtaposed with המון רנה "tumult of jubilation," add to the overall effect of *asemia* in the *Songs*.

6.8.2.3 *Enumeratio*

A feature common both to the formulaic sections exhorting the seven angelic princes to praise and non-formulaic sections such as the stanza detailing the different parts of the temple is the broad metatactic figure of *enumeratio*. *Enumeratio* has the ability to slow down the course of thought and allow a person to carefully contemplate different aspects of something, much like the Roman Catholic devotion of the Stations of the Cross used during Lent and Holy Week, drawing upon the concept of *time* described above. As such, it may contain some liturgically pragmatic features that we are unaware of. The formulaic enumeration of the angelic princes is almost certainly a liturgically significant mode of utterance, otherwise one would hardly think of it as well-crafted poetry suitable for singing as a hymn.

CHAPTER 7 CONCLUSION

7.1 REVIEW OF METHODOLOGY

This study set out to establish a new methodology for the analysis of Hebrew poetic style and structure with the aim of a thorough description of the stylistics of the hymnic poetry of the Dead Sea Scrolls. The nature of the methodology was intended to be linguistically grounded yet capable of describing high-level features found in literary style. For this, some broad generalizations derived from the work of Roman Jakobson were described, and while the work of Jakobson has informed the study of Hebrew poetry for the past several decades, it was determined that his notion of the poetic function of language, the principle of equivalence-in-combination, and "pervasive parallelism" within the broad framework of structuralist linguistics had not been fully leveraged. The genius as well as the limits of Jakobson's notions of metaphor and metonymy lead to the adoption of Group μ 's *General Rhetoric* as an adequate system for describing the stylistic tropes created by the activation of Jakobson's poetic function of language, and the pervasiveness of equivalence-in-combination throughout the various levels of language, from phonemes to sememes as well as tropes of pure content (metalogistic figures).

At the root of Group μ 's system of rhetorical figuration is the notion of the deviation of an utterance from a hypothetical "degree zero," which describes a normative utterance unambiguously

transmitted without semantic ambiguity, usually accomplished through the use of morphosyntactic and lexical redundancies. A figuration represents a deviation from degree zero through the removal of redundancies and the introduction of further ambiguity through the addition of senses or otherwise further signification.¹ This principle alone is important for the age-old question of how to distinguish between prose and poetry, if we understand poetry as being an utterance with a significant concentration of elements that depart from degree zero. A lesser concentration of elements departing from degree zero may signal high-style prose, prose-poetry, or otherwise poetic interludes within a broadly prosaic framework. An utterance that remains close to degree zero would not be good, literary prose, but stylistically better suited for technical writing, where a high degree of specificity and precision is necessary. Therefore, at the outset of our methodology, certain stylistic features connected to the fluidity of style throughout the prose-poetry spectrum, not only of the Dead Sea Scrolls, but of classical Hebrew literature, come into greater focus.² It also aids our recognition of the quality of poetic style. The poetry of the Dead Sea Scrolls examined in this study, in contrast to much of biblical poetry, contains less deviation from degree zero, specifically in the use of a greater amount of redundancy, e.g. the use of the definite article, the non-ellipsis of prepositions, and other so-called "prose particles."

1. E.g. in the repetition of sounds, consonance and assonance, the aesthetic signification produced by repetition becomes significant in addition to the phoneme's normal signification of their respective sounds.

2. This could also be extended to other related fields such as Ugaritic, where the stylistics of the poetic mythological texts are starkly different than the letters, and both different from the ritual texts. A text such as the Gezer Calendar inscription could be understood to be broadly "poetic" due to the lack of the normal redundancies of language as well as its repetitive nature.

Also of great importance in the methodology of this study is the redefinition of the levels of language from that used by Berlin ([1985] 2005) to that developed by Group μ ([1970] 1981) and the classification of metaboles (various types of parallelism pervasive through each level).³ In the scheme of Berlin, the "grammatical aspect" of parallelism is taken to include both parallelism of morphemes as an element of "grammar" as well as parallelism of syntax. She also includes a "phonological aspect" which includes the repetition of phonemes across morphological and syntactic boundaries. A problem occurs with this categorization, where the figuration of morphemes also entails the figuration of the phonemes that comprise the figured morphemes. Berlin is forced, then, to speak of "aspects" of parallelism rather than of distinct figures. Both morphemes and phonemes occur generally at the same level of language, their difference being whether they are on the expression (*signans*) plane or the content (*signatum*) plane. However, the figuration of morphemes does not occur purely on the content plane (which Group μ defines as a metase-meme), since it is also connected to the figuration of the phoneme. The two cannot be separated without creating a distinction that is purely theoretical and not a fact of the language itself, hence they must be included in the same type of metabole. The result of this reclassification is that we are better able to pin-point the linguistic "material" that is being manipulated, either the "stuff" of the expression plane (phonemes, morphemes, syntagms) or of the content plane (semes, meaning established over larger units).

