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An Analysis of Parallelism and Metaphor in the Song of Songs from the King James Version of the Holy Bible

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Analiza paralelizmu i metafory w angielskim tekście „Pieśni nad pieśniami" pochodzącym z Biblii Króla Jakuba

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Introduction

In my thesis titled *An Analysis of Parallelism and Metaphor in the Song of Songs (the Song of Solomon) from the King James Version of the Holy Bible* I have investigated an impact which the use of *parallelism* (a syntactic device) and *metaphor* (a trope) exerts on the overall poeticalness of this biblical, highly artistic, text.

The thesis comprises three chapters – two theoretical and one analytical. *Chapter One* "The Bible – a Formal and Historical Context" covers formal characteristics of this work, that is mainly the division and nomenclature of the whole Bible, with a special attention paid to *the Old Testament*. What is more, this chapter provides information about the best known biblical translations – *the Septuagint* and *the Vulgate*. Its last aim is to characterize the biblical poetry and the process of creation of *the King James Version* (1611), which passes for the classical translation of the Bible into English.

Chapter Two "Poetic Devices in the Biblical Poetry" is linguistically oriented. It focuses mainly on two poetic devices, that is *parallelism* and *metaphor*. Its starting point is the description of the taxonomy of stylistic devices. Then it provides different definitions of *parallelism* as a syntactic figure and the description of its origin in the biblical poetry. Due to the fact that *parallelism* constitutes one of the most prominent stylistic devices in the Bible, a special attention is paid to the ways of defining *parallelism*, in relation solely to the biblical texts, as well as a classification of biblical *parallelism* (after Longman and Enns 2008). As mentioned before, another focus of this chapter is on a leading semantic device, *metaphor*. Similarly to *parallelism*, first various definitions and perspectives on this "mother of tropes" are presented. This is followed by the notional classification of *metaphor* (after Leech 1969/2014) and the description of its specificity in the Bible.

Chapter Three constitutes an analysis of *the Song of Songs* (known also as *the Song of Solomon*) with a view to identifying *parallelism* and *metaphor* in this text. The analysis

was conducted on the English version of the text of *the Song of Songs* derived from *the King James Bible* (1611/2017, IS; cf. also the Holy Bible, n.d.). In order to analyze the text I utilized both qualitative and quantitative methods, scrutinizing each sentence one after another. The quantitative method was predominantly used in the analysis of *parallelism*. This stems from the fact that there are rather clear-cut boundaries between each category of biblical *parallelism*, making it a discrete syntactic figure. The qualitative method was, on the other hand, used in the analysis of *metaphor*. Due to the complexity of biblical metaphoric expressions, which very often overlap with other tropes and figures and form long passages (*macrometaphoric chains*), it was almost impossible to apply a quantitative method in the analysis of this poetic device.

The last part of my thesis comprises the *Conclusion* of my study in which I present the impact that *parallelism* and *metaphor* exert on the overall poeticalness of *the Song of Songs*. What is more, in this concluding section I point out different research paths which my thesis initiates.

Chapter One

The Bible – Formal and Historical Context

1.1. Description of the Bible

The Bible is a collection of books which have been perceived by the Christian church to be inspired by God. The Christian church, consequently, employs it to define its doctrines, principles and beliefs. The Bible includes sixty-six books which were written by more than forty authors coming from different social backgrounds, e.g., Amos was a farmer, Ezekiel and Jeremiah were priests, Peter and John were fishermen and Luke was a physician. The Bible is divided into the Old and the New Testaments, which include thirty-nine and twenty-seven books respectively (cf. Wegner 2004: 39). The books of the Bible were written in many different countries, including Babylon, Israel, Rome and Greece and they draw on a multitude of literary genres and styles, including poetry, *paraboles* – "simple stories used to illustrate a moral or spiritual lesson" (Stevenson 2010: 1287) or *the Gospels* – "the records of Christ's life and teachings in the first four books of the New Testament" (Stevenson 2010: 756) (cf. Wegner 2004: 27).

1.1.1. Description of the Old Testament

The Old Testament constitutes about three-fourths of the whole Bible and it has about forty different authors. It presents God's proceedings with the Israelites, thereby recording about two thousand years of the history of Israel. The text of the Old Testament differs to a great extent and is divided into sections. At the beginning, the books of the Old Testament were written and spread independently. Then, their divine inspiration was recognized and from that time on they were treated with uttermost solicitude (cf. Wegner 2004: 39).

1.1.2. Division of the Hebrew Old Testament

The Hebrew Bible has a threefold division. It is not known how such a division came into being, but each section comprises specific kind of material. The Hebrew Old Testament is divided into *the Law* (also *the Torah*, Hebr. תּוֹרָה), *the Prophets* (also *Nebi'im*, Hebr. נְבִיאִים *nəḇî'îm*) and *the Writings* (also *Kethubim*, Hebr. כְּתוּבִים *kəṯûḇîm*). Jews sometimes call the Scriptures *Tanak* (Hebr. תַּנַ"ךְ), which is an acrostic made of the initial letters from each section connected with the letter 'a' (cf. Wegner 2004: 41).

The Law (Hebr. תּוֹרָה, 'instruction, teaching') is also called *the Torah* or *the Pentateuch* (Gr. πεντάτευχος, 'five books'). It consists of *Genesis*, *Exodus*, *Leviticus*, *Numbers* and *Deuteronomy*. *The Torah* presents the requirements that should be satisfied in order to become the people of God. It begins with the creation of the world that is described in *Genesis* and ends in *Deuteronomy* when the Israeli people are about to reach the promised land (cf. Wegner 2004: 42).

The Prophets (Hebr. נְבִיאִים *nəḇî'îm)* consist of *the Former Prophets* – Joshua, Judges, Samuel and Kings and *the Latter Prophets* – Isaiah, Jeremiah, Ezekiel and *the Minor Prophets* (also called *the Book of Twelve*): Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi. Despite the fact that many people consider *the Prophets* to be historical books, the Israelites treat them as prophetic writings serving as an instruction for future generations. *The Former Prophets* are anonymous writings which record Israel's history from the reaching of the promised land (1400/1240 B.C.) to the exile in Babylonia (586 B.C.), whereas *the Latter Prophets* contain the messages given by God to the Israelites through the prophets at roughly the same time (cf. Wegner 2004: 42).

The Writings (Hebr. כְּתוּבִים *kəṯûḇîm)* are divided with a view to various kinds of material they contain.

a) The first section of *the Writings* contains *Job, Psalms* and *Proverbs,* which are considered to be poetic. They are sometimes called *the books of truth* as their first Hebrew letters, by means of an acrostic, spell out the Hebrew word for 'truth'.

b) The second section of *the Writings, the five scrolls* or *megillot* (Heb. 'scrolls'), contains five books: *Song of Songs*, *Ruth*, *Lamentations*, *Ecclesiastes* and *Esther*. These books were read in synagogues on certain occasions. *Song of Songs* was read at the end of March, during *the Passover feast* – "the major Jewish spring festival which commemorates the liberation of the Israelites from Egyptian bondage, lasting seven or eight days from the 15th day of Nisan" (Knowles 2006) – as it describes God's love of the nation of Israel. *The Book of Ruth* was read at the end of May, during *the feast of Pentecost* that falls on the 50th day after Passover (cf. Livingstone, Sparks and Peacocke 2013: 431), as it matched the harvest theme of the feast. *Lamentations* were read in late July to commemorate the destruction of Solomon's[1] temple that took place in 586 B.C. *The Book of Ecclesiastes*, which emphasizes the futility of life, was read in early October during *the feast of Tabernacles*. The feast of Tabernacles was held to remind the Israelites of the difficulties that their forefathers had to endure during their wilderness wanderings. *The Book of Esther* was read at the beginning of March during *the feast of Purim,* which was held to commemorate the day in which God freed their forefathers from *Haman*[2] (Esther 8-9).

c) The third section of *the Writings* deals with the historical records and it contains *Daniel, Chronicles* and *Ezra-Nehemiah*. *The Book of Daniel* is an apocalyptic work which describes the life of Daniel who was deported to Babylon by Nebuchadnezzar[3] in 605 B.C. This book

[1] Son of David, king of ancient Israel (c. 970-c. 930 B.C.).

[2] Son of Hammedatha the Agigate, promoted by Xerxes of Persia to grand vizier. The prostration which was given him by the subjects of the king was refused by Mordecai. In his anger Haman planned a revenge which would involve the extermination of all the Jews in the Persian Empire

[3] (c.630–562 B.C.), king of Babylon 605–562 B.C. He rebuilt the city with massive walls, a huge temple, and a ziggurat, and extended his rule over neighbouring countries. In 586 B.C. he captured and destroyed

covers the times from the reign of Nebuchadnezzar to the times of Jesus Christ. *The Book of Chronicles* describes the Jewish history from the times of the king David[4] until Cyrus the Great's[5] decree which allowed Judeans to come back to Judea in 539 B.C. after the Babylonian exile.[6] *Ezra-Nehemiah* continues writing from the point when *the Chronicles* end, that is from the return of the exiled Judeans to the arrival of Nehemiah[7] as a governor of Jerusalem in 445 B.C. (cf. Wegner 2004: 42).

Table 1. below presents the structure of the Hebrew Bible.

Jerusalem and deported many Israelites in what is known as the Babylonian Captivity (Stevenson 2010: 1185).

[4] (died c. 962 B.C.), king of Judah and Israel c.1000–c. 962 B.C. In the biblical account he was the youngest son of Jesse and killed the Philistine Goliath; on Saul's death, he became king, making Jerusalem his capital. He is traditionally regarded as the author of the *Psalms*, though this has been disputed.

[5] (died c. 530 B.C.), king of Persia 559–530 B.C. and founder of the Achaemenid dynasty, father of Cambyses; known as Cyrus the Great. He defeated the Median empire in 550 B.C. and went on to conquer Asia Minor, Babylonia, Syria, Palestine, and most of the Iranian plateau.

