

OF WADIS & CARAVANS

Job 6.15-21

Abstract

According to cognitive linguistic theory, human beings use metaphors in order to understand, explain, and describe aspects of existence which are otherwise ineffable (Lakoff & Johnson, Lakoff & Turner, Fauconnier & Turner, *et al.*). Because conceptual metaphors are often “implicit” (“hidden”, “buried”, &c.), their implications are often invisible to the casual reader, and sometimes even to the diligent student.

In his “speech” recorded in Job 6-7, Job moves from one metaphor to another, using most of them describe himself (both explicitly and implicitly). This paper maps and examines the metaphors in these chapters in order to understand the content and mode of Job’s self-description.

Because Job sees himself and his situation in terms of his relationship to God, these same metaphors reveal how he conceives (understands) that relationship as well. In an extended metaphor, Job said that his friends were “treacherous, like a wadi” (Jb 6.14-21). This paper explores the implicit self-referential metaphor “I am a (lost) caravan” and its conceptual metaphors LIFE IS A JOURNEY, PEOPLE ARE TRAVELERS, and PEOPLE ARE PLACES.

Caveat

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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OF WADIS & CARAVANS

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THE NATURE OF METAPHOR

Although developed independently (and in entire ignorance of their work), my approach to metaphor is fully consonant with that of the cognitive approach popularized by Lakoff, Johnson, Turner, Fauconnier, Kövesces, *et al.* I thus use the term “metaphor” to refer to any utterance by which we use one aspect of reality in order to understand and describe or explain another—whether we are describing and explaining it to ourselves or to someone else.

Lakoff and Turner say, “[a] metaphor, after all, is *not a linguistic expression*. It is a *mapping*¹ from one conceptual domain to another, ...” (1989, 203; emphasis added). This means that metaphors are not linguistic flourishes—embellishments or ornaments “added” to the text for rhetorical or emotional effect—nor is their purpose to make an utterance more “literary” or “polished”, or even to make it more “memorable”. They are instead oral and textual representations of how we think, tools that we use in seeking to make sense of and discuss what we experience or encounter.

CONCEPTUAL METAPHOR

The term “metaphor” therefore encompasses the various comparing tropes that we have been taught to identify as “metaphors”, “similes”, “hypocatastases”, &c. The individual expressions (also called “verbalizations” or “manifestations”; so Forceville 1998, 412-413) that we use in speaking or writing make “sense” because they are built on, grow out of, or assume² what are called “conceptual metaphors” (Lakoff & Johnson 1989), “basic” comparisons that lie under or behind—or are the root or foundation of—the tropes that we see in the text. The differences between various textual manifestations are therefore insignificant compared to their similar cognitive function.

Conceptual metaphors say that “A is B”, in which the “A” element is something abstract or outside our (normal) experience and the “B” element is something common to our experience or understanding. For example, we use the common conceptual metaphor LIFE IS A JOURNEY to discuss and describe our lives. This metaphor underlies such expressions as these:

“Their marriage is a train wreck.”
 “She’s in a dead-end job.”
 “His life’s at a crossroads.”
 “She’s living in the fast lane.”
 “He’s an accident waiting to happen.”
 “... up the creek without a paddle.”
 “Where will you end up?”

We instinctively interpret these as metaphors. Marriage is not a train ride, nor is a job a street. (The last example—“Where do you think you’ll end up?”—requires some context in order to determine whether it is a metaphor about one’s hopes or a literal question about an actual journey.)

¹“Mapping” is the process by which certain aspects of the source domain are mapped onto the target domain. The source domain thus consists of a familiar aspect of life or experience; the target domain is something abstract or unfamiliar that we are trying to understand or describe. I have explained this elsewhere in terms of a fingerprint-matching program. The program finds points of similarity and ignores differences, which appears to be how our minds process metaphors.

²All three of these metaphors attempt to describe an as-yet unexplained relationship. See Gibbs Jr 2008 (53-84, 129-198) for extended discussions of the attempt to describe the cognitive processes by which we understand metaphors. [These processes are so “normal” that a diagnostic for diagnosing autism is a person’s inability to recognize that metaphoric statements or expressions are not literal.]

We use these metaphors because it is difficult, perhaps impossible to grasp the overall nature and pattern of our lives. Looking at pictures of ourselves at age four, twenty-three, and whatever age we have attained, it is even difficult to believe that “we” are all the same person. The conceptual metaphor LIFE IS A JOURNEY lets us understand and interpret life, since we understand journeys. We therefore “map” elements from the “source” domain of journeys (based on our experience and cultural knowledge) onto the “target” domain of “life”. Both begin and end; both usually entail some sort of geographical movement; both can be planned; plans go awry; we “run into” or “encounter” unexpected circumstances and persons “along the way”.