A further benefit of this reclassification, is that we are no longer moored to "parallelism" as a catch-all term for Hebrew poetic figuration. Rather, we can understand parallelism to be a com-

3. See pgs. 19-22 of chapter 3.

plex network of metaboles operating at different levels of language, confirming Jakobson's description of the pervasiveness of parallelism. Metatactic figuration in the form of parataxis and symmetry establish the basic framework of the parallel lines, and within this metatactic framework, metaplastic and metasememic figures are created via the parallel alignment. Figuration of all types may also occur within a single colon or otherwise outside of the paratactic framework of the parallelism of sequential cola, e.g. chiasm, sustained metaphor (allegory), et al. We are then able to observe ways in which this scheme is manipulated in Dead Sea Scrolls to create a stylistic variance from biblical forms. The frequent use of "cascading parallelism" and *commoratio*, for example, are marked departures from biblical style, though they are legitimate forms of poetic figuration. We may then pin-point the variable, in the case of *commoratio*, it is metataxis, whereby symmetry of the whole line is sacrificed for multiple symmetrical repetitions of part of the line, such as a prepositional phrase.

This leads to the ability to describe the "contour" of poetic style along metaplastic, metatactic, metasememic, and metalogistic lines. A preference for one or more types of figuration may indicate stylistic preferences for a particular author or for a particular poetic genre, such as the relative lack of metasememic figuration in the *Songs*. The prevalence of strong metasememic and metalogistic figuration in 1QH^a xi and xiii may be correlated with other factors as an indication of distinct authorship different than other portions of the document. It is to a more detailed summary of these features that we now turn.

7.2 STYLISTIC CONTOUR

Under the term "contour" we will describe the general range of each type of metaplastic category as well as the frequency that various figures occur.

7.2.1 The Metaplastic Contour

Outside of the *Songs*, the most common metaplastic figure is lexical repetition and synonymy/antinomy, both of which do not change the essential senses of a parallel lexical group (word pair, triplet, etc.). The words that comprise these figures depend upon the metatactic structure of parallelism for their juxtaposition, and in most cases simply represent the lack of metase-memic figuration rather than an deliberate attempt to create a well-formed metaplastic figure. Consonance and assonance occur, but irregularly, mostly within the colon rather than between parallel cola, and, like biblical poetry, it is difficult to ascertain whether or not an occurrence of phonetic repetition is intentional or accidental. These figures do not add a great deal to the overall stylistic character of either the hymn at the end of the *Rule of the Community* or the *Thanksgiving Hymns*, and therefore it can be said of these two texts that metaplastic figuration is more decorative.

The *Songs of the Sabbath Sacrifice*, in contrast to the other two texts examined in this study, makes significant use of metaplastic figuration as a major contributor to its overall stylistic character. Phonetic repetition naturally occurs frequently and deliberately, so there is no confusion as to whether or not such repetition is accidental. Much of the repetition of phonemes is, however, a secondary feature of the *polyptoton* figure, frequently, and perhaps conventionally, found in the

phrase קודש קודשים as well as longer and more unconventional clauses such as רוממו רוממו למרום.⁴ It is then, perhaps the most significant feature of the poetic style of the *Songs* that they use metaphoric figuration as a significant stylistic component, which is not the case either in biblical Poetry or the other examples of Dead Sea Scroll poetry that we have examined.