[6] The captivity of the Israelites in Babylon, lasting from their deportation by Nebuchadnezzar in 586 B.C. until their release by Cyrus the Great in 539 B.C.

[7] (5th century B.C.) a Hebrew leader who supervised the rebuilding of the walls of Jerusalem (c. 444 B.C.) and introduced moral and religious reforms (c. 432 B.C.) (Stevenson 2010: 1188).

Table 1.
Structure of the Hebrew Bible

Law	***Prophets***	***Writings***
(Torah)	**(Nebi'im)**	**(Kethubim)**
Genesis	**The Former Prophets**	**Poetic Books**
Exodus	Joshua	Psalms
Leviticus	Judges	Job
Numbers	Samuel	Proverbs
Deuteronomy	Kings	**Five scrolls (Megillot)**
	The Latter Prophets	Ruth
	Isaiah	Song of Songs
	Jeremiah	Ecclesiastes
	Ezekiel	Lamentations
	The Book of Twelve	Esther
		Historical Books
		Daniel
		Ezra-Nehemiah
		Chronicles

(cf. Wegner 2004: 41)

1.1.3. Division of the Old Testament in English

The translators of the English Bible adhere to the fourfold division of the Greek *Septuagint* and the Latin *Vulgate* (cf. Wegner 2004: 39):

1. *Pentateuch* (5 books): Genesis, Exodus, Leviticus, Numbers, Deuteronomy;
2. *Historical Books* (12 books): Joshua, Judges, Ruth, 1 Samuel, 2 Samuel, 1 Kings, 2 Kings, 1 Chronicles, 2 Chronicles, Ezra, Nehemiah, Esther;

3. *Poetic and Wisdom Literature* (5 books): Job, Psalms, Proverbs, Ecclesiastes, Song of Songs;
4. *Prophets* (17 books): Isaiah, Jeremiah, Lamentations, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi (cf. Wegner 2004: 40).

Pentateuch and *Historical Books* describe the times from the creation of the world to the times of the Persian Empire (539 B.C.-330 B.C.). *Poetic and Wisdom Literature* deals with teaching the guiding prescripts and principles. *Prophets*, arranged in order, include works of *the Major Prophets*: Isaiah, Jeremiah, Ezekiel and Daniel and *the Minor Prophets* (also called *The Book of Twelve*): Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah and Malachi. The terms 'major' and 'minor' relate only to the length of the writings and not to their content or significance (cf. Wegner 2004: 40-41).

1.1.4. Number of Books in the Old Testament

The modern Hebrew Bible includes 36 books, while the English Old Testament translations include 39 and the Vulgate includes 24 books. Such a discrepancy stems from the fact that various sources divide Old Testament books in different ways. In the modern Hebrew Bible, in contrast to the English versions, *Samuel*, *Kings* and *Chronicles* are treated as each being one book with two parts. In Jerome's translation *the Minor Prophets* (*The Book of Twelve*) are treated as one book.

Table 2. below presents the number of Old Testament Books in the English Old Testament translations, Modern Hebrew Bible and Jerome's translation (*the Vulgate*).

Table 2.
Number of Old Testament Books

English OT translations 39 books	Modern Hebrew Bible 36 books	Jerome 24 books
Law 5	**Law 5**	**Law 5**
Genesis	Genesis	Genesis
Exodus	Exodus	Exodus
Leviticus	Leviticus	Leviticus
Numbers	Numbers	Numbers
Deuteronomy	Deuteronomy	Deuteronomy
Historical 12	**Prophets**	**Prophets**
Joshua	**The Former Prophets 4**	**The Former Prophets 4**
Judges	Joshua	Joshua
Ruth	Judges	Judges
1 Samuel	Samuel a, b	Samuel a, b
2 Samuel	Kings a, b	Kings a, b
1 Kings	**The Latter Prophets 15**	**The Latter Prophets 4**
2 Kings	Isaiah	Isaiah
1 Chronicles	Jeremiah	Jeremiah
2 Chronicles	Ezekiel	Ezekiel
Ezra	The Book of the Twelve	The Book of the Twelve
Nehemiah		
Esther		
Poetry 5	**Writings 12**	**Writings 11**
Job	Psalms	Psalms
Psalms	Job	Job
Proverbs	Proverbs	Proverbs
Ecclesiastes	Ruth	Ruth
Song of Songs	Song of Songs	Song of Songs
Prophets 17	Ecclesiastes	Ecclesiastes
Isaiah	Lamentations	Lamentations

Jeremiah	Esther	Esther
Lamentations	Daniel	Daniel
Ezekiel	Ezra	Ezra-Nehemiah
Daniel	Nehemiah	Chronicles a, b
Book of the Twelve	Chronicles a, b	

(cf. Wegner 2004: 44)

1.1.5. Order of books in the Old Testament

The order of the Old Testament books that appear in the modern Bibles is invariable, mainly thanks to the invention of printing. Yet, the sequence of the Old Testament books in the past was fluid. In Hebrew and Jewish sources only the five books of *the Torah* and the four books of *the Prophets* (Joshua, Judges, Samuel and Kings) always appear with the same, chronological order – the remaining books of *the Prophets* as well as *the Writings* do not (cf. Wegner 2004: 46 after Roger Beckwith).

The English Bible follows the order of Jerome's *Vulgate*, which, in turn, draws mainly upon *the Septuagint* (cf. Wegner 2004: 47).

Table 3. presents the order of the books in the Hebrew Bible, *the Vulgate* and the English Bible.

Table 3.
Order of Old Testament Books

Hebrew	Jerome	English translations
Law	**Law**	**Law**
Genesis	Genesis	Genesis
Exodus	Exodus	Exodus
Leviticus	Leviticus	Leviticus
Numbers	Numbers	Numbers
Deuteronomy	Deuteronomy	Deuteronomy
Prophets	**History**	**History**
Joshua	Joshua	Joshua
Judges	Judges	Judges
Samuel a	Ruth	Ruth
Samuel b	1 Samuel	1 Samuel
Kings a	2 Samuel	2 Samuel
Kings b	1 Kings	1 Kings
1 Chronicles	2 Kings	2 Kings
2 Chronicles	1 Chronicles	1 Chronicles
Isaiah	2 Chronicles	2 Chronicles
Jeremiah	Ezra	Ezra
Ezekiel	Nehemiah	Nehemiah
Hosea	Esther	Esther
Joel	**Poetry**	**Poetry**
Amos	Job	Job
Obadiah	Psalms	Psalms
Jonah	Proverbs	Proverbs
Micah	Ecclesiastes	Ecclesiastes
Nahum	Song of Songs	Song of Songs
Habakkuk	**Prophets**	**Prophets**
Zephaniah	Isaiah	Isaiah
Haggai	Jeremiah	Jeremiah
Zachariah	Lamentations	Lamentations
Malachi		

Writings	Ezekiel	Ezekiel
Psalms	Daniel	Daniel
Job	Hosea	Hosea
Proverbs	Joel	Joel
Ruth	Amos	Amos
Song of Songs	Obadiah	Obadiah
Ecclesiastes	Jonah	Jonah
Lamentations	Micah	Micah
Esther	Nahum	Nahum
Daniel	Habakkuk	Habakkuk
Ezra	Zephaniah	Zephaniah
Nehemiah	Haggai	Haggai
Chronicles a	Zachariah	Zachariah
Chronicles b	Malachi	Malachi

(cf. Wegner 2004: 45)

1.1.6. Titles of the Old Testament Books

Initially, the manuscripts were not titled. Yet, most probably the scrolls bore some kind of identifying notation outside of them. The scholars assume that the books of the Old Testament were given titles later (e.g. Qumran manuscripts created between 408 B.C. and 318 A.D. do not bear any titles). They also claim that the titles acquired significance when they were firstly used to differentiate various books from one canon. The majority of the titles of the Old Testament books derive from their main characters (e.g. Josh, Ruth), authors (e.g. Isaiah, Micah, Joel) or contents (e.g. Judges, Kings, Chronicles). In contrast, book titles of *the Torah* draw on the first significant word or words from the book (cf. Wegner 2004: 48).

The titles of the Old Testament books in English translations are derived from the Latin *Vulgate* (cf.1.1.7.). These titles reflect main characters or content and not the first words from the book (cf. Wegner 2004: 49).

1.1.7. Translations of the Bible

There is a multitude of different translations of the Bible, the most well-known of which are *the Septuagint* and *the Vulgate*.

The Septuagint

The Septuagint is a translation of the Hebrew Old Testament into Greek. It originated in the 3rd century A.D. in Alexandria (Egypt). The name of the translation derives from the Greek word for 'seventy' (Gr. Ἑβδομήκοντα) and is often abbreviated by the Roman numerals LXX (cf. Achtemier 1985). It refers to seventy-two Jewish scholars who translated *the Pentateuch* in seventy-two days at the request of Ptolemy II Philadelphus (285-246 B.C.) (cf. Metzger and Coogan 1993: 686), the Macedonian ruler of Egypt (Stevenson 2010: 1434). *The Septuagint* was constantly revised as the subsequent translations of the books differ in accuracy and style. The earliest manuscripts of *the Septuagint*, which were found in Qumran[8] in the 2nd century B.C., as well as the quotations from it in the ancient texts, also indicate that *the Septuagint* underwent the process of revision (cf. Achtemier 1985). *The Septuagint* became the first Bible used by the majority of the early Christians, which stems from the fact that it had functioned as the primary version in the Greek-speaking Jewish communities (cf. Metzger and Coogan 1993: 686).

