

HOPE ERODES

Three Conceptual Metaphors in Job 14

Cognitive Linguistics Section
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It is a laborious madness and an impoverishing one, the madness of composing vast books—setting out in five hundred pages an idea that can be perfectly related in five minutes. (Borges 1998, 67)
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Introduction

Over the course of his response to Zophar's first speech—Job's longest speech in the book to this point (Jb 12-14), Job uses several self-referential metaphors to the "insights" offered by Zophar (Jb 11). This paper notes the plethora of metaphors in the third part and final part of that speech (13.28-14.22) and examines closely three of its self-referential metaphors.

The Poetic Unit

The first step in the close reading of any text is to assure ourselves that we are examining a literary unit. In this case, the question is not that of closure, since 14.22 is followed by the quotation formula "And Eliphaz answered and said, ..." (Jb 15.1),¹ which opens the second round² of the discussion.

Extended poetic passages in the Bible, however, rarely signal aperture, apart from, e.g., the quotation formula that introduces each of the speakers in the book of Job ("And Job/Eliphaz/&c. answered and said");³

¹All translations are my own, unless otherwise noted.

²The initiative for the "conversation" of Jb 4-31 lies with Eliphaz, who initiates each "round" of speeches; Job replies in turn to each of his friends' counsel. Job 3 is thus a "bridge" between the events of Jb 1-2 and the "debate" between Job and his friends.

chapter divisions are notoriously unreliable, and transitions tend to be so subtle as to be nearly invisible.⁴ This applies to the shorter speeches of his friends, as well as to Job’s relatively lengthy responses.⁵

Job 12-14 record Job’s response to Zophar, three chapters that begin in the first person (12.2-4), but then use consistently third-person references for the next twenty-one verses (12.5-25). In Job 13.1-27 all pronominal references are first and second persons (“I” and “me” referring to Job, “you” referring to Shaddai); the contents of Job 13 and 14 are then linked by, e.g., the near-repetition of Job’s request for a personal conversation⁶ with Shaddai⁷:

Jb 13.22; 14.15 : On Conversation					
Jb 13			Jb 14		
And call!	וְקָרָא	22a	תִּקְרָא	You will call	15a
And I will respond	וְאָנֹכִי אֶעֱנֶה	22b	וְאָנֹכִי אֶעֱנֶךָ	And I will answer you	15b
Or I will speak	אוֹ-אֲדַבֵּר	22c			
And answer me!	וְהִשִּׁיבֵנִי:	22d			

TABLE I

Two lines of evidence suggest that the last verse of chapter 13 opens a third section. First, beginning in 13.28, third-person references replace the consistently first- and second-person pronominals of Jb 13.1-27 (above)

³Job 4.1; 6.1; 8.1; 9.1; 27.1; 29.1, &c. Later in the book of Job, do the quotation formulae in 27.1 and 29.1 imply that Is Jb 28 the second “half” of a single unit comprised of Job 27-28, or is it its own separate poem?

Headings in the Psalter (e.g., Pss 3, 4, 5, 127, &c.; on differences between MT and LXX, see below) and “titled” oracles (e.g., Is 13-23; Hbk 3.1, 19) all help meet this challenge, but even these seem to indicate only some of the poetic apertures in the prophetic books (nor are the stock clauses *koh ‘amar YHWH* and *n‘um YHWH* reliable guides). In the case of what appears to have been an originally separate source, Pr 31, its nature is still a matter of debate: is the entire chapter a single oracle, or are the words of Lemuel’s mother found only in vv. 1-9, with 31.10-31 an added “appendix” to the book (as some claim based on acrostic structure)? The questions are manifold; their resolution difficult.

In prose narrative specific discourse-level signals often settle the question of aperture (Putnam 2010); within extended speeches, quotation formulae serve as boundary markers (??).

⁴Cf., e.g., the break between Is 10 and 11—does the description of YHWH’s destruction of one set of trees (10.32-33) lead [in]to the announcement of Jesse’s “branch”? (11.1) Even where the textual divisions have long been marked, different textual traditions disagree, as in the differences between MT and LXX in the Psalter (MT Pss 9-10 = LXX Ps 9; MT Pss 114-115 = LXX 113; MT 116 = LXX 114-115; MT 147 = LXX 146-147; and the continuing debate over the relationship between Pss 42 and 43).

⁵All of Job’s responses are longer than those of his friends; the closest in length are Eliphaz’s opening speech (Jb 4-5) and Job’s slightly longer response (Jb 6-7).

⁶This theme of “calling” and “answering” is common in Job, and the core of Job’s lament that although he wants to talk with Shaddai, he gets no response. Eliphaz refers to this (Jb 5.1), as do both Elihu (35.12) and God (40.2, 7); Job, however, uses it far more than any other character in the book (e.g., 9.3, 14, 15, 16, 32; 12.4; 13.22; 14.15; 19.7 [cf. Hbk 1.2?]; 23.5; 30.20). He even uses it to refer to his servant’s failure to respond (19.16).

⁷Since Job last refers to God by name (or title) as “Shaddai” (13.3), I shall use this term throughout this paper without addressing its meaning or significance.

and these continue through 14.12.⁸ Secondly, Job uses the conceptual metaphor PEOPLE ARE PLANTS near the end of chapter 13 (13.25) and near the beginning of chapter 14 (14.2).⁹

Job 13.25-14.2b			
L.	TS (fcp)	METAPHOR(S)	Person
25a	Do you make a driven leaf tremble	PEOPLE ARE PLANTS	
25b	And do you pursue dry chaff	SHADDAI IS WIND	
26a	For you write bitter things against me	SHADDAI IS AN ACCUSER	
26b	And you make me inherit the sins of my youth	SINS ARE PROPERTY	1 st : “me/my” 2 nd : “you”
27a	And you put my feet in the stocks	SHADDAI IS A JUDGE TROUBLE IS A PRISON	
27b	And you watch all my paths	SHADDAI IS A WATCHMAN LIFE IS A JOURNEY	
27c	And you carve(?) the roots of my feet (?) ¹⁰	PEOPLE ARE PLANTS?	
28a	And he decays like something rotten	PEOPLE ARE DEAD PLANTS/MEAT DEATH IS DECAY/ROT	
28b	A moth eats him like a garment	PEOPLE ARE CLOTHING/FABRIC DEATH IS A MOTH	3 rd : “he/his” (13.28-14.12; 14.18-22)
1a	Man born of woman is short of days		
1b	He is satiated with turmoil	TROUBLES ARE FOOD	
2a	Like a flower he sprouts ¹¹	PEOPLE ARE PLANTS	
2b	And he withers	DEATH IS WITHERING	

TABLE II

Although this suggests that the final poem begins in 13.25, Job seems to have established “point of view” as his primary organizational feature; which means that Jb 13.28-14.22 is most likely the final literary unit,¹² a single poem comprising the final “third” of his response to Zophar’s first foray into “counseling”. For the sake of convenience, I will refer to this entire passage—Jb 13.28-14.22—as “Job 14”.

Self-Referential Metaphors

The interchangeable terms “self-referential” and “self-revelatory” refer to metaphors that reveal how a person feels, physically, emotionally, or spiritually.¹³ When someone asks, “How are you?” and we respond by saying, “I’m on top of the world” or “Worn out”, we reveal something that no one else can know—a self-referential metaphor offers others a vantage point from which to understand us, a vantage point that is otherwise unavailable.

⁸As Andersen notes, there is no textual basis or exegetical need to make the subject of *yirkab* (13.28a) first person (cf., e.g., NLT) or for moving it to follow 14.2 (*pacem* Dhorme 1984, 103, 105); cf. Andersen 1976, 169.

⁹Cf. the counter-metaphor in 14.7-12, which ends this third-person “section” (below).

¹⁰This line is extremely difficult both to understand and to translate into English, as a comparison of the versions and commentaries shows.

¹¹“Sprouts” for “comes out”, because plants sprout by “coming out” of the ground.

¹²Andersen says that “many scholars” think that “Job has already begun the poem” of chapter 14 with this verse (1976, 166).