The same conceptual metaphor pervades the Bible. LIFE IS A JOURNEY describes what it means to be faithful to YHWH in the covenantal texts, in the prophet oracles, and in the “wisdom” literature, especially in the book of Proverbs. It also describes the life of faith in the speech and writings of Jesus and the apostles. Here are some examples, chosen nearly at random.

Walk before me and be blameless. (Gn 17.1)

You shall therefore keep the commandments of YHWH your God by *walking* in His ways ... (Dt 8.6)

The *way* of the wicked is an abomination to YHWH, but he loves whoever *pursues* righteousness. (Pr 15.9)

The *way* of the lazy is like a hedge of thorns, but the *path* of the upright is a *siegemound*(?). (Pr 15.19)

All a man’s *ways* are clean in his own eyes, ... (Pr 16.2)

Why do you say, Jacob, and assert, Israel, “My *way* is hidden from YHWH, ...” (Is 40.27)

Enter through the narrow *gate*; for wide the *gate* and broad the *way* that *leads* to destruction, and many *enter* through it, for small the *gate* and narrow the *way* that *leads* to life, and few *find* it. (Mt 7.13-14)

Whoever *follows* me *does not walk* in darkness ... (Jo 8.12)

... as Christ was raised from the dead through the glory of the Father, so we too *might walk* in newness of life. (Ro 6.4)

Let us *walk properly* as in the day, ... (Ro 13.13)

Therefore as you have received Christ Jesus the Lord, *walk* in Him, (Col 2.6)

The conceptual metaphor thus helps us understand life—our lives—in terms of the familiar, general pattern of a journey. To the extent that we are familiar with journeys, we can understand and discuss life.³ Both we and the biblical authors depend on this conceptual metaphor for our understanding.⁴

SELF-REFERENTIAL METAPHORS

The word “self” in the phrase “self-referential metaphor” means that a speaker or writer uses a metaphor to describe his or her inner state or circumstance. Here are a few contemporary examples.

“I’m sick of meetings.”

“I’m dog-tired.”

“I’m beat.”

“I’m whipped.”

“I’m pretty up today.”

³It may be popular to think that something as common as this is a “dead” metaphor. On the contrary, the more powerful the conceptual metaphor, the more deeply it is buried in our understanding of the world; we invoke conceptual metaphors unconsciously, and may even consider some of these statements to be literal.

⁴It also appears in literature and art, in poems such as “Up-hill”, by Christina Georgina Rossetti (1830-1894), “The Road Not Taken” (1916), by Robert Frost (1874-1963), and the series of four paintings titled “The Voyage of Life” (1840), by Thomas Cole (1801-1848). It may also underlie the common motif of the “quest” as the basic plot of novels (e.g., *The Lord of the Rings*, *Taran Wanderer*).

“I’m on top of the world.”

No one takes the first statement to mean that the speaker is physically ill; the conceptual metaphor is perhaps MEETINGS ARE POISON or DISEASES (or even CONFERENCES ARE ...). The next three describe physical or emotional weariness (or both) using the conceptual metaphors PEOPLE ARE WORKING ANIMALS or WORK IS PUNISHMENT. The last two statements depend on the conceptual metaphor GOOD IS UP.

We use metaphors such as these because our internal state is invisible⁵ and so, in order to answer the question, “How are you?” briefly and efficiently, we use a metaphor to describe our otherwise unknowable condition. We even use them to figure out “how we are doing”, as when we say, “How am I doing? Let me think about that for a bit”, and then go on to explore various metaphors, seeking one that will best describe our state.

We also use self-referential metaphors to describe more general circumstances of our lives that we suspect will not be obvious to others by saying, for example,

“I’m working myself to the bone.”

“I’m busy as a dog.”⁶ (PEOPLE ARE WORKING ANIMALS)

“I’m up to my eyeballs in work.”⁷ (WORK IS DEEP WATER; OVERWORK IS DROWNING)

“I’m keeping my nose above water.” (WORK IS DEEP WATER; LIFE IS DEEP WATER; OVERWORK IS DROWNING)

“I’m trying to keep my chin up.” (GOOD IS UP, WORK/LIFE IS DEEP WATER; OVERWORK IS DROWNING)

We do not generally say things like these when we expect that people already know about our busyness (e.g.). And, at the moment when we use these expressions, we are not actually “busy”, deep in water, or raising our chins, but are instead walking down a hallway, standing in a parking lot, sitting down to a meal, waiting for or leaving a meeting, or exchanging the pleasantries of phatic communion with which we initiate conversations. The metaphors allow us to answer efficiently and with extreme precision questions about our general state of being.