The Vulgate

In the year 383 A.D., Pope Damasus (305-384) requested Jerome (342-420) – the most prominent Christian scholar at that time, to create a uniform version of the Latin Scriptures

[8] Region on the western shore of the Dead Sea. The Dead Sea scrolls (a collection of Hebrew and Aramaic manuscripts discovered in pottery storage jars, include texts of many books of the Old Testament) (cf. Stevenson 2010: 448) were found (1947–56) in caves at nearby Khirbet Qumran, the site of an ancient Jewish settlement (Stevenson 2010: 1458).

by revising a text of the Bible that was used in Rome (Metzger 2001: 32). To do so, Jerome revised the Latin translations of biblical texts, together with some Greek manuscripts, most probably those from *Codex Vaticanus*.[9] What is more, Jerome revised *The Psalter* – "the biblical Book of Psalms as used, in appropriate translations, in the worship of the Church" (Livingstone, Sparks and Peacocke 2013: 462), according to *the Septuagint* (then called *the Roman Psalter*) and the Latin version of the Old Testament, according to *the Hexaplarian Septuagint*[10] (then called *the Gallican Psalter)*. Jerome also translated some parts of the Old Testament directly from Hebrew into Latin. The contemporary *Vulgate* is comprised of the following sections: The New Testament (the Gospels reviewed according to the Greek original, while the other books of the New Testament most probably also reviewed by Jerome), The Old Testament (translated directly from Hebrew, except for *the Roman* and *the Gallican Psalters*), *the deuterocanonical books*[11] (taken from the Aramaic, from the Old Latin, which is based upon *the Septuagint*, from the translation of the Hebrew Bible into Greek produced by Hellenistic Jewish scholar Theodotian and from *the Septuagint*) (cf. Steinmeuller 1938). For nearly a thousand years, *the Vulgate* was used as the recognized text of the Scriptures throughout Western Europe (Metzger 2001: 35).

1.2. Characteristics of the Biblical Poetry

Poetical writings constitute about one third of the Bible. Poetry in the Bible is used in the following subgenres: 1) *prophetic speeches* – "simple, primitive forms of speech"

[9] The 4th century A.D. MS of the Greek Bible, now in the Vatican Library, where it has been since at least 1481. It was extensively restored in the 15th century, with most of Genesis copied from another Vatican MS. The Pastorals are totally missing. The NT readings are one of the chief witnesses to the Neutral or Alexandrian text (Livingstone, Sparks and Peacocke 2013: 123).

[10] (Gk. ἑξαπλᾶ 'sixfold'). The elaborate edition of the OT produced by Origen, in which the Hebrew text transliterated into Greek characters, and the four Greek versions of Aquila, Symmachus, the Septuagint (in a revised text with critical signs) and Theodotion were arranged in parallel columns (Cross and Livingstone 2005: 769).

[11] An alternative name for the Books contained in the Greek (*Septuagint*) version of the OT, but not in the Hebrew original. They are more commonly known as *the Apocrypha* (Cross and Livingstone 2005: 476).

or "messenger's speeches, in the style of a message" (Westermann 1991: 82), 2) *laments* – "any poem expressing profound grief or mournful regret for the loss of some person or former state, or for some other misfortune" (Baldick 2015: 182), 3) *hymns* – "songs (or lyric poems set to music) in praise of a divine or venerated being" (Baldick 2015: 160), as well as several others kinds of literary discourse. *Psalms*, *Proverbs*, *Job*, *Song of Songs* (also *the Song of Solomon*), *Ecclesiastes* and *Lamentations* are the main poetic books. While *Proverbs*, *Job*, *Ecclesiastes* and *Lamentations* are written as a *prosimetrum*, which means that they constitute a mixed text, where prose is broken to include poetical inserts, *Psalms* and *Song of Songs* are written entirely in the poetic form. In the Bible there are also books other than *Psalms*, *Proverbs*, *Job*, *Song of Songs*, *Ecclesiastes* and *Lamentations* that contain some instances of poetry; that is, *the Latter Prophets*, which include many poetic speeches, *the Former Prophets* and *the Torah*, which include some smaller poetic compositions (e.g. Judges 5, the Song of Deborah; Exodus 15, the Song of Moses) (cf. Berlin 2011: 572).

The Hebrew Bible does not refer to all the poetic passages as poetry, yet there are certain terms that indicate its presence, for instance:

a) *shira* (שִׁירָה) – 'a song' from *shyir* (שִׁיר) – 'to sing' (Exodus 15.1) (cf. Berlin 2011: 572):

haz·zōṯ	haš·šî·rāh	ʾeṯ-	yiś·rā·ʾêl	ū·ḇə·nê	mō·šeh	yā·šîr-	ʾāz
הַזֹּאת	הַשִּׁירָה	אֶת־	יִשְׂרָאֵל	וּבְנֵי	מֹשֶׁה	יָשִׁיר־	אָז
this	song	-	of Israel	and the children	Moses	sang	Then

b) mizmor (מִזְמוֹר) – 'a psalm' (cf. Berlin 2011: 572) from *zamar* (זָמַר) "to make music in praise of God"– a song, melody, poetic praise, and prayer to God set to music on musical instruments (Psalm 3.1) (cf. Carpenter and Comfort 2000: 144):

bə·nōw.	ʾaḇ·šā·lō·wm	mip·pə·nê	bə·ḇā·rə·ḥōw,	lə·ḏā·wiḏ;	miz·mō·wr
בְּנוֹ׃	אַבְשָׁלוֹם	מִפְּנֵי	בְּבָרְחוֹ ׀	לְדָוִד	מִזְמוֹר
his son	Absalom	from	when he fled	of David	A Psalm

c) qinah (קִינִים),'a lament' (cf. Berlin 2011: 572), from *qayin* (קִין) 'a spear'– 'eulogy', a poem or song created to recognize and laud a deceased person (Jeremiah 7: 29) (cf. Carpenter and Comfort 2000: 108):

dō·wr	’eṯ-	way·yiṭ·ṭōš	Yah·weh,	mā·’as	kî	qî·nāh;
דּוֹר	אֶת־	וַיִּטֹּשׁ	יְהוָֹה	מָאַס	כִּי	קִינָה
the generation	-	and forsaken	for the LORD	has rejected	for	a lamentation

1.2.1. The poetry in the Masoretic Text

The term *the Masoretic Text* refers to the Hebrew biblical manuscripts created by the *Masoretes*, who were scribes whose activity took place between the 6th and 16th century A.D. *The Masoretic Text* is very stable because of the absolutely consistent vowel and accents system; the Masoretes supplemented the letters and the vowel points with the special marks to maintain the original integrity of this text, which was constantly rewritten by hand. Because of the extraordinary stability of this text, it is of great importance for critical study and liturgical use in the synagogues (cf. Kugler and Enns 2009: 12).

The poetry in *the Masoretic Text* is characterized by the traditional convention of *stichography* – "the setting out of an ancient text into lines of poetry by either punctuation or spacing (or both)" (Watson 1984: 15), in which particular passages are written in verse-like manner (e.g. Samuel 22 or Exodus 15). What is more, *the Masoretic Text* has the system of marking accents and prosody (the marks are called *cantillation marks* or *tropes)*, which differentiate books which are poetical from unpoetical ones; *the Book of Psalms, Proverbs* and *the Book of Job* are presented with different system of accents than the remaining twenty-one books of the Bible (cf. Berlin 2011: 572).

1.2.2. The Biblical poetry in the eyes of modern scholars

Contemporary scholars define poetry in the Bible as: "a type of elevated discourse, composed of terse lines and employing a high degree of parallelism and imagery" (Berlin 2011: 573). Yet, despite the fact that *parallelism* and *imagery* constitute the most fundamental features, there are also some other characteristic traits of the Hebrew biblical poetry, such as *word patterning* or *sound repetition*. Even though the issue of the presence of a *meter* is rather controversial, some sort of a *rhythm* is noticeable. Terseness in the original Bible is obtained by the omission of the Hebrew accusative marker, the definite article or the relative pronoun. The style of the Hebrew biblical poetry is *paratactic*, which means that either the text completely lacks the connectives between the lines or such connectives are construed by the use of multivalent conjunctions used in creating compound sentences such as: 'and', 'but', 'or' (cf. Berlin 2011: 573). The outstanding feature of the Hebrew biblical poetry, as mentioned before, is the use of parallelism and, as far as imagery is concerned, the use of *metaphor* and *simile*. Furthermore, the Hebrew biblical poetry contains patterning founded on repetition of words and sound clusters. Rhyme is not present, which means that the poetry is a typical *blank verse*. A few poems contain alphabetical *acrostics*, the aim of which is to aid memorization (cf. Berlin 2011: 573).

1.3. The history of the English Bibles

Section 1.3. deals with the process of creation of English translations of the Bible, particularly *the King James Version*. The section begins with the information concerning the translation of the Bible made by William Tyndale, as most of *the King James Version* draws on his version. Consequently, the focus is given to the history of translation of *the King James Version*: the reasons of the translation, the authors and the innovative procedural scheme.

1.3.1. The creation of the Tyndale Bible

The process of the creation of *the King James Version* (hence KJV), called also *the King James Bible*, began much earlier than in 1604, when the idea of a new translation originated during the Hampton Court Conference (cf. Burke et al. 2013: 3), to be discussed in 2.2.2. Namely, it began with an attempt of William Tyndale (English scholar living in 1494–1536) to translate the New Testament as early as 1525 (cf. Daniell 2003*:* 143). In fact, most of what we can read in KJV can be dated back to the times before 1604 (cf. Burke et al. 2013: 3) as more than 80% of the New Testament comes from Tyndale's translation (cf. Edgar 2011). Thus, the translation of KJV should be seen as a collective creation that needed over eighty-five years and more than fifty people to be accomplished (cf. Burke et al. 2013: 3).