¹³I proposed this term and its meaning in a paper on Job 6.14-22, titled “Of Wadis & Caravans” (SBL Eastern Region 2011).

The response to “How are you?” offered above use the conceptual metaphors GOOD IS UP and PEOPLE ARE CLOTHING, respectively.¹⁴ We might also say, “I’m sick of conferences” (I’m not sure of the metaphor here, perhaps CONFERENCES ARE INFECTIONS/ILLNESSES/BACTERIA), or “I feel like something the cat dragged in” (PEOPLE ARE GARBAGE : LIFE IS A CAT)! We could, of course, offer our questioner a medical report: “My back aches, I have a paper cut on my finger, &c.”, but no litany has the power of “I’m dead on my feet”—the metaphor is far more powerful.

Throughout the book of Job, his speeches are filled with self-revelatory metaphors, which Job uses to describe how his situation has affected him in a way that will break through his friends’ ready-formed answers and arouse their empathy, perhaps even their sympathy. In our culture, self-referential metaphors tend to take the form of first-person nominal or adjectival predications. Most of Job’s metaphors are third-person statements about “man” or “a man”, or some aspect of the created order that not only describe the generic human condition, but refer in particular to Job’s view of his situation.

The Metaphors of Job14

This chapter may be part of his “response” to Zophar, but Job—unlike his friends—spends much of his speech addressing Shaddai himself. Every verse addresses Shaddai; the entire utterance (13.20-14.22) is a prayer; Job speaks to Shaddai in the presence of his friends, so that they will overhear him and understand, a brilliant example of indirect communication.¹⁵

This little poem entails at least thirty-five different conceptual metaphors, beginning with PEOPLE ARE DEAD PLANTS/MEAT and DEATH IS DECAY/ROT (13.28a) which parallels PEOPLE ARE CLOTHING/FABRIC and TROUBLE IS A MOTH (13.28b); TROUBLES ARE FOOD (14.1b); PEOPLE ARE PLANTS (14.2a); PEOPLE ARE SHADOWS (14.2c-d);¹⁶ PEOPLE ARE DEFENDANTS, LIFE IS A TRIAL, and SHADDAI IS A JUDGE (3); SIN IS DIRT (4); PEOPLE ARE TRAVELERS and

¹⁴“Worn out” usually refers to something that has been used or worn until it can no longer fulfill its originally intended function, e.g., a suit so frayed and threadbare that it is no longer appropriate for public appearance, although it may well serve when puttering in the garden

¹⁵He opens his response by speaking directly to Zophar and friends: “Surely you are the people, \ And wisdom will die with you!” (12.1). In 13.1-17, all of the second person verbs and pronouns are masculine plural, apparently referring to the three friends; beginning in 13.20 they are all masculine singular. In the discussion which follows second-person masculine singular forms are referred directly to Shaddai, rather than repeat the phrase “you (i.e., Shaddai)” and the like.

¹⁶This seems to entail the startling metaphors GOOD IS DARK and DEATH IS LIGHT, in contrast to the usual GOOD IS LIGHT and BAD IS DARK[NESS]; this reversal is a harbinger of things to come (below).

LIFE IS A JOURNEY (5d); HUMANS ARE HIRELINGS (6c, 14c) for whom GOOD IS REST (6b) and DEATH IS SLEEP (12), and who wait for RELIEF (which) IS A PERSON (14d); SHEOL IS A SAFE PLACE (13a-b),¹⁷ &c.

Conceptual metaphors that describe “people” or “(a) man” are generic descriptions of the human condition and at the same time self-referential descriptions of how Job sees himself in the light of his circumstances: he is a lump of rotting meat (13.28a); a moth-eaten garment (13.28b); someone who has eaten to satiety only to be sickened by his meal (14.1b); a withered plant (14.2a); as a shadow before the rising sun (2c-d); as a defendant on trial before Shaddai (3); as filthy (4); as a hired hand (6c, 14c) who longs for rest (6b), &c.

Nor are these all the metaphors in this poem. Several conceptual metaphors describe Shaddai in terms of his interaction with humanity, both negatively, as in SHADDAI IS A JUDGE :¹⁸ PEOPLE ARE DEFENDANTS : TROUBLES ARE A SENTENCE (3), and positively, as in PEOPLE ARE WALLS : SIN IS A CRACK/BREACH : FORGIVENESS IS PLASTER : SHADDAI IS A PLASTERER (17b); the main metaphor is TO FORGIVE IS TO COVER¹⁹ Implicit in the latter is a request that he plaster over Job’s cracks as he has plastered over cracks in others, since this is what divine mercy does. The parallel preceding line also uses metaphor TO FORGIVE IS TO COVER (17a).

This list barely scratches the surface of Job’s metaphoric language in these verses; I now turn to consider three metaphors that stand out from the rest because Job exposts each and applies it to himself.

PEOPLE ARE NOT(!) PLANTS (7-10)

Job 14.7-9 : PEOPLE ARE PLANTS		
7a	For there is hope for a tree	
7b	If it is cut down	
7c	And it sprouts again	PEOPLE ARE PLANTS
7d	And its shoot ceases not	DEATH IS BEING CUT
8a	If its roots grow old in the ground	DOWN
8b	And its stump dies in the dirt	WATER IS LIFE
9a	At the scent of water it sprouts	
9b	And it makes a branch like a [new] plant	

TABLE III

¹⁷These metaphors about death, sleep, and Sheol reflect Job’s wish that he had died at birth and gone to Sheol, where he would “find rest” (Jb 3.11-19).

¹⁸The sign “:” means that these metaphors are linked together in a metaphor “web” (Putnam 2013a and Appendix).

¹⁹This agrees with the metaphor of “atonement” as “covering” seen in both the use of the root *kpr*, “cover/conceal/atonement” and, e.g., “... \ But love covers (*ksh*) all transgressions” (Pr 10.12b). In Ezekiel 13, YHWH condemns the false prophets for plastering (*tū^ach*) the wall with whitewash (*Tafel*) in order to hide its defects rather than repairing them with plaster (*tī^ach*) (Ezk 13.10-15).

After using a variety of metaphors in 13.28-14.6, Job invokes an extremely popular metaphor web, viz.:

PEOPLE ARE PLANTS (7-9),²⁰ a metaphor that Job has already used twice in his response to Zophar:²¹

PEOPLE ARE PLANTS		
Jb 13.25a	הָעֵלֶה נִדְּף תַּעְרוֹץ	Do you make a driven leaf tremble,
13.25b	וְאֶת־קֶשׁ יֵבֶשׁ תִּדְרֹף:	And do you pursue dry stubble?
Jb 14.2a	כְּצִיץ יֵצֵא	Like a flower he comes out
14.2b	וַיִּמָּוֵל	And he withers

TABLE IV

Both are familiar from other biblical texts: the *nifal* participle (13.25a) is from the root *ndp*, “drive (away)”, which also describes the wind that “drives away” the chaff (Ps 1.4); here it is a “driven leaf” rather than chaff.²² The subject of 14.2a-b is *adam* (cf. 14.1a). The image of people as wildflowers that spring forth only to wither and die (14.2a) would have been both familiar (cf., e.g., Pss 90.5b-6b; 103.15-16; Is 40.6-8)²³ and ubiquitous.

Here Job expands the conceptual metaphor PEOPLE ARE PLANTS into a brief “story” that is almost a botanical parable (cf. Is 5.1-7). He explains that when a tree is cut down, it (often) sends up shoots at the next rainy season, if its roots are still in the ground. This means that a tree can hope (PLANTS ARE PEOPLE), even a tree that appears dead.²⁴ In the same way a nation or individual may appear to have been destroyed, but instead merely awaits restoration, as we see in YHWH’s explanation of Isaiah’s mission (Is 6.13) and the account of Nebuchadnezzar’s dream (Dn 4.14-15, 23, 26).²⁵

²⁰This is not, of course, the whole of the metaphor web, on which see Putnam 2009. Cf., e.g., Is 5.1-6; 6.13; 11.1; 16.8-10; Ps 1.3-4; Jr 17.5-8; 24; Ezk 15; 17.1-10, 22-24; this imagery continues in the writings of the apostles (e.g., Mt 3.10, 12; Lk 3.17; John 15) and many of the parables of Jesus (e.g., Mt 13). This metaphor web will be the centerpiece of a book arguing that webs of conceptual metaphors ought to function as biblical theologies (Putnam forthcoming).