We also use self-referential metaphors to describe the general state of our lives, referring to “things” or “life” in a way that distances us from our circumstances, as in these expressions. There is a significant difference between saying “Life is pretty crazy” and “I’m pretty crazy”.

“Things are [Life is] pretty crazy.”

“Things are [Life is] going good.” (LIFE IS A JOURNEY, PEOPLE ARE TRAVELERS)

“Things are on their way up!” (GOOD IS UP; LIFE IS A JOURNEY, PEOPLE ARE TRAVELERS)

We can also use the conceptual metaphor LIFE IS A JOURNEY self-referentially, as in these examples:

“I’m on my way!” (LIFE IS A JOURNEY, PEOPLE ARE TRAVELERS)

“I feel like I’m at a *crossroads*.” (LIFE IS A JOURNEY, PEOPLE ARE TRAVELERS)

“I’m thinking of *switching* careers.” (LIFE IS A JOURNEY, LIFE IS A TRAIN RIDE, PEOPLE ARE TRAVELERS)

Again (and not to labour the point), we use what we know or have experienced to understand and explain what is abstract, unfamiliar, or otherwise difficult to discuss or define.

In the same way, biblical speakers and authors use self-referential metaphors to describe their circumstances. These can be explicit, usually in the form of a statement that begins “I am ...”

“I am a *na’ar*; I do not know ...” (1 Kgs 3.7); INEXPERIENCE IS YOUTH (Solomon to YHWH)

⁵Our inner state is, of course, invisible to us as well, but we have access to our thoughts and feelings in a way that is denied to others. (Cf. Proverbs 14.10.)

⁶The more common phrase “busy as a beaver” tends to be used as a compliment rather than to describe one’s own situation. To use it of oneself would probably be interpreted as boasting.

⁷Being “up to my eyeballs” seems to be a heightened form of the more usual “... up to my ears”.

- “I am your servant and your son” (2 Kgs 16.7); SUBMISSION IS SLAVERY or SONSHIP (Ahaz to Tiglath-pileser)
 “I am a worm, and not a man” (Ps 22.7); PEOPLE ARE ANIMALS; BAD IS DOWN
 “I am poured out like water” (Ps 22.15); PEOPLE ARE LIQUIDS
 “I ... am like a sparrow alone on the housetop” (Ps 102.7); PEOPLE ARE ANIMALS
 “I am a joke ...” (Jb 12.4)
 “I am a stranger in their eyes” (Jb 19.15; cf. Ps 69.8)

Others are implicit, the speaker describing himself or herself as doing something:

- “I wither like grass” (Ps 102.11); PEOPLE ARE PLANTS
 “I pass like a shadow when it turns” (Ps 109.23); LIFE IS A SHADOW

Self-referential metaphors are essential to our ability to communicate our internal condition and our perception of the general circumstances of our lives; without them we would be dumb, unable to speak.

JOB 6-7

In his first response to Eliphaz⁸ Job uses a multitude of self-referential metaphors, often as first person singular statements (“I am ...” or “... me”). These individual metaphors can be transformed into conceptual metaphors in the form PEOPLE ARE ..., as this (partial) list shows:

Metaphor	Text	Ref.
JOB IS A TARGET/ENEMY/PREY	“Shaddai’s arrows are in me”	6.4a; 7.20b
JOB IS AN ANIMAL	“My soul refuses to touch [them]”	6.7a; cf. 6.6
JOB IS A DEFENDANT	“Have I said ... ‘Offer a bribe for me ...?’” “... ‘Deliver me from the hand of my adversary?’”	6.22b 6.23a
JOB IS PROPERTY/A SLAVE	“... ‘Redeem me ...?’”	6.23b
JOB IS A STUDENT	“Teach me, ...”	6.24a
JOB IS A SHEEP	“... how I have strayed”	6.24b
JOB IS A SLAVE/LABOURER	“Is not man forced to labour ...” “Are not his days like a hireling’s days” “As a slave ... and as a hireling ... I ...”	7.1a 7.1b 7.2
JOB’S FOOD IS INSOMNIA	“... sated with tossing ...”	7.4b
JOB IS A BREATH	“Remember that my life is a breath”	7.7, 16b
JOB IS A CLOUD	“A cloud is finished; it goes (away)”	7.9
JOB IS A PRISONER	“... that you set a guard over me?”	7.12b

In all of these metaphors, Job presents himself as a helpless, passive victim.⁹ This is how he sees himself, and he heaps up metaphors in an attempt to do two things: (1) to understand his own situation; and (2) to explain his inner state—his feelings—to his friends.¹⁰

In one metaphor, however, Job describes himself as taking action to remedy his circumstance, but his attempt is frustrated by those to whom he turns for help. He seeks encouragement and succour from his friends, but they disappoint him (metaphorically) to death. To this poem-within-a-poem, we now turn.