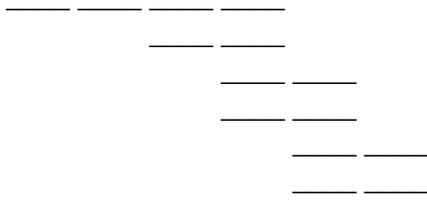
7.2.2 The Metatactic Contour

Metatactic figuration has been described as the overall structure of parallelism comprising both the paratactic arrangement of lines and symmetry between lines. However, because of its primarily structural role, metatactic figuration is less "felt" by the reader/hearer. It is, therefore, a conventionalized figure, so, when examining the particular contour of metataxis in these texts, we are looking for ways in which there is a deviation from the new conventionalized norm.

Three significant variations on the "normal" parallel line appear in our texts, what I have called "cascading parallelism" and two complex rhetorical figures, *commoratio* and *enumeratio*. Cascading parallelism features a general asymmetry of the parallel colon, where the greater portion of the initial colon is not paralleled, and only the last phrase is paralleled by a word or phrase that subsequently continues and is further paralleled in its last phrase. Graphically, it is represented as follows:

4. 4Q403 f1.33.

Figure 7.2.2.1 Symmetry in the Dead Sea Scrolls Hymnic Texts



The amount of parallelism between cola as well as the number of cascading sections varies widely, though the general phenomenon remains consistent, namely that the entire parallel line is not paralleled, and the second colon, as it were, is extended to constitute a new initial colon to be subsequently paralleled. This phenomenon could also be understood as an extreme case of ellipsis or "gapping," where the majority of each colon is "gapped" by the following colon, which is then extended and "gapped" by its following colon. This is a consistent feature of the style of parallelism in the Dead Sea Scrolls hymnic texts, and it represents a major stylistic development over biblical models.

A similar phenomenon constitutes a more classical rhetorical figure known as *commoratio*. In the texts studied here, *commoratio* can take many different forms, though the consistent element is the multiple repetition of one or more phrases, usually in a short, staccato fashion. A prime example of this figure is stanza I, strophe 4 of the section found in 1QH^a v.15-23:

Figure 7.2.2.2 Symmetry in 1QH^a v.15-23, Stanza I.4

ומעשי רע	דרכי אמת	גליתה	אתה
ואולת ₁	חוכמה		VP]
מעשיהם [-ו]	צדק		
ורע]	אמת		
ואולת	חוכמ]ה		

You have revealed the ways of truth and the deeds of evil,
 Wisdom and foolishness,
 Righteousness [and] of their works,
 Truth and [evil,
 Wisdo]m and foolishness.

The *commoratio* figure may include other figures within its structure, for, being a metatactic figure, it is primarily structural. In the above example, contains merisms, which are metase-memic figures.

Similar to *commoratio* is *enumeratio*, where multiple parallel lines occur and not a strict biclonic or tricolon grouping. Unlike the *commoratio*, the *enumeratio* may parallel larger portions of the line up to and including the whole line, and, most importantly, it is an *enumerated* progression through a synecdochic set. The best example of this figure occurs in the formulaic sections of the *Songs*, where each chief angelic prince in turn sings a hymn of praise.

All three of these figures demonstrate that the authors of these texts were capable of manipulating the finer stylistic features of biblical parallelism, modifying it and extending it in innovative ways while maintaining the basic parallel feature of repetition, or equivalence-in-combination across poetic lines. The metatactic contour of our texts reveal a literary style that is both in continuity with the past yet progressing forward in unique ways.

7.2.3 The Metasememic Contour

Within the framework of metataxis is joining together of lexical and phrasal pairs, which, understood each as synecdochic parts of a conceptual whole, combine together in the manner described by Group μ into metaphoric and metonymic figures. We have thus described the "seconding" (Kugel 1981) nature of parallelism and its "greater precision" (Clines 1976) more accurately as being a dual process of semic decomposition into two or more synecdoches and the combination of these synecdoches in the progression of one colon to the next in order to produce, via the mental recomposition of the synecdochic parts, a complete metaphor or metonym.

The metatactic nature of parallelism generally restricts the possibilities of which types of metaphor and metonymy can occur within a single colon or between parallel cola. Metaphor is by far most common within a single colon, the metaphor *in absentia*, where the initial synecdoche is completely absent from the expression. Between cola, metonymy is most common, due to the nature of the parallel colonic group representing the semic whole which is decomposed into synecdochic parts, each represented by a single colon. For metaphor to occur in this fashion, two different semic wholes must be decomposed and brought together in a single parallel group, which is a more difficult rhetorical figure to accomplish.