²¹Although Job clearly creates “blends” (Fauconnier & Turner 2002), I lack time to explore these—analyzing any one of these three metaphors (or of any of the metaphors in Job 14) would require all of my available time; to analyze all of the conceptual metaphors and blends that Job uses in this chapter, and how he manipulates his hearers’ and readers’ understanding by moving from each to the next would require (I suspect) a not insignificant book.

²²The noun *’aleh*, “leaf” occurs in Ps 1.3c, two lines away from the wind’s driving away of chaff (4b).

²³Invoking other passages of Scripture to demonstrate the canonical use of a particular metaphor does not address the relative chronology of biblical texts, nor does it imply that one author knew or depended on another’s use of that metaphor. It instead points out the presence of the metaphor in ancient Israelite and Jewish (and ANE) culture and thought.

Metaphors persist—they do not easily change; new ones may appear in response to changes in our environment (e.g., “She’s wired to ...” < PEOPLE ARE MACHINES/COMPUTERS), but we also use metaphors that we no longer understand, such as “happy as a clam” < PEOPLE ARE ANIMALS, which has been clipped from the proverb: “happy as a clam at high tide” (i.e., clams are safe in deep water because they cannot be dug up).

²⁴Job’s use of this metaphor shows his familiarity with plant husbandry and suggests that he has not lost everything in the series of tragedies that befell him and his family. (I.e., there is no mention of the loss of orchards or forests.) It also suggests that ancient peoples understood that the root was the “heart” of the plant.

²⁵Nor need this passage refer to “cutting down” or “felling” a tree; certain methods of pruning grapevines yield what look like dead sticks (not quite the same metaphor, but v. close).

Knowing this metaphor web would have led Job’s friends to expect that Job would add something like, “In the same way, there is hope that a man will return even when he has been destroyed” (cf., e.g., Pr 24.16a), especially in light of Zophar’s encouragement to repent so that he might have hope. But that this is *not* Job’s point becomes obvious in the next verse:

Job 14.10 : PEOPLE ARE NOT(!) PLANTS		
10a	And a strong man dies	PEOPLE ARE NOT PLANTS
10b	And he falls prostrate	
10c	And a man expires	DEATH IS SLEEP
10d	And where is he	DEATH IS ABSENCE

TABLE V

Instead of using PEOPLE ARE PLANTS as an image of encouragement or hope, Job overturns their expectations (and ours) by revealing that PEOPLE ARE NOT(!) PLANTS, which functions as a sort of “counter-metaphor”. He could have said “Now a man is not a tree” or “People are not like this” (e.g.), but instead reveals his counter-metaphorical use of this familiar imagery by following his careful description of a tree’s felling and restoration with a three-fold description of “strong man’s” death (*gever*, 10a-d), which is neither a new metaphor nor an argument chosen at random (as some imply),²⁶ but rather a literal statement: “And a strong man dies \ And he falls down \ And he expires²⁷” (10a-c)—followed by the rhetorical question “And where is he?”, to which the implied answer is, “He is not (here)” (i.e., “He no longer exists”).²⁸

Thus Job reveals the real point of his description of a tree’s hope, even after it has been cut down. It is the “anti-metaphor”²⁹ PEOPLE ARE NOT(!) PLANTS, with which he undermines the expectations which he had just raised by his apparent appeal to the metaphor PEOPLE ARE PLANTS.

Job’s reversal of this familiar and powerful conceptual metaphor is canonically unique, and—banal as it may appear to us—would have jolted his hearers.³⁰ Until 10a, he seemed to be agreeing with Zophar: yes, he (Job) could

²⁶*Pacem*, e.g., Andersen, who—failing to recognize the metaphoric contrast of v. 10 with vv. 7-9, says that the “deft switch to the new picture of sleeping and waking up, for death and resurrection, shows how little our author worries about the rule that metaphors must be congruous.” (1976, 172)

²⁷The root *gw*’ was a Joban favourite (cf. 3.11; 10.18; 13.19; 27.5; 29.18), also used twice by Elihu (34.15; 36.12), although not by any other character in the book. Outside Job, it often parallels *mūt* (Gn 25.8, 17; 35.29; 49.33; Nu 20.29; Jb 3.11; 14.10; La 1.19). Job uses it of himself (first singular) everywhere but here (14.10).

²⁸After Joseph is sold into slavery by his brothers, they describe him by saying ‘*énennû*, “He no longer exists” (Gn 42.13, 32, 36) ironically echoing Reuben’s use of the same expression when he discovers that Joseph is not in the pit; Gn 37.30).

²⁹We might perhaps use the term “ironic” to describe this use of the metaphor.

³⁰The commentaries (*q.v.*) recognize this as a measure of Job’s discouragement and hopelessness, but fail to reckon its counter-expectational force.

indeed hope, even though much of his estate and family had been destroyed, because he—like a root left behind after the tree was cut down—was still alive. If he repented he would, like the tree, return to life.

But Job uses what amounts to metaphoric “shock treatment”, or “bait-and-switch” so that his friends might see him from within himself, from his point of view.³¹ The power of his counter-metaphor lies in the careful build-up (7-9) of a well-known metaphor followed by its categorical rejection so that it becomes a metaphor, not of hope, but of despair.

Further, since Job was using the metaphor PEOPLE ARE NOT PLANTS “against the grain” of their expectations, the statements in v. 10 were crucial. Had he not used the literal statements to reverse the metaphor, they would have misunderstood him, because they would have interpreted PEOPLE ARE PLANTS using the lens of their cultural understanding of the metaphor, an assumption that he dismissed as an invalid description of his situation.³²

LIFE IS WATER (11-12)

The counter-metaphor PEOPLE ARE NOT PLANTS (14.7-10) is followed immediately by eight poetic lines that exhibit the same bifid structure: a metaphor (14.11a-c), followed by its “exposition” (12). In this case, the exposition is not only literal, but is also longer than the metaphor, which it confirms, rather than “reversing” or “undoing” it.

Job 14.11-10 : LIFE IS WATER		
11a	Waters go away from the sea	DEATH IS DROUGHT LIFE IS WATER
11b	And a river dries up ³³	
11c	And it is dry	
12a	And a man lies down	DEATH IS SLEEP
12b	And he does not stand up	
12c	Until the heavens are not	
12d	He does not awake	
12e	And they are not roused from their sleep	

TABLE VI

Job begins by describing the drying up of the sea (*yam*) or a perennial river (*nahar*).³⁴ Since a sea or river is the water that fills a plain³⁵ or flows through a valley, where there is no water, there is neither river nor sea, only dry

³¹That this tactic does not work is obvious from Eliphaz’s response (Jb 15), which mainly recapitulates his first speech (Jb 4-5).

³²This interpretation of v. 10 is common, as the rendering “but” to represent the initial *waw* shows.

³³Cf., e.g., Gn 8.13; Jb 14.11; Is 19.5; 44.27; Ho 13.15 (parallels *ybs*); Is 60.12 (parallels *'bd*); Ezk 6.6; 12.20 (parallels *šmm*); Ps 106.9; Is 19.6.

³⁴The noun *nahar* refers to perennial rivers such as Tigris, Euphrates (“The River” *par excellence*), Nile, and Jordan.

land. The sea or river is not merely “dead”, but completely vanished, like the withered flower (14.2; cf. Ps 103.16); he implies that PEOPLE ARE WATER and DEATH IS DROUGHT. We see the point without knowing how Job is using it.

He then “explains” his metaphor by saying that human beings lie down and go to “sleep”, but adds that they will never “get up”, “wake up”, or “rouse themselves” from this sleep (12b-e). This is not the hired man’s longed-for “rest” (14.6b-c), but rather the sleep of death. Job thus uses the metaphor DEATH IS SLEEP³⁶ to compare human death to the drying up of bodies of water due to drought.³⁷ Further, just as human beings no longer move when they are dead, so rivers and the sea are “dead” without water; perhaps Job used “sea” and “river” in order to allude (with great subtlety) to the metaphor LIFE IS MOVEMENT;³⁸ i.e., water in cisterns, pits, and pools is not “living”, because it is stagnant—it does not move.