⁸This is not meant to imply that these two chapters form a single poem.

⁹Job also uses two negative self-referential metaphors, rhetorical questions by means of which he denies being either the sea (7.12a) or a sea-monster (*tanin*; 7.12aβ).

¹⁰In two other metaphors he describes being dead as being homeless (“He will not return again to his house”; 7.10a) and being forgotten (“His place will not recognize him again”; 7.10b).

JOB 6.15-21

After hearing Eliphaz's opening statement (Jb 4-5), and apparently anticipating what his other two friends will say, Job calls them "treacherous" (*bgd*; 6.15). Treachery entails failing to keep or breaking a promise in a way that harms the promisee, but what promise had the friends made to Job?

Perhaps their promise was implicit in their coming to see him, and their sitting in sympathetic silence for seven days while he scraped himself with potsherds. From their behaviour, he would have expected encouragement, sympathy, and consolation. Instead, he heard Eliphaz condemn him as one who "plows iniquity" and "sows trouble" (4.8), as foolish" and "naïve" (5.2), and as "shrewd" (5.12) and "cunning" (5.13).¹¹

In order to explain the effect that their response had on him, Job compares them to a wadi, himself to a caravan in need of water, and the comfort (*chesed*) that he expected from them to water, excoriating their betrayal of his expectations in a brief poem.

Wadis are "v-shaped" valleys, normally dry, that have been created by centuries of erosion. When it rains they fill with water, often in the form of a flash flood until it reaches more level terrain, when the water dissipates and disappears. Following the flood, long-dormant seeds germinate, sprout, and blossom, so that parts of the wadi are then filled with the "flowers of the field". And, depending on the weather and the wadi's topography (and whether or not human beings have modified it) pools of water can linger for some time after the rain has ended.

A caravan would only leave its normal route in order to search for water because it had run into problems. Normally a caravan would stay on track, since the quicker their journey, the better the chance of their survival. Perhaps this caravan had missed a watering-place, or come to one only to find it dry or under the control of a hostile force, so that they had not been able to replenish their supply of water, or been ambushed and so lost some of their supplies. Perhaps a sandstorm or other such natural problem had delayed them so that they could not make it to the next oasis. Whatever the reason, their need of water drove them off their usual route, following the wadi's streambed uphill (18-19)¹² in the hope of finding a pool or perhaps even a spring.

We need to keep in mind that metaphors only "work"—they only accomplish their explanatory function—if they reflect the way things really are. Job's use of this image therefore implies that this behaviour would not have been considered far-fetched or unreasonable, which implies in turn that there must have been water "up" enough "dry" wadis to make the attempt worth the gamble.

But this wadi has no water. It is completely dry, any water it may have had evaporated by the heat, so that the caravan arrives at the top only to discover that it has been following a will o' the wisp. There is no water, and—having come too far to return safely—they are going to die (20).¹³

CONCEPTUAL METAPHORS IN JOB 6.15-20

Job explicitly compares his friends to a wadi; he implicitly compares himself to a caravan in need of water, and the comfort or succour (*chesed*) to the water that he needs. His disappointment with his friends' first speech is the bitterness of caravaners who realize that they have been deceived, that they have traveled too far in search of water to turn back, and that they will soon die of thirst.

We need also to note the metaphor's inversion of the actual events: unlike the travelers, Job did not go searching for comfort from his friends—they came to him. Wadis are geological/topographic features of terrain; they do not move, unlike friends. Job's use of the image despite this difference in perspective suggests that he viewed this particular metaphor offered such an accurate description that he was willing to "invert" reality in order to make his point.

In this poem Job uses at least nine conceptual metaphors, all of which assume or are connected to his fundamental conceptual metaphor LIFE IS A JOURNEY and the closely associated self-referential conceptual metaphor PEOPLE ARE TRAVELERS. (Table II, below).

¹¹That some of these are mutually exclusive—"naïve" and "shrewd" or "cunning"—seems not to have mattered!

¹²This may seem counter-intuitive to North Americans, who are normally told to travel downhill in the hopes that they can find and follow a watercourse with the hope that it will lead them to "civilization". In the ANE desert or wilderness, however, "downstream" often leads only to an arid alluvial plain.

¹³This interpretation reads "ashamed" and "abashed" (20) as litotes for death.