Tyndale was inspired by the works of famous European scholars Desiderius Erasmus and Martin Luther, thanks to whom the translations of the Greek New Testament were available on the Old Continent (cf. Partridge 1973: 38). He was an adherent of a Reformation movement and he challenged the teachings as well as the hegemonic position of the Roman Catholic Church. That is why he undertook his own translation of the New Testament in the year 1525 (cf. Daniell 2003: 143). He began the process of translating using the Greek text prepared by Erasmus which constituted a compilation of several manuscripts older than St. Jerome's Latin *Vulgate* – the only rendition approved by the Roman Catholic Church at that time (cf. Partridge 1973: 38). He translated also directly from Hebrew (cf. Taylor 1995: 40). Tyndale's translation is both lively and communicable as he rendered the original forms as accurately as it was only possible but avoided the practice of a consistent use of one English counterpart for a Greek or Hebrew word. Instead, he looked for various synonyms with the most accurate sense (cf. Taylor 1995: 40):

> The birth of Christ was on this wise, when his mother Mary was married unto Ioseph, before they came to dwell to geder, she was found with child by the holy ghost. Then her husband

> Ioseph being a perfect man, and loth to defame her, was minded to put her away secretly. (Matthew 1.18-20)

Tyndale revised his translation in the next ten years in the face of the rapid development of the Bible scholarship. At that time, he also attempted to provide the translation of the Old Testament (cf. Daniell 2003: 152). He managed to translate the New Testament and nearly half of the Old Testament prior to his execution in 1536 (cf. Kenyon 1936*:* 47).

1.3.2. The creation of *the King James Version*

As stated before, *the King James Version* constitutes a collective creation of many translators. It is the final result of the work of Tyndale and other continuators such as Miles Coverdale (English reformer and Bishop of Exeter living in 1488-1569), the translators of the Great Bible, the Geneva Bible (English translation published in 1557), the Bishop's Bible (English translation published in 1568, then revised in 1572) and the Rheims New Testament (English translation published in 1582 – the New Testament, and 1609/1610 – the Old Testament) (cf. Norton 2004: 3). The conception of the creation of a new translation originated in 1604 during a conference at Hampton Court. The conference was summoned by King James I (ruler of Great Britain living from 1566 to 1625), who wanted to introduce some degree of religious uniformity in his kingdoms. Yet, it was John Reynolds, a Puritan leader, who came up with the idea of a new rendition. Reynolds was not satisfied with the Bishop's Bible that lacked scholarly reputation nor with the Geneva Bible, famous for its extensive annotations. He argued that: "Those [translations] which were allowed in the raigns of Henrie the eight, and Edward the sixt, were corrupt and not aunswerable to the truth of the Originall" (Norton 2004: 5, quoted after Barlow 1603: 45). Reynolds, most probably, intended to acclaim the Geneva Bible (favoured by the Puritans over the Bishop's Bible), then the official Bible of the Church. Yet, the Geneva Bible was perceived by the king to be the worst rendition because of its anti-monarchist inclinations and marginal

annotations. That is why James I came up with the idea of the creation of one version that would bind the whole Church (cf. Norton 2004: 6).

The scheme of a scholarly work carried out by a large group of collaborators was innovative at that time. Previously, there had been only one rendition in translation in which there were so many people involved and only one which included a review process. It was *the Septuagint*. Other translations were the creations of small groups or of individuals (cf. Norton 2004: 10). King James did not only ensure that every translating choice was made with maximum care but he also wanted to involve the whole country in the process of creating it in order to obtain a new English version of the Bible. Consequently, there were six companies (two at Cambridge, Oxford and Westminster each) and forty-seven scholars involved in the process of creation of KJV (cf. Norton 2004: 6). The translators were provided with strict rules concerning the principles of translation and progression of the work (procedural rules) (cf. Norton 2004: 7). What is more, many other parties, such as the most prominent English scholars, the clergy and experts on specific issues were encouraged to contribute their observations to the translation (cf. Norton 2004: 11). KJV was firstly printed in 1611 by the King's printer Robert Barker after seven years of work on the text.

In *Chapter One* I covered formal and historical context of the Bible – the Hebrew Bible as well as the King James Version. In *Chapter Two* I am going to deal with the stylistic devices in the biblical poetry.

Chapter Two

Poetic Devices in the Biblical Poetry

2.1. Poetic devices – a taxonomy

Stylistic/poetic devices may be divided into the following types, according to the level of language at which they operate: a) *phonetic*, b) *morphological* c) *syntactic*, d) *semantic* (with a subdivision into *lexical* and *phraseological* as well as *figurative devices*) and g) *graphic* (cf. Chrzanowska-Kluczewska 2016: 192).

Phonetic stylistic devices include, among others: *rhyme* – "correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry" (*Oxford Dictionary* 2017, IS) *alliteration* (see 2.2.10.), *homophony* – use of "a word which is pronounced the same as another but has different spelling and meaning, e.g. 'foul'/'fowl', 'wood'/'would' (Cuddon 1999: 387) or *paronomasia* – "a punning play on words which uses similar or identical phonemes for its effect, e.g. Greeks' exclamation "the Trojan's trumpet" directed at a woman (Cuddon 1999: 642).

Morphological stylistic devices comprise for example: *demonstrative pronouns* with emphatic meaning like 'those', 'them', as in William Shakespeare's "Sonnet XXI": "Those gold candles fixed in heaven's air" or the use of the Historical Present (cf. Vrabel 2010), which is "the present simple tense used with past reference" (Chalker and Weiner 1994, IS). Also, very typically, a play on diminutives or augmentatives belongs here.

Syntactic stylistic devices include, for instance, *stylistic inversion*: "John went away./Away went John.", the use of *emphatic verb* 'to do' like in: "John did go away" (cf. Vrabel 2010), *parallelism*, *ellipsis* (see 2.1.2.1.) or *enjambment* – "running on of the sense beyond the second line of one couplet into the first line of the next" (Cuddon 1999: 261).

Semantic stylistic devices include most typically *figuration*, mainly *tropes* (cf. Chrzanowska-Kluczewska 2016: 201), which are in other words, *rhetorical* or *figurative devices* (Cuddon 1999: 948) such as *metaphors* (see 2.3.) or *similes* (see 2.4.), as well as non-figurative *lexical* and *phraseological devices* (cf. Chrzanowska-Kluczewska 2016: 201), such as *interjections* e.g. 'oh!', 'dear me!'.

Graphic stylistic devices include the shape of a poem, the length of lines, the arrangement of lines, specific punctuation, etc. (cf. Chrzanowska-Kluczewska 2016: 201).

In my thesis I am going to describe *parallelism*, which belongs to *syntactic stylistic devices* and *metaphor*, which – on the other hand – belongs to the group of *semantic stylistic devices*.

2.2. Parallelism

a) David Crystal (2004:466) defines parallelism as "the use of paired sounds, words or constructions";

b) Cuddon (1999: 637) claims that parallelism "consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other";

c) Robert-Alain de Beaugrande and Wolfgang Dressler (1990) describe it as a repetition of the same structure with the use of new elements. What is more, de Beaugrande and Dressler (1990: 48) postulate that parallelism is a *cohesive device*, that is, it serves as an aid towards "the stability of the text as a system [which] is upheld via a continuity of occurrences";

d) According to Geoffrey Leech (1969/2014: 66), parallelism is not the exact repetition of the same structure (e.g. sentence) as it demands contrastive items which are parallel on the basis of their placement in the pattern.

2.2.1. Origin of parallelism in the Biblical poetry

Parallelism constitutes unquestionably the fundamental feature of the biblical poetry. William Whallon mentions three possible explanations of why parallelism was established as the main trait of the biblical verses. However, he elects only one explanation as the soundest and the most probable (cf. Watters 1976: 31 after Whallon 1969: 148):

1. Parallelism could have been introduced in the Hebrew biblical poetry for *antiphonal singing* performed by alternate choirs. Yet, there are only few responsory hymns in the Bible, eg. Psalm 136 (cf. Watters 1976: 31 after Whallon 1969: 148).
2. Parallelism could have been introduced in the Hebrew biblical poetry as an aid to the audience's *memory*. But, as Whallon argues, parallelism does not help – in fact – to remember the arrangement of the *distichs,* which are "pairs of metrical lines of different lengths usually rhymed and expressing a complete idea" (Cuddon 1999: 231); we are not able to recall the whole parallelism more efficiently than each half of it alone. Hence, adding the second *hemistich* – "a half-line of verse, either standing as an unfinished line for dramatic or other emphasis, or forming half of a complete line divided by a caesura" (Baldick 2015: 161) – to the first one does not guarantee saving the first *hemistich* from oblivion (cf. Watters 1976: 31 after Whallon 1969: 148).
3. Parallelism could have been introduced in the Hebrew biblical poetry for the *impressive purpose*. In other words, it was introduced to establish and maintain a *high style* of poetry. Whallon perceives this reason to be the only logical and the soundest explanation of the recurrent use of parallelism in the biblical poetry (cf. Watters 1976: 31 after Whallon 1969: 148).

2.2.2. Different ways of defining parallelism in biblical texts

Hebrew poetry is a poetry with a purpose – its goal is aesthetic and its main impact is on emotions. Hence Hebrew poetry is characterized by creating a sense of beauty in its verbal construction, melody and phraseology, which are constructed mainly by means of parallelism (cf. Mariaselvam 1988: 51). The most basic definition of parallelism in biblical studies is that it "is the arranging of clauses with similar structures in sequence to suggest a connection between them" (cf. Auger 2010: 218). Yet, the phenomenon of parallelism in the Bible is very complex and there is a great number of differing approaches towards it.

2.2.2.1. Robert Lowth's approach to parallelism

Robert Lowth, 18th-century professor of poetry at the University of Oxford, singled out biblical parallelism as a phenomenon worth analyzing and, consequently, coined the term *parallelismus membrorum* – the parallelism of the clauses (cf. Kugel 1998: 12). Lowth in his Lecture XIX from *De Sacra Poesi Hebraeorum Praelectiones Academicae Oxonii Habitae* claimed that:

> The poetical conformation of sentences consists chiefly in a certain equality, resemblance, or parallelism between the members of each period; so that in two lines (or members of the same period) things for the most part shall answer to things, and words to words, as if fitted to each by a kind of rule or measure. (Lowth 1753: 185-186, quoted in Dobbs-Allsopp 2015)

With this statement Lowth set the foundation for the modern critical approach to studying parallelism in the biblical verses (cf. Dobbs-Allsopp 2015). He divided biblical parallelism into three types, distinguishing *synonymous*, *antithetic* and *synthetic parallelism* (cf. Longman and Enns 2008: 503).