Here nothing counters the friends’ expectation—Job’s exposition of his image is straightforward, so that DEATH IS DROUGHT implies as its corollary LIFE IS WATER.³⁹

Job’s use of the idea that DEATH IS DROUGHT suggests that he had seen seasonal streams (*nachal*) or pools dry up year by year when the rainy season ended,⁴⁰ and reasoned from that to how a more severe drought would affect larger bodies of water, even the sea (*hayyam*) or one of the great perennial rivers.

It is, however, inconceivable that the sea or Euphrates, Orontes or even Jordan should become dry land! The image is so hyperbolic as to strain credulity, but the hyperbole is the point: it is just as impossible that a dead man should wake up as it is that the sea or Euphrates should again be filled—a drought severe enough to dry up their waters would end heaven’s ability to drip rain.

Job uses this self-referentially: he is the dead man. The sea has lost its water; he has lost flocks, herds, children, and health. The “life” which he now seems to live is actually death.

³⁵We have no way to know for certain what the poet imagined the bottom of the sea to be like; perhaps a riverbed or pool bottom provided the analogy.

³⁶The metaphor web that includes DEATH IS SLEEP is more explicitly developed in the New Testament, and entails such metaphors as LIFE IS A DAY, RESURRECTION IS WAKING UP, &c.

³⁷Job leaves implicit, but does not develop the further metaphor LIFE IS WATER (cf. Jb 6.14-21).

³⁸This may be reading Aristotle into Job, since Aristotle says that where there is no change there is no life (*Metaphysics* ??).

³⁹The metaphor LIFE IS WATER also appears as NATIONS ARE BODIES OF WATER (cf., e.g., Is 5.30; 17.12; 57.20-21; Ezk 26.3; Ps 65.8; 68.23. In Jr 51.42-43, Babylon’s enemies are compared to the sea; the result of their coming will be the destruction of Babylon so that she becomes a “parched and deserted land”—the metaphor DEATH IS DROUGHT. (Rivers are not, *sensus strictu*, “bodies” of water, but this is beside Job’s point.)

⁴⁰This inference is supported by his use of the metaphor PEOPLE ARE WADIS (6.14-21).

HOPE IS A MOUNTAIN (18-20)

Toward the end of this poem, Job introduces his last major image: the erosion of a mountain (18-20). Describing a mountain's gradual erosion via the careful progression from "mountain" to "crag" (or "outcropping") to "stone" to "dust" (18a-19b)—he shows how moving water affects rock: the mountain itself crumbles as its crags and outcroppings move from their places, and its stones and dust are inexorably washed away.

Job 14: 18a-19b : PEOPLE ARE MOUNTAINS		
18a	But the falling mountain crumbles	
18b	And the crag moves from its place	PEOPLE ARE MOUNTAINS
19a	Water pulverizes stones	LIFE IS EROSIVE WATER
19b	Its flow washes away the dust of the earth	

TABLE VII

Job's previous use of the metaphors PEOPLE ARE WADIS (6.14-21) and LIFE IS WATER (14.11-12) would have led his friends to expect that he is the mountain being eroded, perhaps by the disasters inflicted upon him by enemies (Jb 1-2), or perhaps by his friends' counsel,⁴¹ or perhaps by both. This interpretation would make sense and be consonant with his previous equations of people with water.⁴² Nothing, in fact, in these four lines suggests any interpretation other than that posited above: Job is the mountain (PEOPLE ARE MOUNTAINS) that the water—what happens—destroys (BAD STUFF IS EROSIVE WATER).

The fifth line, however, reveals that once again Job has adapted a metaphor to his own purpose (19c).

Job 14: 19c-20d : HOPE IS A MOUNTAIN(!)		
19c	And you destroy man's hope	
20a	You overpower him for ever	HOPE IS A MOUNTAIN
20b	And he leaves	SHADDAI IS EROSIVE WATER
20c	You change his appearance	
20d	And you send him away	

TABLE VIII

The mountain is not Job, but human hope; the water that erodes his hope is neither his troubles nor his friends (nor their advice), but rather Shaddai himself (19c). Job's metaphors are HOPE IS A MOUNTAIN and its corollary SHADDAI IS EROSIVE WATER.⁴³

⁴¹In the earlier poem, the metaphor PEOPLE ARE WADIS pointed to the treachery of those who promise water (i.e., comfort, encouragement), but give none, so that the caravans perish (6.18, 20); in the same way, Job's friends ought to show him kindness (6.14a), but prove to have none to give him. His friends are not the water itself, but rather its "source".

⁴²This is, indeed, how I read these vv. for a number of years.

⁴³Whether this is a direct equation of Shaddai with water or a cause-effect metonymy for "that which Shaddai allows/causes" is moot for the purposes of this paper.

God himself is water that flows with irresistible force (implied by the root *ṭqf*), eroding the mountain, moving rocks downhill, washing the bedrock bare of dust and dirt, and sending it out across the face of the ground (18b-19b, 20b,d). There is no escape—just as mountains cannot run away from the rain, human beings cannot escape God. Erosion is relentless and irresistible: the mountain must and will crumble; human beings who are attacked by Shaddai will find themselves stripped of all hope, in despair, with nothing left to do but perish.

As Table VI shows, the poet has composed these lines with great care:

Job 14.18-20 : Syntax ⁴⁴						
L.	Sbj ¹	Sbj ²	Pred ¹	Pred ²	Obj ¹	Type of Predication
18a	mountain		crumbles			intransitive
18b	crag		moves			
19a		water		pulverizes	stones	transitive
19b		[water]		washes away	dust	
19c		[SHADDAI]		destroy	hope	
20a		[SHADDAI]		overwhelm	man	
20b	[man]		leaves			intransitive
20c		[SHADDAI]		change	his face	transitive
20d		[SHADDAI]		send away	him	

TABLE IX

Some of these details show up more clearly (albeit differently) when we examine these lines as Hebrew poetry.⁴⁵ The use of only seven semantic elements over a span of nine lines is unusually concentrated for Hebrew poetry, especially since the last “sememe” (“f”) is an adverbial as well as being the only sememe that occurs just once:

⁴⁴The subjects of 18a-b are the mountain and its “crag” (Sbj¹), which crumble and move out of their place; what causes this we are not told (both clauses are “intransitive”, with no mention of agent, means, or cause). The third intransitive line (20c) has the “man” as its subject, so that the subjects of all three intransitive lines are semantically linked.

In 18c, the change from intransitive to transitive “transforms” Sbj¹ into Obj¹: water proves to be the agent (Sbj²) that breaks the mountain into pieces, stripping it of stones and soil (Obj¹), and washing all things downhill (19a-b). The subjects of the six transitive lines are water (19a-b) and Shaddai (“you”, 19c-20a, 20c-d); all six objects refer to “pieces” of the mountain, i.e., stones and dust (19a-b), hope (19c) and man himself (20a, c-d)—a technical *tour de force* that demonstrates the poet’s skill and the great care with which he works.

⁴⁵The methodology underlying this table is outlined in Putnam 2010, 231-234.