Table II: CONCEPTUAL METAPHORS IN JB 6.15-20

15a	My brothers	FRIENDS ARE FAMILY MEMBERS ¹⁴
15a	like a wadi	PEOPLE ARE TERRAIN
15	treacherous like a wadi	TERRAIN IS A PERSON ¹⁵
17b	When it is hot they vanish	FEAR IS HEAT ¹⁶
21	You see a terror and are afraid	
19-20	caravans ... travelers caravans looked ... travelers hoped ...	LIFE IS A JOURNEY PEOPLE ARE TRAVELERS PEOPLE IN TURMOIL ARE TRAVELERS IN DISTRESS
14	To the labourer, <i>chesed</i> from his friend	CHESED [ENCOURAGEMENT/SYMPATHY] IS WATER DEATH IS LACK OF ENCOURAGEMENT/SYMPATHY ¹⁷

Seeing these verses in relation to their underlying conceptual metaphors shows that Job is not using an image chosen at random.¹⁸ These verses are rather a carefully constructed poem, erected on the foundation of the implicit self-referential metaphor that best describes his emotional response to Eliphaz's statement, *viz.*, PEOPLE ARE TRAVELERS, in this case even more specifically, PEOPLE IN TROUBLE ARE TRAVELERS IN DISTRESS.

His use of this metaphor connects his poem to the ANE tradition of hospitality to the stranger and needy, and links it to ethical spectrum of the scriptural command to do good for those in need, especially for the helpless—widows, orphans, and aliens (e.g., Ex 22.21-24; Dt 24.17-22; Jb 29.12-13; Is 1.17)—summed up in the command to love one's neighbour as oneself (Lv 19.18; cf. Lk 10.27-37). Such consolation and comfort Job had every moral right to expect from his friends, but they failed him just as a dry wadi fails travelers in search of water, misleading them to their death.

Although Job's self-referential metaphors in Jb 6-7 largely portray him as a passive victim of Shaddai's oppression and opposition, he could and did act in one circumstance, but to no avail. His disappointment at their response was a near-death experience instead of the refreshment that leads to life.

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¹⁴There is no suggestion that Eliphaz, Bildad, and Zophar were related to Job, even though he calls them "brothers" (15a).

¹⁵If a wadi does not keep its "promise" of providing water for the traveler it is "treacherous", according to Job. Treachery, however, is the deliberate breaking of a promise by either commission or omission, but a wadi cannot make, keep, or break promises, being a topographical feature rather than a person. Job personifies a wadi, saying that it fails to keep its promise. In this case, the wadi promises to supply water to travelers in the wilderness, but turns out to be dry.

¹⁶Job's hypocatastasis implies that the heat that evaporated the water of their encouragement was fear (21; cf. 17b). The friends wanted to uncover whatever sin had brought these calamities upon Job, so that they could avoid bringing the same punishment upon themselves. He says that their terror that they might suffer the same (sort of) loss made it impossible for them to offer him any genuine succour or comfort (*chesed*): they were more worried about their own well-being.

¹⁷We might be tempted to suggest DEATH IS LACK OF WATER as yet another conceptual metaphor, but it seems instead to be a cause-effect metonymy, since we die from thirst.

¹⁸We may be tempted to speculate that he used this imagery because his friends had come to see him via caravan, but this is entirely outside the text. The metaphor may have been common in their culture.

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APPENDIX

I: JOB 6.14-23					
14a	לְמַסּ מְרַעְהוּ חֶסֶד	a . b . c	3: 1.1.1	O - pp - S	
14b	וַיִּרְאֵת שְׂדֵי יַעֲזוֹב:	d . e	3: 2.1	w+O - P/v	3ms QF
15a	אֲחִי בְגָדוֹ כְּמוֹ-נָחַל	a . b . c	4: 1.1.2	S - P/v - pp	3cp QP
15b	כְּאַפִּיק נַחְלִים יַעֲבְרוּ:	c ¹ . b ¹	3: 2.1	pp - P/v	3mp QF
16a	הַקְדָּרִים מִנִּי-קֶרַח	a . b	3: 1.2	S - pp	mp QPtc +art.
16b	עֲלִימוֹ יַחֲעֲלֵם-שְׁלֵג:	c . a ¹ . b ¹	3: 1.1.1	pp - P/v - S	3ms DtF
17a	בַּעַת יִזְרְבוּ	a . b	2: 1.1	pp - P/v	3mp PF
17b	נִצְמְחוּ	c	1: 1	P/v	3cp NP
17c	בְּחֶמּוֹ נִדְעֵכוּ מִמְקוֹמָם:	a ¹ . c ¹ . d	3: 1.1.1	pp - P/v - pp	3cp NP
18a	יִלְפְחוּ אֲרָחוֹת דְּרָכָם	a . b . c	3: 1.1.1	P/v - S - O	3mp NF
18b	יַעֲלוּ בַתְּהוֹ	a ¹ . d	2: 1.1	P/v - pp - w+P/v	3mp QF
18c	וַיֵּאבְדוּ:	e	1: 1	w+P/v	3mp QF +w
19a	הַבֵּיטוּ אֲרָחוֹת תְּמָא	a ² . f	3: 1.2	P/v - S	3cp HP
19b	הַלִּיכַת שְׁבָא קוּי-לְמוֹ:	f ¹ . a ³ . g	4: 2.1.1	S - P/v - pp	3cp DP
20a	בְּשׁוֹ	a	1: 1	P/v	2cp QP
20b	כִּי-בָטַח	b	2: 2	cj - P/v	3ms QP
20c	בָּאוּ עֲדִיָּה	b ¹ . c	3: 1.1	P/v - pp	3cp QP
20d	וַיִּחְפְּרוּ:	a ¹	1: 1	w+P/v	3mp QPr
21a	כִּי-עֲתָה הִייתָם לוֹ	d . b ² . c ¹	4: 2.1.1	cj - adv - P/v - adv	2mp QP
21b	תִּרְאוּ חֲתַח	b ³ . e	3: 1.1	P/v - O	2mp QF
21c	וַתִּירְאוּ:	a ²	1: 1	w+P/v	2mp QPr