Synonymous parallelism comes into being when lines repeat "the same sentiment… in different, but equivalent terms" (Longman and Enns 2008: 503, quoted after Lowth 1753/1839: 205) as exemplified below.

1) *The earth and its fullness are the Lord's*
   The world, and those who dwell in it.

(Psalm 24: 1, Longman and Enns 2008: 503, quoted after Lowth 1839: 205)

In the first line it is stated that the earth belongs to God. In the second line there is a corresponding thought communicated by means of similar syntax and lexis. 'Earth' and 'world', 'all that is in it' and 'those who live in it' are all corresponding constituents, synonyms and paraphrases respectively. The only difference between the first and the second line is that the name of the Lord is not repeated. Yet, it is just an instance of *ellipsis* – "an omission from a sentence of a word or words that would be required for complete clarity but which can usually be understood from the context" (Baldick 2015: 114) – which is common in Hebrew poetry and very often accompanies parallelism.

Antithetic parallelism comes into being "when a thing is illustrated by its contrary being opposed to it" (Longman and Enns 2008: 503, quoted after Lowth 1839: 210):

2) *For the Lord knows the way of the righteous (ones),*
   But the way of the wicked (ones) will perish.

(Psalm 1: 6, Longman and Enns 2008: 503, quoted after Lowth 1839: 210)

There is a contrasting, that is *antithetical* relationship – "a contrast or opposition either rhetorical or philosophical" (Baldick 2015: 19) – established between the two kinds of 'ways' that people can follow. In this example a pair of opposites: 'righteous' and 'wicked' are brought together. God watches over the ways of the obedient while the ways of the wicked perish on their own without God's agency (Longman and Enns 2008: 503).

Synthetic parallelism comes into being when "the sentences answer to each other, not by the iteration of the same image or sentiment, or the opposition of their contraries, but merely by the form of construction" (Longman and Enns 2008: 504, quoted after Lowth 1839: 2012):

3) *The clouds overflowed with water;*
   The atmosphere resounded;
   Thine arrows also issued forth.

(Psalm 77:17, MT 77:18 Longman and Enns 2008: 504, quoted after Lowth 1839: 2012)

In the aforementioned example from Psalm 77 the grammatical construction of the lines is the same (subject-verb-object). Yet, the semantic relationship between them is loose; 'the clouds', 'the atmosphere' and 'thine arrows' may be considered to match each other if we assume that they all stand for a storm. These lines definitely do not fall into the category of synonymous parallelism as there is no straight equivalence between the elements. Neither do they belong to the category of antithetical parallelism as they lack a clear contrast between each other (Longman and Enns 2008: 504).

Lowth assigned "all such [parallelisms] as do not come within the two former classes" (Longman and Enns 2008: 504, quoted after Lowth 1839: 211-212), that is instances that are neither synonymous nor antithetic, to the synthetic type. What is more, he admitted that such a type is very loose and obscure:

> The variety in the form of this synthetic parallelism is very great, and the degrees of resemblance almost infinite: so that sometimes the scheme of parallelism is very subtle and obscure, and must be developed by art and ability in distinguishing the different members of the sentences, and in distributing the points, rather than by depending upon the obvious construction. (Longman and Enns 2008: 504, quoted after Lowth 1839: 2013)

Lowth's classification was based on Aristotelian categories, which was natural in the 18th century as it was an epoch in which scholars perceived Aristotelian poetic tradition as universally applicable (cf. Desnitsky n.d.: 1, IS). Yet, throughout the next century the perception of parallelism gradually changed as many scholars began to question a clear-cut nature of Lowthian categories, for instance James Kugel stated that: "Biblical parallelism is of one sort… or a hundred sorts; but it is not three" (cf. Desnitsky n.d.: 1, IS, quoted after Kugel 1981: 58) and Roman Jakobson postulated that, in fact, parallelism constitutes "the fundamental problem of poetry" (cf. Desnitsky 1, quoted after Jakobson 1960: 368).

2.2.2.2. George Gray's approach to parallelism

George Gray (1972) argued that synthetic parallelism should not be considered to be a category at all. Thus, in 1915, he introduced another classification into *complete* and *incomplete parallelism,* which he viewed to be subdivisions of synonymous and antithetic parallelism. Gray described parallelism by means of referring to a Hebrew word in each line. He marked potential Hebrew words with the letters (for instance a, b, c, d) in the first line and indicated their parallel references (a', b', c', d') in the second line (cf. Longman and Enns 2008: 505).

Complete parallelism comes into being "when every term in the first line is parallel to a term in the second, whether the lines relate to one another synonymously or antithetically" (Longman and Enns 2008: 505).

4) *Complete synonymous parallelism*:

a b c

By-the-breath of-God they-perish

a' b' c'

And-by-the-blast of-his-anger are-they-consumed.

(Job 4: 9, Longman and Enns 2008: 505, quoted after Gray 1972: 61)

5) *Complete antithetical parallelism*:

a b c d

A-soft answer turneth-away wrath

a' b' c' d'

But-a-grevious word stirreth-up anger.

(Proverbs 15: 1, Longman and Enns 2008: 505, quoted after Gray 1972: 62)

Incomplete parallelism comes into being when "some of the terms from the first line occur in the second line, while others not" (Longman and Enns 2008: 505).

6) *Incomplete parallelism*:

a b c

I-am a-rose-of Sharon

b' c'

a-lily-of the-valleys.

(Song of Songs 2: 1, Longman and Enns 2008: 505, quoted after Gray 1972: 74)

Gray claimed that complete, incomplete, synonymous and antithetical parallelism may occur in a great number of different combinations in the Bible. *Parallelism 'with compensation'*

may be viewed as an example of one of such permutations. It comes into being when, despite the fact that some constituents lack their parallel references, the lines are roughly of the same length (cf. Longman and Enns 2008: 505).

7) *Parallelism with compensation*:

a b c d

O-God, rip-out their-teeth from-their-mouth

b' c' e a'

Break the-fangs-of the-young-lions, O-Lord!

(Psalm 58: 6, Longman and Enns 2008: 505)

In these lines, element d does not have its parallel reference. Yet, in the second line there is element e that compensates the lack of element d' and which balances the length of the lines (cf. Longman and Enns 2008: 505).

Gray found out that incomplete parallelism is much more common in the Bible than complete parallelism. In fact, he claimed that in some biblical verses parallelism is so incomplete that it does not exist functionally (cf. Longman and Enns 2008: 505).

2.2.2.3. Roman Jakobson's approach to parallelism

Jakobson was a linguist who, more than any other scholar, influenced the study of parallelism. He used the term *parallelism* in a broader sense than most biblical scholars (cf. Berlin 1985: 7). Namely, he believed that pervasive parallelism is based on convergence and divergence of all linguistic levels: morphological, semantic, syntactical, lexical and phonological one (cf. Desnitsky n.d.: 4, IS). Hence, he described parallelism in the following manner:

> The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of sequence… In metalanguage the sequence is used to build an equation, whereas in poetry the equation is used to build sequence. (Desnitsky 4, quoted after Jakobson, 1966: 423)

According to Jakobson, one elects from a group of paradigmatic or similar elements, and then arranges the elected element along with other elements elected from different groups, into a syntagmatic or contiguous chain (cf. Berlin 1985: 7). We can exemplify this with the following sentences:

8) a) The child sleeps.
b) The child sleeps, the youngster dozes.
c) The child, the little tot, gently dozes and sleeps.
d) The child dozed off, and, as they talked, the youngster slept.

(Berlin 1985: 8)

If we apply Jakobson's principle (in which equivalent constituents are arranged in a contiguous sequence) to the first sentence – 8a, we receive sentences like 8b, 8c and 8d. Consequently, from these sentences we can conclude that Jakobson's principle clearly finds its reflection in the types of parallelism found in the Bible. What is more, the parallelism in the aforementioned sentences includes not only semantic classes (that is paradigmatic realizations for words 'child', 'sleep'), grammatical classes (that is nouns and verbs) but also phonetic, morphological and lexical equivalences. In other words, Jakobson embraces rhyme, rhytm and meter with his broad definition of parallelism and consequently equates it with the poetic function of a language (cf. Berlin 1985: 8).

2.2.2.4. James Kugel's approach to parallelism

James Kugel reflected on the complex nature of the biblical poetry focusing on the combination of terseness and parallelism (cf. Berlin 1985: 5). He postulated that it was

not parallelism itself but its combination with terseness which makes the text of the Bible elevated or literary:

> If one puts aside the notion of biblical poetry and prose and tries to look afresh at different parts of the Bible to see what it is about them that distinguishes one from another, it will soon be apparent that there are not two modes of utterance, but many different elements which elevate style and provide for formality and strictness of organization. Consistently binary sentences, an obvious regard for terseness, and a high degree of semantic parallelism characterize some sections; less consistent (and less consistently semantic) parallelism is found in other parts… This represents a continuum of organization or formality, with parallelism of different intensity and consistency characterizing a great span of texts. (Berlin 1985: 5, quoted after Kugel 1998: 85)

Kugel stated that despite the fact that some parts of the Bible are more elevated than others, there is still some kind of a continuum. In other words, every part of the Bible is elevated but to different extent. When terseness and parallelism occur to a high extent, we deal with poetry. Yet, if they are largely lacking, we deal with a less poetic text, that is with prose. Thus, according to Kugel, it is not the sole occurrence of a parallelism but its predominance together with terseness that marks the presence of the poetic expression in the Bible. Because of this situation, we cannot distinguish easily different kinds of parallelism but we can only study the perception of its influence (cf. Berlin 1985: 5).

2.3. The classification of parallelism

It is very difficult to classify parallelism taking into consideration a great number of different approaches towards it. Yet, in their book *Dictionary of the Old Testament: Wisdom, Poetry and Writings* (2008), Tremper Longman and Peter Enns mention ten types of parallelism, which provide great balance in interpreting poetry and biblical lines.