Job 14.18-20 : Prosody					
L.	MT (BHS)	Semantics		Morphosyntax	
18a	וְאוֹלָם הַרְנוּפֵל יְבוּל	a.b	4: 3.1	w+cj - S - P/v	3ms QF
18b	וְצוּר יַעֲתֵק מִמְקוֹמוֹ:	a ¹ .b ¹ .c	3: 1.1.1	w+S - P/v - pp	3ms QF
19a	אֲבָנִים שֶׁחֲקוּ מַיִם	a ² .d.e	3: 1.1.1	O - P/v - S	3mp QP
19b	תִּשְׁטֹף־סִפִּיחִיהָ עַפְר־אֲרֶץ	d ¹ .e ¹ .a ³	4: 1.1.2	P/v - S - O	3fs QF
19c	וְתִקְנֶת אֲנוּשׁ הָאֲבֹדֶת:	a ⁴ .d ²	3: 2.1	w+O - P/v	2ms HP
20a	תִּתְקַפְּהוּ לְנֹצַח	d ³ +a ⁵ .f	2: 1.1	P/v+O - adv	2ms DtF
20b	וַיִּהְיֶה	b ²	1: 1	w+P/v	3ms QPr
20c	מִשְׁנֵה פָּנָיו	d ⁴ .a ⁶	2: 1.1	P/ptc - O	ms DPtc
20d	וַתִּשְׁלַחְהוּ:	d ⁵ +a ⁵	1: 1	w+P/v+O	2ms DPr

TABLE X

Like the anti-metaphor PEOPLE ARE NOT PLANTS, this metaphor must have shocked Job's friends: he claimed that he lacked hope because Shaddai was taking (or had already washed) it away. The metaphor SHADDAI IS EROSION WATER is the opposite of his earlier metaphor WATER IS LIFE, which he used when he compared his friends to a wadi (Jb 6.14-21) and in the earlier image used in this poem, where the metaphor DEATH IS DROUGHT implies that WATER IS LIFE (14.11-12).

Mountains are huge by definition, but we can see a mountain—it is the largest thing that we can see *in toto*. To imagine its erosion, however, is nearly impossible—the pace is far too slow for the span of our attention or our lives.⁴⁶ Nonetheless, Job says, hope can be destroyed as surely as a mountain can be worn away—bit by bit, stone by stone, one rain after another deepens gullies and ravines, wears away promontories, and eventually destroys the mountain.⁴⁷

Not only is the mountain destroyed, but the man himself “goes away”—not to live in another place (as dust may be washed into a river and deposited downstream as “land”—but rather into death (20b) as we see in the last six lines of the poem:

⁴⁶Exceptions are those occasional cataclysms such as the 1980 eruption of Mount St. Helens.

⁴⁷This long-term perspective may reflect the poet's seeing the boulder and gravel washes that typify the lower reaches of wadis. As mentioned (above), Job's earlier use of the metaphor PEOPLE ARE WADIS implies that he was familiar with the topography of “torrent valleys”. It is tempting to see in this a clue to the location of the “land of Uz” (1.1) as a land of mountains and heavy rains, perhaps even flash floods.

Job 14.21-22 : The End of All Things		
21a	His sons are honoured	GOOD IS WEIGHT
21b	And he does not know	DEATH IS IGNORANCE
21c	And they decrease	BAD IS LIGHT [WEIGHT]
21d	And he understands it not	DEATH IS IGNORANCE
22a	Even his flesh pains him	
22b	And his soul mourns for him	THE SOUL IS A PERSON

TABLE XI

Ignorant of all that goes on, whether good (21a-b) or bad (21c-d), he is, in a word, dead. Here at the end of the poem, Job's speech is barely metaphoric, although it is still highly self-revelatory. Job has said what he needed to say.

Job 14: Responding to Zophar

These three metaphors can be regarded as specific responses to statements in Zophar's first speech, where we find the metaphor TROUBLES ARE WATER (11.16) and two references hope (11.18, 20).

First, Zophar urges Job to rid himself of his (secret) sin (11.14-16), promising that if Job will do this he will forget his present troubles as one forgets water that runs down a stream or river—it is gone (11.16a-b) without further effect, although Zophar does admit that it may be remembered (11.16c). Perhaps Zophar's advice is that our the sayings that what has happened is “water over the dam” or “under the bridge”—i.e., gone, over, done with, not to be fussed over. “No use crying over spilt milk.”

JOB 11.14-16 : THE COUNSEL OF ZOPHAR (I)		
14a	If iniquity is in your hand	GUILT IS AN OBJECT (POSSESSION?)
14b	Put it far [from you]	
14c	And let not wickedness dwell in your tents	GUILT IS A PERSON
15a	For then you will raise your face unblemished	GUILT IS A BLEMISH
15b	And you will be fixed ⁴⁸	RIGHTEOUSNESS IS STABILITY
15c	And you would not fear	
16a	For you would forget trouble	TROUBLE IS WATER
16b	As waters that have passed by	
16c	You would [only] remember [it]	

TABLE XII

⁴⁸The *hofal* of the root *ytsq*, “be poured (out)”, can refer to cast gold (1 Kgs 7.23, 33 ~ 2 Chr 4.2), and to the clouds, which are “strong as a cast mirror” (Jb 37.18); i.e., to something liquid that has solidified. This may also be the image in Ps 45.3b: “Favour is cast [i.e., firm/solid] in/by your lips”, although the traditional “favour is poured upon your lips” is also valid.

Job, however, says that water does not merely “pass by”, but erodes everything, destroying some of whatever it runs over. Job’s use of the metaphor HOPE IS A MOUNTAIN : SHADDAI IS ERODING WATER is a deliberate rejection of Zophar’s rather tepid metaphor.

Secondly, in the next four verses (11.17-20) Zophar refers twice to hope (11.18b, 20c). He first reassures Job that confessing his sin will enable him to “... believe that there is hope” (18a-b), which he contrasts with the fate of the wicked, whose only hope is for death (11.20c).

JOB 11.17-20 : THE COUNSEL OF ZOPHAR (II)		
17a	Your life will be brighter than noonday	GOOD IS LIGHT
17b	Darkness will be like the morning	BAD IS DARK ⁴⁹
18a	Then you will believe	
18b	That there is hope	
18c	And you will look around	
18d	And you will rest securely ⁵⁰	
19a	You will lie down	
19b	And none will disturb you	
19c	And many will entreat your favor.	
20a	But the eyes of the wicked will fail,	DEATH IS BLINDNESS
20b	And there will be no escape for them;	LIFE IS ESCAPE
20c	And their hope is to breathe their last.	

TABLE XIII

Job rejects this advice with great force, using all three metaphors that we have examined: (1) there may be hope for a tree, but a dead man has none (14.7-10); (2) there is no more hope for a dried-up sea or river than for a dead man (17.11-12); and (3) human beings cannot hope to escape sorrow and death any more than a mountain can hope to evade erosion.

Job does not disagree outright with Zophar or verbally deny the validity of his advice, but rather lets his metaphors “fight” for him, using familiar metaphors that implicitly demonstrate that the “counsel of Zophar” cannot apply to him or to his circumstance.

Some (Tentative) Conclusions

1. Job adapts and reinterprets familiar metaphors (PEOPLE ARE PLANTS, WATER IS LIFE), and discovers⁵¹ (new?) ones (HOPE IS A MOUNTAIN), but realizes that his friends may not understand him—the counter-intuitive require

⁴⁹It is tempting to read Job’s statement that LIFE IS SHADE/SHADOW as a rebuttal of this (implicit) claim.

⁵⁰Job also rejects Zophar’s promise of rest and security (11.18d-19b) by using the imagery of men lying down in death, never to rise (14.10, 12).

formal interpretation, lest they be misunderstood—and so rather than merely stating the metaphor, he signals its re-appropriation by supplementing it with an implicit “explanation”. (He does not explain any other metaphor in the poem, but assumes that their meaning is clear.)

This tactic shows up again in Job, most strikingly in the “Hymn to Wisdom” (Jb 28), which begins by describing the work of mining the earth in order to find precious metals that no one knows are there (28.1-11), and then argues *a fortiori* that this illustrates how hidden wisdom is, since it *cannot* be found by any means or any created thing (28.12-22) apart from the fear of YHWH (28.23-28).

- a. In the case of PEOPLE ARE NOT PLANTS (14.7-10), Job develops the metaphor in the form of a “story” (in eight lines), so that it tells a story, the apparent significance of which he then dismisses in four lines.
 - b. In the case of LIFE IS WATER (14.11-12), he sketches the metaphor minimally (two of three lines are synonymous), but then explains its self-referential function in five.
 - c. Finally, in the case of HOPE IS A MOUNTAIN (14.18-20), he develops the metaphor with great care and skill, again as a highly compressed “story” of four lines (18a-19b) with an implicit “application”, which he then dismisses in five poetic lines.
2. Job’s willingness to destabilizing the familiar, to use conceptual metaphors against the grain (as it were) shows just how desperate he was to communicate with his friends; these metaphors were his attempt to break through their complacency and enable them to hear him, to no avail (as the rest of the book shows).
 3. So we see Job using these textual metaphors and their underlying conceptual metaphors for three purposes: (1) to express his own distress; (2) to deny the validity of Zophar’s counsel and some of his metaphors; and (3) to explain his feelings in a way that will subvert, or undermine his friends’ expectations—metaphors for Mooreeffect Effect.