II : TRANSLATION

15a	אחי בגדו כמו-נחל	my-brothers they-are-treacherous like wadi	My brothers are threacherous like a wadi
15b	כאפיק נחלים יעברו:	like-channel-of wadis they-pass-by	Like streams of wadis they pass by
16a	מני-קרח הקדרים	the-being-dark-ones from ice	Those who are darker than ice
16b	עליו יתעלם-שלג:	against-him he-hides-himself snow	Against them snow hides itself
17a	בעת יזרבו	in-time they-are-burned	In time they will be burned
17b	נצמחו	they-are-annihilated	They will be annihilated
17c	בחמו נדעכו ממקומם:	in-his-heat they-are-extinguished from-their- place	When it is hot they dry up from their place
18a	ילפתו ארחות דרךכם	they-twist paths their-way	Caravans turn aside from their path
18b	יעלו בטהו	they-go-up in-emptiness	They go up into emptiness
18c	ויאבדו:	&they-perish	and they perish
19a	הביטו ארחות תמא	they-looked paths-of Tema	The travelers of Tema looked
19b	הליכת שבא קו-למו:	caravans-of Sheba they-looked (hoped) for- him	The caravans of Sheba looked expectantly for it
20a	בשו	they-were-ashamed	They were shamed
20b	כי-בטח	that he-trusted	because they trusted
20c	באו עדיה	they-came to-her	They came to it
20d	ויחפרו:	&they-were-abashed	and were ashamed
21a	כי-עתה הייתם לו	for now you-are/mp to/for-him	For now you have been [such] to him
21b	תראו חתח	you-see/mp terror	You see a terror
21c	ותיראו:	&you-fear/mp	and you are afraid

III : PARSINGS (PATTERNING)

		Person	Gender	No.	Stem/ <i>Binyan</i>	Conjugation
14b	יֵעֹזֵב	3	m	s	Q	F
15a	בָּגְדוּ	3	m	p	Q	P
15b	יַעֲבִרוּ	3	m	p	Q	F
16a			m	p	Q	Ptc
16b	יִתְעַלֵּם	3	m	s	D	F
17a	יִזְרְבוּ	3	m	p	P	F
	נִצְמָחוּ	3	m	p	N	P
17b	נִדְעְכוּ	3	m	p	N	P
18a	יִלְפְחוּ	3	m	p	N	F
18b	יַעֲלוּ	3	m	p	Q	F
18c	וַיֵּאבְדוּ	3	m	p	Q	F
19a	הִבִּיטוּ	3	m	p	H	P
19b	קִוּוּ	3	m	p	D	P
20a	בָּשׂוּ	3	m	p	Q	P
20b	בָּטַח	3	m	s	Q	P
20c	בָּאוּ	3	m	p	Q	P
20d	וַיִּחְפְּרוּ	3	m	p	Q	Pr
21a	הִיָּחֵם	2	m	p	Q	P
21b	הִרְאוּ	2	m	p	Q	F
21c	וַתִּרְאוּ	2	m	p	Q	Pr
22a	אָמַרְתִּי	1	c	s	Q	P
22b	הָבֹו	2	m	p	Q	V
22c	שָׁחַדוּ	3	m	p	D	P
23a	וּמִלְטוֹנִי	2	m	p	D	V
23b	תִּפְדּוּנִי	2	m	p	Q	F