2.3.1. ***Parallelism of Morphological Elements*** involves repetition of a semantically related or the same verbal root but in various aspects (cf. Longman and Enns 2008: 511):

9) The same verb 'sit' [ysb] but different, perfective and imperfective, aspects in Hebrew.

Sat [yasab] enthroned at the flood;

Sits [wayyeseb] enthroned, king forever.

(Psalm 29: 10 Longman and Enns 2008: 511, quoted after Berlin 1985: 35)

10) The same verb 'lift up' but differing conjugations.

Lift up your head, O gates;

And be lifted up O ancient doors.

(Psalm 24: 7, ibid.)

2.3.2. ***Parallelism of Number*** occurs when the lines involve ordinal or cardinal numbers, usually set in an increasing manner (cf. Longman and Enns 2008: 511):

11) *Then we will raise against him seven shepherds,*

Eight chiefs of men.

(Micah 5: 5, Longman and Enns 2008: 511, quoted after Watson 2001: 144)

2.3.3. ***Staircase Parallelism*** appears when an idea is discontinued by a particular element e.g. en epithet, in order to be resumed and completed in the following line (cf. Longman and Enns 2008: 511, after Watson 2001: 151).

12) *When the waters saw you, O God,*

When the waters saw you, they were afraid;

The very deep trembled.

(Psalm 77: 15, ibid.)

13) *It is not for kings, O Lemuel,*

It is not for kings to drink wine,

Or for rulers to desire strong drink.

(Proverbs 31: 4, ibid.)

2.3.4. ***Ballast Variant Parallelism*** occurs when the second line includes ellipsis (cf. Longman and Enns 2008: 511).

No verbal clause that describes the action appears (verb ellipsis and prepositional ellipsis of 'with').

14) *I have docked my couch with coverings,*

Colored spreads of Egyptian linen.

(Proverbs 7: 16, ibid.)

2.3.5. ***Positive-negative Parallelism*** comes into being when an idea is firstly expressed in a positive, and then in a negative way (cf. Longman and Enns 2008: 511, after Berlin 1985: 56).

15) *My child keep your father's commandment,*

And do not forsake your mother's teaching.

(Proverbs 6: 20, ibid.)

2.3.6. ***Gender-Matched Parallelism*** comes into being when an element displaying a particular grammatical gender finds a correspondence with an element of a different grammatical gender (cf. Longman and Enns 2008: 511). Consider the following and remember that in Hebrew 'truth' and 'earth' are feminine and 'justice' and 'heavens' are masculine:

16) *Truth will spring up from the earth*
And justice will look down
From the heavens.

(Psalm 85: 11, Longman and Enn's translation)

17) *My child keep your father's commandment,*
And do not forsake your mother's teaching.

(Proverbs 6: 20, ibid.)

2.3.7. ***Nominal-pronominal Parallelism*** comes into being when the first line includes a proper noun and the second line includes an anaphoric pronoun (cf. Longman and Enns 2008: 512).

18) *Praise the Lord with the lyre;*
Make melody to him with the harp of ten strings.

(Psalm 33: 2, ibid.)

2.3.8. ***Half-line/Internal Parallelism*** appears when parallel constituents occur within only one line (cf. Longman and Enns 2008: 512).

19) *The Lord gave, and the Lord has taken away.*

(Job 1: 21, ibid.)

2.3.9. ***Microparallelism*** (also called a *narrow-scope parallelism*) involves the smallest structures of poetry, e.g. *phonological parallelism:* a) *assonance* (cf. Longman and Enns 2008: 512), which "consists of the repetition of similar vowel sounds" (Cuddon 1999: 58), for example in Alfred Tennyson's "Lotos –Eaters" (1832):

21) The Lotos blooms below the barren peak:
The Lotos blows by every winding creek:
All day the wind breathes low with mellower tone:
Thro' every hollow cave and alley lone
Round and round the spicy downs the yellow Lotos-dust is blown.

(Alfred Tennyson 1832, IS)

b) *consonance* (cf. Longman and Enns 2008: 512), which consists of "the close repetition of identical consonant sounds before and after different vowels, for example slip-slop, creak-croak, black-block" (Cuddon 1999: 176), c) *alliteration* (cf. Longman and Enns 2008: 512), which is "a figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated", for instance in Samuel Coleridge's "Kubla Khan": "Five miles meandering with a mazy motion" (cf. Cuddon 1999: 23).

2.3.10. ***Macroparallelism*** (also called a *broad-scope parallelism)* occurs when parallel elements are present not only between two or three lines but also within large sections of poetry, e.g. a) *chiasm* (cf. Longman and Enns 2008: 512) – "the reversal of grammatical structures in successive phrases or clauses as in Dr Johnson's *The Vanity of Human Wishes*: 'By the day the frolic; and the dance by night' " (Cuddon 1999: 128), b) *refrain*

(cf. Longman and Enns 2008: 512) – "a phrase, line or lines repeated at intervals during a poem and especially at the end of a stanza" (Cuddon 1999: 736) or c) *epanaphora* – "the repetition of a word or phrase at the beginning of successive clauses" (*Oxford Dictionary* 2017, IS) as in "The Lover Prayeth Not to be Disdained, Refused, Mistrusted, nor Forsaken" by Sir Thomas Wyatt (1503–1542):

20) Disdain me not without desert,
Nor leave me not so suddenly;
Since well ye wot that in my heart
I mean ye not but honestly.

Refuse me not without cause why,
For think me not to be unjust;
Since that by lot of fantasy,
This careful knot needs knit I must.

Mistrust me not, though some there be
That fain would spot my steadfastness;
Believe them not, since that ye see,
The proof is not as they express.

Forsake me not, till I deserve;
Nor hate me not, till I offend;
Destroy me not, till that I swerve:
But since ye know what I intend,

Disdain me not, that am your own;
Refuse me not, that am so true;
Mistrust me not, till all be known;
Forsake me not now for no new.

(Thomas Wyatt, IS)

2.4. Metaphor

Metaphor, after parallelism, constitutes one of the most prominent features of the biblical poetry. Basically, it is perceived to be "a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable" ("Metaphor" 2017, IS). Yet, there is a wide range of different perspectives and definitions that come from scholars who, from the times of Aristotle, have tried to understand and define this complicated phenomenon.

2.4.1. Different ways of defining metaphor

As mentioned before, there is a multitude of varying definitions of metaphor. In this section I am going to mention a few of them in order to provide a general idea of what metaphor is. In the next section, consequently, I am going to discuss different perspectives on metaphor, which provide the basis for all the definitions.

a) Meyer Abrams (1999: 97), following a traditional approach to metaphor, claims that it is a process in which "a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison".

b) Within the CMT – Cognitive Metaphor Theory – George Lakoff and Mark Johnson (1980; quoted in Sullivan 2013: 1) think of it as "a cognitive process that allows one domain of experience, the target domain, to be reasoned about in terms of another, the source domain".

c) In the same cognitive approach Zoltán Kövecses (2002: 2) defines metaphor as "the understanding of one conceptual domain in terms of another conceptual domain".

d) Ian Buchanan (2010: 318) calls metaphor "a figure in rhetoric in which the meaning of one word is transferred onto and in a certain sense combined with that of another".

2.4.2. Different perspectives on a metaphor

There are four most prominent views on metaphor: *the similarity view*, *the interaction view*, *the pragmatic view* and *the cognitive view*.

2.4.2.1. The similarity view

The similarity view was a traditional method of analyzing metaphors that was introduced by Aristotle in the 4th century B.C. and has functioned until the recent past. *The similarity view*

claims that metaphor is a withdrawal from the standard, literal use of language, thus, being an elliptical or condensed simile which involves covert comparison between two different things. The similarity view most often assumes that the features are compared against the common *ground*. In *the similarity view* metaphor is perceived as an enforcement of rhetorical force and an embellishment adding to the pleasantness of a discourse (cf. Abrams 1999: 155). This so-called *rhetorical approach* has not lost completely its import, even nowadays.

2.4.2.2. The interaction view

The interaction view is the way of analyzing metaphor that was introduced by Ivor Armstrong Richards in *The Philosophy of Rhetoric* (1936/1965). Richards claimed that metaphor comes into being by bringing together distinct thoughts of *the vehicle* (the figurative expression) and *the tenor* (the real subject of metaphor, often to be guessed) to create a meaning that "is a resultant of their interaction" and which cannot be achieved by literal "assertions of a similarity between the two elements" (quoted in Abrams 1999: 155). Richards postulated that metaphor cannot be seen just as a simple departure from standard use of a language because it strongly affects our perception of the world (cf. Abrams 1999: 155).

About twenty years after the publication of *The Philosophy of Rhetoric*, a British-American philosopher, Max Black, expanded Richard's theory in his essay "Metaphor" (1954-1955/2010). Black postulated that both *the tenor* and *the vehicle* have a "system of associated commonplaces", which consist of the features and relations that we attribute to the objects, events and people. In the process of understanding metaphor, the system of commonplaces associated with *the subsidiary subject* (the term equivalent to Richard's *vehicle*) interacts with the system attached to *the principal subject* (the term equivalent to

Richard's *tenor*) so as to filter that system, consequently evoking the new way of perceiving the principal subject (cf. Abrams 1999: 156).

2.4.2.3. The pragmatic view

A famous American philosopher of language Donald Davidson in his essay "What Metaphors Mean" challenges the theory that a metaphorical meaning is distinct from a literal one. He claimed that "metaphors mean what the words, in their most literal interpretations, mean, and nothing more" (Davidson 1978, quoted in Abrams 1999: 156). He postulated that metaphor is a pragmatic and not a semantic phenomenon as it is just the use of a literal statement in a specific context that makes us notice what we might in other case overlook (cf. Abrams 1999: 156).