Could Job have communicated his feelings without using metaphor? Of course. He could have said, “Zophar, you are wrong. I feel like my life is over. I feel hopeless.” But if he had, would he have said the same thing?⁵² And would anyone still read his book? Would anyone write papers on it?

⁵¹Cf. Aristotle’s view that metaphors are dis-covered, not invented (*Ars Poetica*).

⁵²In fact, it would not. The immensely powerful effect of metaphors well-chosen and well-said is due to their ability to draw their hearers and readers into another “world” (the “blend” of, e.g., Fauconnier and Turner; cf. also Nauert 2012 and Paul 2012), along with all of the emotive connotations aroused by the explicit and implicit elements of that world. To

Fred Putnam
All Souls' Day MMXIII

Templeton Honors College at Eastern University
St. Davids, Pennsylvania

mention the “sea”, for example, is to draw the reader’s imagination to something that is experientially boundless, unlimited, undefinably huge—nearly infinite to our senses. (Were it not for globes and maps, we would have no concept of even such a relatively small “sea” as Lake Superior as a whole.) Trying to imagine its being dried up is impossible, which is (as noted above) the point.

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APPENDICES

I. Job 13.28-1.22 : Prosody ⁵³					
L.	MT (BHS)	Semantics		Morphosyntax	
28a	וְהוּא כָּרַקֵּב יִבְלֶה	a.b.c	3: 1.1.1	w+S - pp - P/v	3ms QF
28a	כִּבְגֵד אֲכָלוּ עֵשׂ:	b ¹ .c ¹ .d	3: 1.1.1	pp - P/v+O - S	QNC
1a	אָדָם יִלְוֵד אִשָּׁה	a.b.b ¹	7: 3.2.2	S - P/ptc - w+P/a	ms QpPtc
1b	קָצֵר יָמִים	c.d	2: 1	P/a	
1c	וּשְׁבַע־רִגְזוֹ:	c ¹ .e	2: 1	P/a	
2a	כְּצִיץ יֵצֵא	a.b	2: 1.1	pp - P/v	3ms QP
2b	וַיִּמָּל	b ¹	1:1	w+P/v	3ms QPr
2c	וַיִּבְרַח כְּצֶלַל	b ¹	2: 1.1	w+P/v - pp	3ms QPr
2d	וְלֹא יַעֲמוּד:	c ¹	2: 2	w+adv - P/v	3ms QF
3a	אֶף־עַל־זֶה פָּקַחַת עֵינֶיךָ	a.b.c	5: 3.1.1	adv - pp - P/v - O	2ms QP
3b	וְאֵתִי תָבִיא בְּמִשְׁפַּט עֲמֹד:	d.e.f	4: 1.1.2	w+O - P/v - pp - pp	2ms HF
4a	מִי־יִתֵּן טְהוֹר מִטְּמֵא לֹא אֶחָד:	a.b.c.d	4: 2.1.1.2	S - P/v - O - pp - adv - S	3ms QF
5a	אִם חֲרוּצִים יָמָיו	a.b	3: 2.1	cj - P/ptc - S	mp QpPtc
5b	מִסִּפְר־חֲדָשָׁיו אֶתְךָ	b ¹ .a ¹	3: 2.1	S - pp	
5c	חֲקִיו עֲשִׂית	b ² .a ²	2: 1.1	O - P/v	2ms QP
5d	וְלֹא יַעֲבוֹר:	c	2: 2	w+adv - P/v	3ms QF
6a	שָׁעָה מֵעַלָּיו	a.b	2: 1.1	P/v - pp	2ms QV
6b	וַיִּחְדַּל	c	1: 1	w+P/v	3ms QF
6c	עַד־יִרְצֶה כְּשֹׁכִיר יוֹמוֹ:	d.e.f	4: 2.1.1	p - P/v - pp - S	3ms QF
7a	כִּי יֵשׁ לְעֵץ תְּקוּהָ	a.b.c	4: 2.1.1	cj - P/q - pp - S	qv
7b	אִם־יִכְרֹת	d	2: 2	cj - P/v	3ms NF
7c	וְעוֹד יִחְלִיף	c ¹	2: 2	w+adv - P/v	3ms HF
7d	וַיִּנְקְחוּ לֹא תִחְדַּל:	e.c ²	3: 1.2	w+S - adv - P/v	3ms QF
8a	אִם־יִזְקֶיךָ בְּאֶרֶץ שָׂרָשׁוֹ	f.g.e ¹	4: 2.1.1	cj - P/v - pp - S	3ms HF
8b	וּבְעֶפֶר יָמוֹת גִּזְעוֹ:	g ¹ .d ¹ .e ¹	3: 1.1.1	w+pp - P/v - S	3ms QF
9a	מִרִיחַ מַיִם יִפְרַח	h.c ³	3: 2.1	pp - P/v	3ms HF
9b	וְעֵשָׂה קָצִיר כְּמוֹ־נֹטֵעַ:	c ⁴ .i	4: 2.2	w+P/v - O - pp	3ms QP
10a	וְגִבֹר יָמוֹת	a.b	2: 1.1	w+S - P/v	3ms QF
10b	וַיִּחְלַשׁ	b ¹	1: 1	w+P/v	3ms QPr
10c	וַיִּגְוַע אָדָם	b ²	2: 1.1	w+P/v - S	3ms QPr
10d	וַאִי־:	c	1: 1	w+P/q	qv
11a	אֲזָלוּ־מַיִם מִנִּיִּים	a.b.c	4: 1.1.2	P/v - S - pp	3cp QP
11b	וְנָהַר יִחְרַב	b ¹ .a ¹	2: 1.1	w+S - P/v	3ms QF
11c	וַיִּבָּשׁ:	a ²	1: 1	w+P/v	3ms QP
12a	וַאִישׁ שָׁכַב	d.a ³	2: 1.1	w+S - P/v	3ms QP
12b	וְלֹא־יִקוּם עַד־בְּלִתֵּי שָׁמַיִם	a ⁴ .e	5: 2.3	w+adv - P/v - pp	3ms QF
12c	וְלֹא־יַעֲרוּ מִשְׁנָתָם:	a ⁵ .f	3: 2.1	w+adv - P/v - pp	3mp NF

⁵³For an explanation of this table see Putnam 2010, Lesson 29.