IV : TRANSLATIONS

V.	NRSV	NKJV	TANAKH (JPS)	TEV
14	Those who withhold kindness from a friend, Forsake the fear of the Almighty	To him who is afflicted, kindness <i>should be shown</i> by his friend, Even though he forsakes the fear of the Almighty.	A friend owes loyalty to one who fails, Though he forsake the fear of the Almighty;	In trouble like this I need loyal friends— Whether I've forsaken God or not.
15	My companions are treacherous like a torrent-bed, Like freshets that pass away,	My brothers have dealt deceitfully like a brook, Like the streams of the brooks that pass away,	My comrades are fickle, like a wadi; Like a bed on which streams once ran.	But you, my friends, you deceive me like streams That go dry when no rain comes.
16	That run dark with ice, Turbid with melting snow.	Which are dark because of the ice, And into which the snow vanishes.	They are dark with ice. Snow obscures them.	The streams are choked with snow and ice,
17	In time of heat they disappear; When it is hot, they vanish from their place.	When it is warm, they cease to flow; When it is hot, they vanish from their place.	But when they thaw, they vanish; In the heat, they disappear where they are.	But in the heat they disappear, And the stream beds lie bare and dry.
18	The caravans turn aside from their course; They go up into the waste, and perish.	The paths of their way turn aside, They go nowhere and perish.	Their course twists and turns; They run into the desert and perish.	Caravans get lost looking for water; They wander and die in the desert.
19	The caravans of Tema look, The travelers of Sheba hope.	The caravans of Tema look, The travelers of Sheba hope for them.	Caravans from Tema look to them; Processions from Sheba counted on them.	Caravans from Sheba and Tema search,
20	They are disappointed because they were confident; They came there and are confounded.	They are disappointed because they were confident; They come there and are confused.	They are disconcerted in their hopes; When they reach the place, they stand aghast.	But their hope dies beside dry streams.
21	Such you have now become to me; You see my calamity, and are afraid.	For now you are nothing, You see terror and are afraid.	So you are as nothing: At the sight of misfortune, you take fright.	You are like those streams to me, You see my fate and draw back in fear.

V : METAPHOR MAP (PRELIMINARY)

1	And Job answered and said,	
2a	Oh that my grief were actually weighed	GRIEF IS A SUBSTANCE
2b	And laid in the balances together with my calamity!	CALAMITY IS A SUBSTANCE
3a	For then it would be heavier than the sand of the seas;	BAD IS WEIGHT
3b	Therefore my words have been rash.	
4a	For Shaddai's arrows are within me,	PEOPLE ARE DIVINE ENEMIES/PREY PEOPLE ARE DIVINE TARGETS GOD IS AN ARCHER TROUBLES ARE ARROWS
4b	Their poison my spirit drinks;	TROUBLES ARE LIQUIDS/POISON
4c	God's terrors are arrayed against me.	TERROR IS AN ARMY
5a	Does the wild donkey bray over grass,	
5b	Or does the ox low over his fodder?	PEOPLE ARE ANIMALS
6a	Can the tasteless be eaten without salt,	??
6b	Or is there taste in the white of an egg?	??
7a	My soul refuses to touch it,	PEOPLE ARE ANIMALS (cf. v. 5)
7b	They are like loathsome food to me.	??
8a	Oh that my request might come to pass,	TIME [FUTURE] APPROACHES US
8b	And that God would grant my longing!	
9a	Would that God were willing to crush me,	GOD IS A PERSON PEOPLE ARE OLIVES(??)
9b	That he would loose his hand and cut me off!	GOD IS A PERSON GOD IS A JUDGE/ENEMY(??)
10a	But it is yet my consolation,	
10b	And I rejoice in unsparing pain,	
10c	That I have not denied the words of the Holy One.	
11a	What is my strength, that I should wait?	
11b	And what is my end, that I should endure?	
12a	Is my strength the strength of stones,	PEOPLE ARE NOT STONE
12b	Or is my flesh bronze?	PEOPLE ARE NOT BRONZE
13a	Is it that my help is not within me,	
13b	And that deliverance is driven from me?	PEOPLE ARE HELPLESS
14a	For the despairing man <i>chesed</i> is from his friend;	<i>CHESED</i> IS WATER (cf. vv. 15-20)
14b	Lest he forsake the fear of the Almighty.	FEAR OF GOD IS A PLACE/THING
15a	My brothers have acted deceitfully like a wadi,	FRIENDS ARE RELATIVES
15b	Like the torrents of wadis which vanish,	PEOPLE ARE WADIS (TERRAIN)
16a	Which are turbid because of ice	
16b	Into which the snow melts.	
17a	When they become waterless, they are silent,	
17b	When it is hot, they vanish from their place.	
18a	Caravans twist their path,	
18b	They go up into nothing and perish.	PEOPLE ARE TRAVELERS LIFE IS A JOURNEY
19a	The caravans of Tema looked,	
19b	The travelers of Sheba hoped for them.	TROUBLES ARE DRYNESS
20a	They were disappointed for they had trusted,	
20b	They came there and were confounded.	DEATH IS DISAPPOINTMENT
21a	Indeed, you have now become such,	
21b	You see a terror and are afraid.	FEAR IS HEAT (cf. v. 17)
22a	Have I said, Give me [something],	PEOPLE ARE DEFENDANTS
22b	Or, Offer a bribe for me from your wealth,	LIFE IS A TRIAL