Another adherent of a pragmatic view who challenged the traditional theory of metaphor was American philosopher John R. Searle. Searle claimed that in order to explain the meaning of a metaphor one has to differentiate between the literal meaning of a word or sentence and the metaphorical meaning that is intended for this word or sentence, namely the *utterance meaning*. He put forward a set of principles shared by both speakers and interpreters in order to clarify how a speaker can use the literal sentence to denote metaphorical meaning and how the hearer is able to interpret a literal sentence that is used metaphorically (cf. Abrams 1999: 156).

2.4.2.4. The cognitive view

The cognitive view, with its roots in Lakoff and Johnson's *Metaphors We Live By* (1980), stems from the rejection of an assumption that the standard use of language is literal and a metaphor is a deviation for certain poetic and rhetorical purposes. Alternatively, it postulates that metaphors constitute an intrinsic element of everyday speech and that they

shape the way in which people perceive the world, think and what they know. The cognitive view on metaphor, called also a *conceptual theory of metaphor*, received a fuller shape when Lakoff and Mark Turner in *More than Cool Reason* (1989) described metaphor as a projection, i.e. *mapping* between coneptual domains, namely as mapping from the *source* onto the *target* domain (cf. also Abrams 1999: 157).

In other words, they claimed that metaphor is a cognitive process which "allows one domain of experience, the target domain, to be reasoned about in terms of another, the source domain" (Sullivan 2013 after Lakoff and Turner 1989). To identify the elements of metaphor the authors used terms *source domain* (for Richard's *vehicle*) and *target domain* (for *tenor*) (cf. Abrams 1999: 157). The target domain is most often an abstract concept, such as life, love, hatred, while the source domain tends to be a concrete concept such as journey, day or others. Therefore, metaphor enables us to transfer certain features of the concrete source domain onto the abstract target domain. For instance, conceptualizing life as a day LIFE IS A DAY allows us to transfer different structures describing a day onto aspects describing life, e.g. a birth may be understood as a dawn and the old age as the evening. Such a phenomenon is called *mapping* – transmitting different structures referring to the source domain onto the aspects of the target domain (cf. Sullivan 2013 after Lakoff and Turner 1989).

2.4.2.5. *Conceptual metaphor*

Conceptual metaphor constitutes "a form of conceptual projection involving mappings or correspondences holding between distinct conceptual domains. (…) Conceptual metaphors are claimed to be basic and indispensable instrument of thought" (Evans 2007: 136).

22) *Love is a journey.*

The target domain ‘love’ is structured in terms of the source domain ‘journey’. Therefore, the conceptual metaphor allows us to talk about love in terms of journeys (cf. Evans 2007: 136-137).

2.4.3. The classification of metaphors

It would be extremely difficult to provide a fully comprehensive classification of metaphors which would be based on the relation of meaning between literal and figurative senses. Yet, Geoffrey Leech in his book *A Linguistic Guide to English Poetry* (1969/2014) presents the *notional typology of metaphors* based on semantic connections between vehicle and tenor (source and target), which types are traditionally considered to be more important than others. Namely, he distinguishes a) *The Concretive Metaphor*, b) *The Animistic Metaphor*, c) *The Humanizing (Anthropomorphic) Metaphor* and d) *The Synaesthetic Metaphor* (Leech 2014: 158):

a) *The Concretive Metaphor* (also called *reification*) attributes “concreteness or physical existence to an abstraction”. It also describes a living organizm as if it were an object, e.g. ‘room for negotiation’, ‘a vicious circle’ (Leech 2014: 158).
b) *The Animistic Metaphor* attributes “animate characteristics to the inanimate”, e.g. ‘an angry sky’, ‘the shoulder of the hill’ (Leech 2014: 158).
c) *The Humanizing (Anthropomorphic) Metaphor* attributes “characteristics of humanity to what is not human”, e.g. ‘this friendly river’, ‘laughing valleys’ (Leech 2014: 158).
d) *The Synaesthetic Metaphor* “transfers meaning from one domain of sensory perception to another” e.g. ‘warm colour’, ‘dull sound’ (Leech 2014: 158).

In the Bible there occur two other kinds of metaphor, which are not mentioned by Leech, that is e) *Theriomorphism* (*animalistic metaphor*) and f) *Catachresis* (*catachrestic metaphor*):

e) *Theriomorphism* is an ascription of animal features/form to an object or human being, e.g. 'He is such a pig', 'Dogs of God'.

f) *Catachresis* is a juxtaposition of a shocking kind, the bringing together of concepts not associated with each other, an arresting contrast; a forced, far-fetched figure, e.g. 'A silence a whole waste of a desert spoon' (Gertrude Stein, *What Happened*).

Another, structural, classification of metaphors includes: g) *Primary Metaphor*, h) *Extended Metaphor* and i) *Compound Metaphor*:

g) *Primary Metaphor* relates "two distinct concepts that occur in distinct domains. Primary metaphors can give rise to a more complex compound metaphor" e.g. 'Things have shifted a little since you were last here', in which the target domain 'things' is structured in terms of the source domain implying moving physical objects (cf. Evans 2007: 166-167).

h) *Extended Metaphors* **"**can be defined as literary (as opposed to ordinary-language) metaphors that are consciously (as opposed to out of necessity) sustained throughout a text or discourse (as opposed to isolated use)" (Piller 1999: 484).

In Emily Dickinson's poem "Hope is the Thing with Feathers", hope is metaphorically compared to a little bird. Yet, the metaphors extends throughout the whole poem:

23) "Hope is the Thing with Feathers"

'Hope' is the thing with feathers—
That perches in the soul—
And sings the tune without the words—
And never stops—at all—

And sweetest—in the Gale is heard—
And sore must be the storm—
That could abash the little Bird
That kept so many warm—

I've heard it in the chillest land
And on the strangest Sea—
Yet, never, in Extremity,
It asked a crumb—of Me.
(Emily Dickinson 1891, IS)

h) *Compound Metaphor* is a metaphor "formed by unification of more primitive primary metaphors" (Evans 2007: 30), e.g. 'A slumber did my spirit seal' (William Wordsworth, 1798/1799, "Lucy Poem no 4", IS) in which there occur two metaphors, that is *personification* and *reification*, within one clause.

2.5. *Metaphor* in the Bible

In the Bible metaphors are mainly present in the poetical books. There are some exceptions to this – few metaphors may be found in *the Pentateuch* and in *the historical books*, but the majority of them are found elsewhere. The poetry in the Bible predominantly has a liturgical or didactic, and not an aesthetic, purpose. Thus, only few metaphors are construed to serve as a pleasing embellishment to a text (e.g. *Song of Songs* 6:10) and the rest of them function as an emphasis on the instructive character of a text (Montefiore 1891: 624).

Lowth (1839) provides two explanations for the high frequency of the biblical metaphors. Firstly, he claims that the excellence of the biblical metaphors is obtained mainly

through their directness, sharpness and clarity, which are, in turn, due to the construing of metaphors from the material that concerns familiar objects. In other words, in the Bible a novel idea is presented with a use of something common and well-known, which makes the whole expression more accessible to the ordinary people. Secondly, Lowth highlights the unusual recurrence of the metaphors in the Bible, pointing out that they are highly schematic structures reiterating at certain places of the text (Montefiore 1891: 626). It is interesting to note that Lowth's opinion is very close in spirit to the main tenets of the Cognitive Metaphor Theory (cf. Lakoff and Johnson 1980; Lakoff and Turner 1989).

In *Chapter Two* I described two poetic devices, that is *parallelism* and *metaphor*. In *Chapter Three* I am going to provide an analysis of *the Song of Songs* with a view to identifying these stylistic devices in the text.

Chapter 3

Parallelism and Metaphor in *the Song of Songs*

Chapter three contains my own analysis of parallelism and metaphor in the King James Version of *the Song of Songs*. I have chosen the aforementioned rendition of *the Song of Songs* to be the corpus of my study for two reasons. Firstly, the King James Version of the Holy Bible is perceived by many to be a literary masterpiece and thus, the most influential book in all English-speaking countries. Secondly, *the Song of Songs* itself, due to the fact that it is entirely written in the poetic form, provides a golden opportunity for the study of the outstanding features of the biblical poetry.

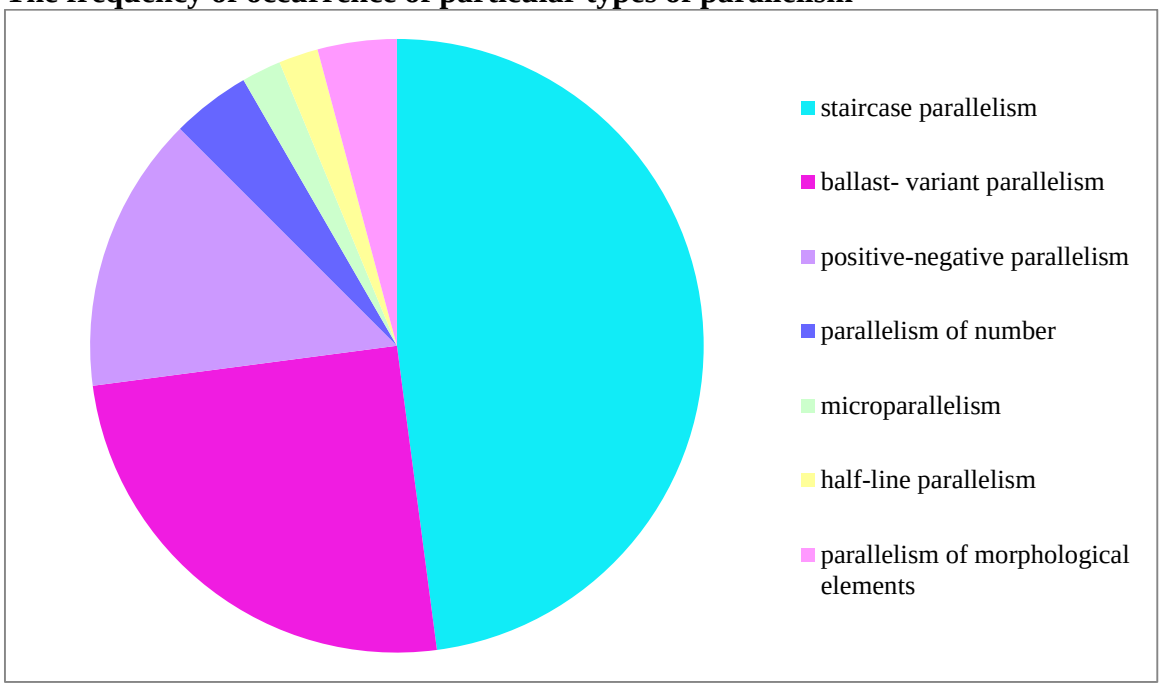
In order to convey the analysis I utilized quantitative and qualitative methods. The quantitative method was mainly used in the analysis of parallelism due to the fact that there are rather straightforward boundaries between each category of biblical parallelism. The qualitative method was, on the contrary, used predominantly in the analysis of metaphor, which stems from the complexity of metaphoric passages that very often overlap with other figures or form long macrometaphoric sections.