I. Job 13.28-1.22 : Prosody (cont'd.)

L.	MT (BHS)	Semantics		Morphosyntax	
13a	מִי יִתֵּן בְּשֵׂאוֹל הַצִּפְּנִי	a.b.c	4: 2.1.1	S - P/v - pp - P/v+O	3ms QF 2ms HF+1cs
13b	תִּסְתִּירֵנִי עַד-שׁוּב אֶפְדָּ	c ¹ .d.e	4: 1.2.1	P/v+O - pp[P/v - S]	2ms HF+1cs Q NC
13c	תְּשִׁית לִי חֶק	a.b.c	3: 1.1.1	P/v - pp - O	2ms HF
13d	וְתִזְכְּרֵנִי:	d	1: 1	w+P/v+O	2ms QF+1cs
14a	אִם-יָמוּת גֹּבֵר	a.b	3: 2.1	cj - P/v - S	3ms QF
14b	הַיּוֹחִיָּה	c	1: 1	?P/v	3ms QF
14c	כָּל-יָמַי צָבָאִי אֵיחָל עַד-בּוֹא חֲלִיפָתִי:	a.b.c	7: 3.1.3	O - P/v - pp [P/v - S]	1cs DF Q NC
15a	תִּקְרָא	a	1: 1	P/v	2ms QF
15b	וְאֵנֹכִי אֶעֱנֶדָּ	b	2: 2	w+S - P/v+O	1cs QF+2ms
15c	לְמַעֲשֵׂה יָדָיִךְ תִּכְסֹּף:	b ¹ .a ¹	3: 2.1	pp - P/v	2ms QF
16a	כִּי-עָתָה צַעֲדֵי תִסְפּוֹר	a.b	4: 3.1	cj - adv - O - P/v	2ms QF
16b	לֹא-תִשְׁמֹר עַל-חַטָּאתַי:	b ¹ .a ¹	4: 2.2	adv - P/v - pp	2ms QF
17a	חַתֵּם בְּצִרּוֹר פִּשְׁעֵי	a.b.c	3: 1.1.1	P/ptc - pp - S	ms QpPtc
17b	וְתִטְפַּל עַל-עֹנִי:	a ¹ .c ¹	3: 1.2	w+P/v - pp	2ms QPr
18a	וְאוֹלָם הִרְנוּפֵל יָבוֹל	a.b	4: 3.1	w+cj - S - P/v	3ms QF
18b	וְצוֹר יַעֲתֵק מִמְקוֹמוֹ:	a ¹ .b ¹ .c	3: 1.1.1	w+S - P/v - pp	3ms QF
19a	אֲבָנִים שִׁחְקוּ מִיָּם	a ² .d.e	3: 1.1.1	O - P/v - S	3mp QP
19b	תִּשְׁטַף-סִפְיַחֶיהָ עַפְר־אֲרִיץ	d ¹ .e ¹ .a ³	4: 1.1.2	P/v - S - O	3fs QF
19c	וְתִקְנֹת אָנוּשׁ הָאֲבֹדֶת:	a ⁴ .d ²	3: 2.1	w+O - P/v	2ms HP
20a	תִּתְקַפְּהוּ לְנֹצַח	d ³ +a ⁵ .f	2: 1.1	P/v+O - adv	2ms DtF
20b	וַיִּהְיֶה	b ²	1: 1	w+P/v	3ms QPr
20c	מִשְׁנֵה פָּנָיו	d ⁴ .a ⁶	2: 1.1	P/ptc - O	ms DPtc
20d	וְתִשְׁלַחְהוּ:	d ⁵ +a ⁵	1: 1	w+P/v	2ms DPr
21a	יִכְבְּדוּ בָּנוּ	a.b	2: 1.1	P/v - S	3mp QF
21b	וְלֹא יָדַע	c	2: 2	w+adv - P/v	3ms QF
21c	וַיִּצְעֲרוּ	a ¹	1: 1	w+P/v	3mpQF
21d	וְלֹא-יָבִין לְמוֹ:	c ¹	3: 3	w+adv - P/v - pp	3ms QF
22a	אֶדְ-בִּשְׂרוּ עָלָיו יִכָּאֵב	a.b	4: 2.2	cj - S - pp - P/v	3mp QF
22b	וְנִפְשׁוּ עָלָיו תֵּאָבֵל:	a ¹ .b ¹	3: 2.1	w+S - pp - P/v	3fs QF

 II. Job 13.28-14.22 (TS fcp)

<p>²⁸And he wears out like a rotted thing A moth consumes him like a moth ¹Man is born of woman He is short-lived And he is full of turmoil ²Like a flower he sprouts And he withers And he flees like the shadow Nor does he last ³You also open your eyes upon this And you bring me into judgment with you ⁴Who makes clean and unclean the same? No one ⁵Since his days are determined The number of his months is with you And his limits you have set so that he cannot pass ⁶Turn your gaze from him that he may rest Until he fulfills his day like a hired man ⁷For there is hope for a tree when it is cut down That it will sprout again And its shoots fail not ⁸Even though its roots grow old in the ground And its stump dies in the dry soil ⁹At the scent of water it flourishes And puts forth sprigs like a plant ¹⁰But man dies And he lies prostrate Man expires And where is he ¹¹Water evaporates from the sea And a river becomes parched It dries up ¹²So man lies down And he⁵⁴ does not rise until the heavens are no more Nor is he roused from his sleep</p>	<p>¹³Would that you hide me in Sheol That you conceal me until your wrath turns back That you set a limit for me</p> <p>And that you remember me ¹⁴If a man dies Does he live All the days of my struggle I wait Until my change comes ¹⁵You call And I answer you You long for the work of your hands ¹⁶For now you number my steps You do not observe my sin ¹⁷My transgression is sealed up in a bag And you wrap up my iniquity ¹⁸But the falling mountain crumbles away And the rock moves from its place ¹⁹Water pulverizes stones Its torrents wash away the dust of the earth So you destroy man's hope ²⁰You forever overpower him And he leaves You change his appearance And you send him away ²¹His sons achieve honor And he knows it not And they become insignificant But he sees it not ²²But his body pains him And he mourns only for himself</p>
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⁵⁴Berlin refers to parallel plural and singular predicates as an example of "grammatical parallelism" (1979, 1985).

III. JOB 13.28-14.22 : CONCEPTUAL METAPHORS

28a	And he rots like something dead	PEOPLE ARE DEAD MEAT/PLANTS DEATH IS DECAY/ROT	
28a	A moth eats him like a garment	PEOPLE ARE FABRIC DEATH IS A MOTH	
1a	Man born of woman has few days	BAD IS SMALL	
1b	He is satiated with turmoil	TROUBLES ARE FOOD	
2a	Like a flower he comes forth	PEOPLE ARE PLANTS	
2b	And he withers	DEATH IS WITHERING	
2c	And he flees like a shadow	LIFE IS DARKNESS DEATH IS LIGHT	
2d	And he stands (remains) not	TO LIVE IS TO STAND	
3a	You also open your eyes on him	SHADDAI IS A JUDGE	
3b	And you bring me into judgment with yourself	PEOPLE ARE DEFENDANTS LIFE IS A TRIAL	
4	Would that clean and unclean [were] not one	GUILT IS UNCLEANNESS INNOCENCE IS CLEANLINESS	
5a	If his days are determined		
5b	[If] the number of his months comes from you	LIFE IS A YEAR	
5c	You have made his statutes	SHADDAI IS A LAWGIVER LIFE IS A LAW	
5d	And he does not pass away	PEOPLE ARE TRAVELERS LIFE IS A JOURNEY	
6a	Look away from him	SHADDAI IS A MASTER/OVERSEER	
6b	That he may rest	GOOD IS REST	
6c	Until he delights in his day like a hired man	PEOPLE ARE HIRELINGS LIFE IS A DAY	
PEOPLE ARE NOT(!) PLANTS	7a	For there is hope for a tree	
	7b	If it is cut down	
	7c	And it sprouts again	
	7d	And its shoot ceases not	
	8a	If its roots grow old in the ground	
	8b	And its stump dies in the dirt	
	9a	At the scent of water it sprouts	
	9b	And it makes a branch like a [new] plant	
	10a	And a strong man dies	
	10b	And he lies prostrate(?)	
10c	And man expires(?)		
10d	And where is he	PEOPLE ARE NOT(!) PLANTS DEATH IS SLEEP DEATH IS ABSENCE	
PEOPLE ARE WATER	11a	Waters go away from the sea	
	11b	And a river dries up	
	11c	And it is dry	
	12a	And a man lies down	
	12b	And he does not stand up	
	12c	Until the heavens are not	
	12d	He does not awake	
	12e	And they are not roused from their sleep	DEATH IS SLEEP
	13a	Would that you hide me in Sheol	DEATH IS SHEOL
	13b	[Would that] you conceal me	SHEOL IS A SAFE PLACE
13c	Until your wrath turns back	ANGER IS A PERSON	
13d	You set a statute for me	SHADDAI IS A LAWGIVER	