23a	Or, Deliver me from the hand of the adversary,	
23b	Or, Redeem me from the hand of the tyrants?	PEOPLE ARE SLAVES (PROPERTY)
24a	Teach me, and I will be silent;	PEOPLE ARE STUDENTS (LEARNERS)
24b	And show me how I have erred.	
25a	How painful are honest words!	WORDS ARE WEAPONS
25b	But what does your argument prove?	
26a	Do you intend to reprove [my] words,	
26b	When the words of one in despair belong to the wind?	WORDS ARE CHAFF(?)
27a	You even cast lots for orphans	HELPLESSNESS IS BEING ORPHANED
27b	And barter over your friend.	HELPLESSNESS IS ENSLAVEMENT
28a	Now look at me,	
28b	And do I lie to your face?	
29a	Stop now!	
29b	There must be no injustice.	
29c	Stop! My righteousness is yet in it.	
30a	Is there injustice on my tongue?	INJUSTICE IS SPEECH
30b	Cannot my palate discern calamities?	
1a	Is not man forced to labor on earth,	
1b	And his days like the days of a hired man?	PEOPLE ARE SLAVES
2a	As a slave who pants for the shade,	
2b	And as a hired man who eagerly waits for his wages,	
3a	So am I allotted months of breath (<i>hevel</i>),	LIFE IS A BREATH
3b	And nights of trouble are appointed me.	
4a	When I lie down I say,	
4b	When shall I arise?	
4c	But the night continues,	
4d	And I am continually tossing until dawn.	
5a	My flesh is clothed with worms and a crust of dirt,	
5b	My skin hardens and runs.	
6a	My days are swifter than a weaver's shuttle,	LIFE IS A [WEAVER'S] SHUTTLE
6b	And come to an end without hope.	LIFE IS A THREAD
7a	Remember that my life is a breath;	LIFE IS A BREATH
7b	My eye will not again see good.	GOOD[NESS] IS AN OBJECT
8a	The eye of him who sees me will behold me no longer;	
8b	Your eyes are on me, but I will not be.	YHWH IS A PERSON
9a	When a cloud vanishes, it is gone,	PEOPLE ARE CLOUDS LIFE IS A CLOUD
9b	So he who goes down to Sheol does not come up.	DEATH IS GOING TO SHEOL RESURRECTION IS COMING UP FROM SHEOL BAD IS DOWN
10a	He will not return again to his house,	LIFE IS ONE'S HOME DEATH IS LEAVING HOME
10b	Nor will his place know him anymore.	PLACE IS A PERSON
11a	Therefore I will not restrain my mouth;	
11b	I will speak in the anguish of my spirit,	
11c	I will complain in the bitterness of my soul.	
12a	Am I the sea, or the sea monster,	PEOPLE ARE THE SEA PEOPLE ARE SEA MONSTERS
12b	That you set a guard over me?	GOD IS A WATCHMAN
13a	If I say, My bed will comfort me,	COMFORT IS A BED
13b	My couch will ease my complaint,'	COMFORT IS A BED
14a	Then you frighten me with dreams	

14b	And you terrify me by visions;	
15a	So that my soul chooses suffocation--	
15b	Death rather than my pains.	
16a	I waste away;	
16b	I will not live forever.	
16c	Leave me alone	
16d	For my days are a breath.	LIFE IS A BREATH
17a	What is man that you magnify him,	
17b	And that you are concerned about him,	
18a	That you examine him every morning,	PEOPLE ARE DEFENDANTS
18b	And try him every moment?	PEOPLE ARE DEFENDANTS
19a	Will you never turn your gaze from me,	
19b	Nor leave me alone until I swallow my spit?	
20a	Have I sinned?	
20b	What have I done to you, O watcher of men?	GOD IS A WATCHMAN
20c	Why have you made me your target,	PEOPLE ARE TARGETS GOD IS AN ENEMY GOD IS AN ARCHER(?)
20d	So that I am a burden to myself?	
21a	Why then do you not pardon my transgression	
21b	And take away my iniquity?	
21c	For now I lie down in the dust;	DEATH IS LYING DOWN
21d	And you seek me, but I am not.	