Metaphor is almost always expressed in the form $(Sg + Sp)\Sigma$, a conceptual metaphor. The referential type, $(Sp + Sg)\Pi$ is much rarer, and when it occurs, it may even be disputed. Metonymy, on the other hand, is most often expressed with the type $(Sg + Sp)\Pi$, though the other type $(Sp + Sg)\Sigma$ does occur. There may be, then, cause to assume that generally, particularizing semic decomposition results in metonymy, while generalizing semic decomposition results in metaphor. Similarly, semic decomposition of types (Σ) results in metaphor, while semic decom-

position of parts (II) results in metonymy. Therefore, the general metasememic contour of parallelism in general, whether biblical or post-biblical, is metonymic. Metaphoric exceptions to this general rule constitute further elevation in style through these occasional "decorative" figures.

7.2.4 The Metalogistic Contour

Metalogistic figures represent a figuration of pure content that is not represented on the expression plane. Figures such as irony, overstatement, understatement, and allegory are prime examples of metalogisms. In our texts, metalogistic figuration is relatively rare,⁵ and where it does occur, it represents a marked elevation in style. Two notable examples occur in the *Thanksgiving Hymns* in columns 11 and 13 with the sustained metaphors of the breakers/birthpangs and the hunter/prey respectively, which both comprise a type of allegory. Once the initial metasememic figuration occurs in the creation of the metaphor, its sustained presence in the text no longer represents a figuration on the expression plane, but only on the content plane. As noted in chapter 5, these two sections of the *Hymns* represent marked departures from the normal stylistic contour of that text, and in general, the entire corpus of this study.

7.3 METAPRAGMATICS

An unexpected feature of the general stylistic contour of the *Songs of the Sabbath Sacrifice* is its metapragmatic function, mostly due to the fact that neither pragmatics nor metapragmatics are

5. However, one might consider the coded language of the *peshar* texts and imaginative literature such as the *War Scroll* to be examples of consistently sustained metalogistic figuration.

featured in Group μ 's *General Rhetoric*. When a poetic text shifts into performative expression or some other form of pragmatic utterance, we are unable to account for the stylistic effects of these elements in the methodology described in chapter 3. It thus became apparent that such a methodology would need to be extended in order to account for the stylistic contours of the *Songs*. The *Songs* have been recognized to be a liturgical text ever since its discovery, and so its pragmatic character has never been in question, though the specific linguistic terminology of pragmatics has not been used for it. yet, in speaking of the stylistics of a pragmatic text, we must also speak about its nature as metapragmatic. Metapragmatics, a concept developed by Michael Silverstein (1993), constitutes the overt awareness of an utterance that it has a pragmatic function, either by referencing the event, such as with a liturgical rubric, or by the very nature of the texts themselves as being cues for liturgical action, i.e. the implication that "this is what is to be said/sung/prayed." The implication of this idea is that, not only do the *Songs* feature metapragmatic features, but that all three of our texts are in one way or another metapragmatic texts by the very nature of their hymnic form. Silverstein explains:

"Insofar as a text represents events, particularly events using language, the text is explicitly a metapragmatic discourse about such events. Insofar as it is a text, it is laid down in discursive practice (with an indexical or pragmatic dimension) that is organized (effectively regimented or metapragmatically dominated) according to what kind or type it is at every moment construable as, whether through explicit metapragmatic discursive appeal or otherwise" (1993, 35).

These statements allow us to make a few points. The texts represented in our corpus do represent *events*, insofar as they represent repeatable, liturgical events (even if used privately) which consist of the recitation of the texts, and therefore they are explicitly metapragmatic. As such, they fall into the same general metapragmatic genre as the biblical Psalms regardless of whether or not they contain the same stylistic features. Furthermore, they are organized in various ways,

either around textually identifiable titles, as in the case of the *Songs of the Sabbath Sacrifice*, or around textually identifiable hymn or stanza *Angfangen* (Morawe 1961), which may serve as liturgical section markers. Within these broad sections there may exist smaller sections with metapragmatic organization, such as the formulaic section of the *Songs*, where a hymn form is announced without any predication and attributed to an angelic prince, who presumably proceeds to sing the hymn.