III. JOB 13.28-14.22 : CONCEPTUAL METAPHORS (CONT'D.)		
13e	And you remember me	LIFE IS BEING REMEMBERED [BY GOD]
14a	If a strong man dies	
14b	Does/Shall he live	
14c	All the days of my service/labour I wait	LIFE IS SERVITUDE PEOPLE ARE SERVITORS
14d	Until my relief/change comes	RELIEF IS A PERSON
15a	You call	SHADDAI IS A PERSON
15b	And I answer you	PRAYER IS CONVERSATION
15c	You long for the work of your hands	SHADDAI IS A WORKER/MAKER PEOPLE ARE PRODUCTS
16a	Because now you number my steps	SHADDAI IS A RECORDER LIFE IS A JOURNEY
16b	You do not watch [out for] my guilt	SHADDAI IS A WATCHMAN GUILT IS AN OBJECT/ENEMY
17a	My transgression is sealed up in a bag	GUILT IS AN OBJECT MERCY(?) IS A CONTAINER FORGIVENESS IS CONCEALMENT
17b	And you plaster over my iniquity	PEOPLE ARE WALLS SIN IS A CRACK/BREACH SHADDAI IS A PLASTERER MERCY(?) IS PLASTER FORGIVENESS IS CONCEALMENT
18a	But the falling mountain crumbles	
18b	And the rock moves from its place	PEOPLE ARE MOUNTAINS
19a	Water pulverizes stones	LIFE IS EROSIIVE WATER
19b	Its overflowings wash away the dust of the earth	
19c	And you destroy man's hope	HOPE IS A MOUNTAIN SHADDAI IS EROSIIVE WATER
20a	You overwhelm him for ever	DEATH IS DEFEAT
20b	And he goes	DEATH IS DEPARTURE
20c	You change his appearance	DEATH IS A CHANGE
20d	And you send him away	DEATH IS DEPARTURE
21a	His sons are honoured	GOOD IS WEIGHTINESS
21b	And he does not know	DEATH IS IGNORANCE
21c	And they decrease	BAD IS WEIGHTLESSNESS
21d	And he understands it not	DEATH IS IGNORANCE
22a	Also his flesh pains him	
22b	And his soul mourns over him	SOULS ARE PERSONS

HOPE IS A MOUNTAIN

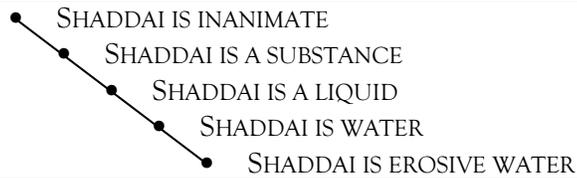
IV: Job 14 : Predicate Morphology

L.	MT (BHS)	Person	Gender	<i>Binyan</i>	Conjugation
1a	יָלֹד		m	Q	Ptc
2a	יָצָא	3	m	Q	P
2b	וַיִּמָּל	3	m	Q	Pr
2c	וַיִּבְרַח	3	m	Q	Pr
2d	יַעֲמֹד	3	m	Q	F
3a	פָּקְחָהּ	2	m	Q	P
3b	תָּבִיא	2	m	H	F
4a	יִתֵּן	3	m	Q	F
5a	חֲרוּצִים		m	Qp	Ptc
5b	אֲתֵךְ				
5c	עָשִׂיתָ	2	m	Q	P
5d	יַעֲבֹר	3	m	Q	F
6a	שָׁעָה	2	m	Q	V
6b	וַיַּחְדֵּל	3	m	Q	F
6c	יִרְצָה	3	m	Q	F
7a	יֵשׁ	3			
7b	יִפְרֹת	3	m	N	F
7c	יַחֲלִיף	3	m	H	F
7d	תַּחְדֵּל	3	m	Q	F
8a	וַיִּקְוֶן	3	m	H	F
8b	יָמוּת	3	m	Q	F
9a	יִפְרֹחַ	3	m	H	F
9b	וַעֲשֵׂה	3	m	Q	P
10a	יָמוּת	3	m	Q	F
10b	וַיַּחֲלֵשׁ	3	m	Q	Pr
10c	וַיִּגְוַע	3	m	Q	Pr
10d	וַאֲיוֹ				
11a	אָזְלוּ	3		Q	P
11b	יַחֲרֹב	3	m	Q	F
11c	וַיִּבֹשׁ	3	m	Q	P
12a	שָׁכַב	3	m	Q	P
12b	יָקוּם	3	m	Q	F
12c	יַעֲרוּ	3	m	N	F
13a	יִתֵּן	3	m	Q	F
	תִּצְפְּנֵנִי	2	m	H	F
13b	תִּסְתִּירֵנִי	2	m	H	F
13b	שׁוּב			Q	NC
13c	תָּשִׁית	2	m	H	F
13d	וַתִּפְרֹנֵי	2	m	Q	F
14a	יָמוּת	3	m	Q	F
14b	הִיחִיָּה	2	m	Q	F

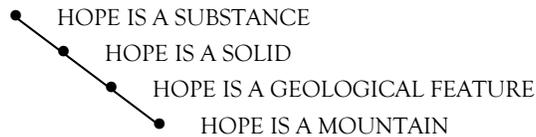
14c	אִיחָל	1	c	Q	D	F													
14d	בּוֹא			Q		NC													
15a	תִּקְרָא	2	m	Q		F													
15b	אֶעֱנֶךָ	1	c	Q		F													
15c	תִּכְסֶּף	2	m	Q		F													
16a	תִּסְפֹּר	2	m	Q		F													
16b	תִּשְׁמֹר	2	m	Q		F													
17a	חָתַם		m	Qp		Ptc													
17b	וְתִשְׁפַּל	2	m	Q		Pr													
18a	יָבוּל	3	m	Q		F													
18b	יַעֲתֵק	3	m	Q		F													
19a	שָׁחֲקוּ	3	m	Q		P													
19b	תִּשְׁטֹף	3	f	Q		F													
19c	הֶאֱבַדְתָּ	2	m	H		P													
20a	תִּתְקַפְּהוּ	2	m		Dt	F													
20b	וַיִּהְלֶךְ	3	m	Q		Pr													
20c	מִשְׁנָה		m		D	Ptc													
20d	וְתִשְׁלַחְהוּ:	2	m		D	Pr													
21a	יִכְבְּדוּ	3	m	Q		F													
21b	יָדַעַ	3	m	Q		F													
21c	וַיִּצְעְרוּ	3	m	Q		F													
21d	יָבִין	3	m	Q		F													
22a	יִכָּאֵב	3	m	Q		F													
22b	תֵּאָבֵל	3	f	Q		F													
TOTALS (check!)		38	17	2	54	2	2	47	8	1	2	1	3	4	9	7	39	1	2

V. THE METAPHOR CLINES OF “HOPE IS A MOUNTAIN”

SHADDAI IS AN INANIMATE BEING > SHADDAI IS A SUBSTANCE > SHADDAI IS WATER > SHADDAI IS EROSIVE WATER



HOPE IS A SUBSTANCE > HOPE IS A GEOLOGICAL FEATURE > HOPE IS A MOUNTAIN



Key to Symbols

Symbol	Explanation	Example
>	CONCEPTUAL METAPHOR > [literary metaphor]	YHWH IS THE PERSON IN CHARGE > “YHWH is my shepherd”
“leads to”	CONCEPTUAL METAPHOR > the next lower node on the metaphoric cline	YHWH IS AN INANIMATE BEING > YHWH IS A SUBSTANCE > YHWH IS LYE
<	CONCEPTUAL METAPHOR < [literary metaphor]	YHWH IS A LION < “Does not YHWH roar?”
“comes from”	CONCEPTUAL METAPHOR < the next lower node on the metaphoric cline	YHWH IS AN ANIMAL < YHWH IS A LION
:	another CONCEPTUAL METAPHOR in the same metaphor web	YHWH IS A FARMER : PEOPLE ARE PLANTS : LIFE IS A DAY : DEATH IS HARVEST : JUDGMENT IS THRESHING & WINNOWER
<>	another metaphor web at this point	JUDGMENT IS THRESHING & WINNOWER <> YHWH IS A JUDGE < YHWH IS A KING < YHWH IS THE PERSON IN CHARGE ...
•	“node” on a metaphor cline	any level of differentiation along a cline of conceptual metaphors
	the metaphor cline (from left to right (top to bottom) = > (above)	from left to right, each “level” is more specific than the next higher