In order to arrive at the metapragmatics of these texts we assume a pragmatic function for the *Thanksgiving Hymns*, the closing hymn of the *Rule of the Community* (not to mention the entirety of the *Rule*, which properly gives the hymn at the end a metapragmatic context), and the *Songs of the Sabbath Sacrifice* as a *presuppositional* context (the written form of indexical signs) and those things *entailed* or created by such presuppositional indexes as they are performed in real time (Silverstein 1993, 36).

Therefore, a metapragmatic function for the same texts is assumed in order to facilitate them as discursive interactions in a shared context by participating persons. For example, the announcement, תהלת רומם בלשון השלישי, "A psalm of exaltation in the tongue of the third," is an indexical sign presupposing a liturgical action and entailing that the action occurs upon its pronouncement. As such it is also a metapragmatic announcement to the participants in the liturgical act that such is occurring.

It is within this context that we note the manner in which texts fluctuate in the amount of pragmatic and metapragmatic indexicality they contain on the expression plane (where figuration primarily occurs) and that this directly contributes to the overall stylistic contour of each text. The most stylistically even text encountered in the corpus is the hymn at the end of the *Rule of*

the Community, which contains the fewest metapragmatic cues such as the various *Anfangen* identified by Morawe for the *Thanksgiving Hymns*. The *Hymns*, on the other hand, more or less consistently announces each hymnic section with one of the known *Anfangen*. Moreover, the length of the *Hymns* relative to the *Rule* as well as its more regular delineation of hymnic units allows it to span a greater degree of stylistic variation. Strangely enough, however, the most overtly liturgical text, the *Songs of the Sabbath Sacrifice*, is more stylistically uneven, containing sections of highly formulaic mode of metapragmatic indexicality as well as more conventional Psalm-like poetry. As Silverstein states, "In effect, metapragmatic function serves to regiment indexicals into interpretable event(s) of such-and-such type that use of language in interaction constitutes (consists of)" (37). Thus liturgical interaction consists of such regimented indexicals, whether or not they are announced, arranged in tight metatactic symmetry, or by some other form of figuration. A general trend, therefore, is observed in our texts, whereby an increase in metapragmatic signification (i.e. figuration) results in a greater amount of stylistic variation, possibly due to the fact that overt metapragmatic expressions are stylistically undesirable except for in very specific situations, such as those we observe in the formulaic sections of the *Songs*. Moreover, the overall dominance of overt metapragmatic expressions has a tendency to minimize metasememic figuration, such as metaphor and metonymy, while maximizing metatactic figures, such as symmetry, a phenomenon observed starkly in the *Songs*. Metapragmatics, therefore, have a significant effect upon the types of rhetorical figures (metaboles) that may appear in a poetic text of pragmatic (i.e. liturgical) significance.

7.4 Future Research

It must be acknowledged that the methods and scope of this study are intentionally limited to the particular concerns assumed by its broadly structuralist framework. Therefore, we have not said everything there is to say, for example, about metaphor and metonymy in these texts from cognitive perspectives. Nevertheless, it is my general impression that the methods used to analyze the stylistics of these poetic texts has been more than adequate. Its chief advantage is its universality and scalability, i.e. it is not created *ad-hoc* to describe one particular stylistic mode as we find more much of the study of biblical poetry. For this reason, the methods of this study need to be refined and applied to beyond the scope of this study, namely to biblical Hebrew poetry, Ugaritic poetry, as well as later periods and genres of hebrew poetry such as the Hekhalot poetry of *merkabah* mysticism and the liturgical *piyyut* of the synagogue. Furthermore, the methods of *General Rhetoric* should also be applied to various prosaic texts in order to better elucidate the stylistic continuum between high prose and poetry. The metapragmatics of liturgical texts in the biblical corpus as well as in Ugaritic is also a ripe area of study.

The first task that needs to be completed before this would be possible, however, is a refinement of the methodology in order to minimize the amount of jargon and algebraic notation such as are given for metaphor and metonymy. While the tabular and quantitative systems of Collins, O'Connor, Pardee, et al. are eliminated in this methodology, it is unfortunate that further complexity has been introduced, though it was necessary in order to construct the initial methodological tools and demonstrate their effectiveness with the present textual corpus.

It is hoped that this study will provide a road map for a comprehensive stylistic study of classical Hebrew and Ugaritic literature, and that, by comparison, a similar stylistic study of later lit-

erary corpi might establish a basis for observing stylistic trends and changes throughout the long history of West Semitic literature.

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