3.1. Parallelism

The poetics of *the Song of Songs* is built upon the recurrent use of parallelism. The most frequent parallelism that may be found in *the Song of Songs* is *the staircase parallelism* – it occurs twenty-three times. The second most often used kind of parallelism is *the ballast-variant parallelism* – it occurs twelve times. Other instances of parallelism which may be found in *the Song of Songs* are: *positive-negative parallelism*, which occurs seven times, *parallelism of number* and *parallelism of morphological elements*, which occur two times,

microparallelism and *half-line parallelism*, which occur one time. Many of the aforementioned types of parallelism constitute also fine examples of *macroparallelism*.

Figure 1.
The frequency of occurrence of particular types of parallelism



3.1.1. Analysis of *the staircase parallelism*

As mentioned before, the most common poetic parallelism in the data analyzed is *the staircase parallelism*, in which an idea is interrupted by a particular element to be completed in the following line.

In the case of *the Song of Songs* the most frequent interruptive elements are expressions in which one lover praises the other: ‘o my love’ (see example 24), ‘my love’ (see example 25), ‘my love, my fair one’ (see example 26), ‘o thou whom my soul loveth’ (see example 27), ‘O thou fairest among women’ (see example 28):

24) *I have compared thee, O my love, to a company of horses in Pharaoh's chariots*. (1.9)

25) *Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes.* (1.15)

26) *My beloved spake, and said unto me, Rise up, my love, my fair one, and come away.* (2.10)

27) *Tell me, O thou whom my soul loveth, where thou feedest (...)* (1.7)

28) *If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock (...)* (1.8)

There are as many as thirteen such instances.

Another group consists of expressions which refer to the 'the stereotypical public', namely 'spoiled, idle and curious women of the capital city who were especially versed in matters of beauty and love' (Longman 2001: 94, after Keel 1994: 49). These are expressions such as: 'O ye daughters of Jerusalem' (see example 29) and 'O ye daughters of Zion' (see example 30):

29) *I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.* (2.7)

30) *Go forth, O ye daughters of Zion, and behold king Solomon with the crown wherewith his mother crowned him in the day of his espousals, and in the day of the gladness of his heart.* (3.11)

These expressions may be perceived to be different realizations of the same chorus, and consequently the instances of *macroparallelism* (cf. 2.3.10). Throughout the whole *Song of Songs* there appear eight such expressions.

The last group involves more neutral expressions which refer to the lovers, but which are devoid of romantic connotations such as: 'my spouse' (see example 31), 'o my spouse' (see example 32), 'o Shulamite' (see example 33), 'o Solomon' (see example 34), 'my sister, my spouse' (see example 35):

31) *Come with me from Lebanon, my spouse, with me from Lebanon (…)* (4.8)

32) *Thy lips, O my spouse, drop as the honeycomb (…)* (4.11)

33) *Return, return, O Shulamite; return, return, that we may look upon thee.* (6.13)

34) *My vineyard, which is mine, is before me: thou, O Solomon, must have a thousand, and those that keep the fruit thereof two hundred.* (8.12)

35) *How fair is thy love, my sister, my spouse!* (4.10)

This group includes four such expressions.

3.1.2. Analysis of *the ballast-variant parallelism*

The ballast-variant parallelism, which appears when the second line includes ellipsis, is the second most frequently utilized type of parallelism in *the Song of Songs*. In most cases, it is built upon the lack of the present form of the verb 'to be'. Consider examples 36, 37, 38 and 39) in which the poeticalness of the whole excerpt is construed with the omission of 'is' and 'are':

36) *Thine head upon thee is like Carmel, and the hair of thine head (is) like purple; the king is held in the galleries.* (7.5)

37) *This thy stature is like to a palm tree, and thy breasts (are) to clusters of grapes.* (7.7)

38) *I said, I will go up to the palm tree, I will take hold of the boughs thereof: now also thy breasts shall be as clusters of the vine, and the smell of thy nose (is) like apples (…)* (7.8)

39) *And the roof of thy mouth (is) like the best wine for my beloved, that goeth down sweetly, causing the lips of those that are asleep to speak.* (7.9)

In three cases the poeticalness of the text is built upon the lack of the subject and the verb (pronominal-verbal ellipsis). In examples 40 and 41) the personal pronoun 'I' and the copula verb 'am' are omitted:

40) *I am black, but (I am) comely (…)* (1.5)

41) *I am the rose of Sharon, and (I am) the lily of the valleys.* (2.2)

In example 42) the subject ‘his eyes’ and the linking verb ‘are’ are omitted:

42) *His eyes are as the eyes of doves by the rivers of waters, (his eyes are) washed with milk, and fitly set.* (5.12)

Other instances of *the ballast-variant parallelism* contain the omission of:

– the verb ‘to be’ and adjective:

43) *Thy cheeks are comely with rows of jewels, thy neck (is comely) with chains of gold.* (1.10)

– relative pronoun and the verb ‘to be’ in the active or the passive voice:

44) *Who is this that cometh out of the wilderness like pillars of smoke, (who is) perfumed with myrrh and frankincense, (who is perfumed) with all powders of the merchant?* (3.6)

– lexical verbs ‘come’ and ‘look’:

45) *Come with me from Lebanon, my spouse, (come) with me from Lebanon: look from the top of Amana, (look) from the top of Shenir and Hermon, (look) from the lions' dens, (look) from the mountains of the leopards.* (4.8)

– the preposition ‘with’:

46) *Thy plants are an orchard of pomegranates, with pleasant fruits; (with) camphire, with spikenard (…)* (4.13)

3.1.3. Analysis of *the positive-negative parallelism*

The positive-negative parallelism, which comes into being when an idea is firstly expressed in a positive, and then in a negative way, appears in *the Song of Songs* seven times. Twice it is the repetition of the same expression "I sought him, but I found him not":

47) *By night on my bed I sought him whom my soul loveth: I sought him, but I found him not.* (3.1)

48) *I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth: I sought him, but I found him not.* (3.2)

In example 49) this expression appears also in another variant: "I sought him, but I could not find him". What is more, the poeticalness of the whole aforementioned passage is construed upon the recurrent use of *the positive-negative parallelism* – in only one sentence there appear as many as three instances of this type of parallelism:

49) *I opened to my beloved; but my beloved had withdrawn himself, and was gone: my soul failed when he spake: I sought him, but I could not find him; I called him, but he gave me no answer.* (5.6)

Two other instances of *the positive-negative* parallelism are:

50) *I sleep, but my heart waketh: it is the voice of my beloved that knocketh, saying, Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew, and my locks with the drops of the night.* (5.2)

51) *I have put off my coat; how shall I put it on? I have washed my feet; how shall I defile them?* (5.3)

3.1.4. Analysis of *the parallelism of morphological elements*

The parallelism of morphological elements, which involves the repetition of semantically related or the same verbal roots but in different forms, occurs twice in *the Song of Songs*. In the first case it involves the variation in the forms of the verb 'to look', which appears as the imperative/base form ('look') and as the past participle form ('hath looked').

52) *Look not upon me, because I am black, because the sun hath looked upon me.* (1.6)

In the second case, it is built upon the variation in the tenses of the verb 'to seek', which is used in the simple future tense: 'will seek' and the simple past tense: 'sought'.

53) *I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth: I sought him, but I found him not.* (3.2)

3.1.5. Analysis of *the parallelism of numbers*

The parallelism of numbers, which comes into being when the lines involve ordinal or cardinal numbers, also appears two times in *the Song of Songs*. The first such parallelism appears when the beauty of the woman is praised by the man. Namely, the woman's beauty is perceived to be supreme when hyperbolically compared to the appearance of 'threescore queens' and 'fourscore concubines' and many other females.

54) *There are threescore queens, and fourscore concubines, and virgins without number.* (6.8)

The second instance of *the parallelism of number* deals with the income that Solomon will have from his vineyard. The woman states that Solomon can have an income from his own vineyard: 'a thousand' and he can even pay some money to its keepers: 'two hundred',

but her own vineyard, which is her exclusive possession, will be beyond his and anybody's reach.

55) *My vineyard, which is mine, is before me: thou, O Solomon, must have a thousand, and those that keep the fruit thereof two hundred.* (8.12)

3.1.6. Analysis of *the half-line parallelism* and *the microparallelism*

The least often used types of parallelism are: *half-line parallelism* and *the microparallelism*.

The half-line parallelism occurs when parallel constituents appear only within one line, like in:

56) *The beams of our house are cedar, and our rafters of fir.* (1.17)

The aforementioned passage constitutes also an instance of *the ballast-variant parallelism* since it includes ellipsis in the second line. Yet, taking into consideration the fact that the parallel constituents, that is the expressions: "The beams of our house are cedar" and "our rafters of fir" occur in one line only, this passage may be also considered an instance of *the half-line parallelism*.

The microparallelism, which includes the smallest structures of poetry, in *the Song of Song* is constructed with the use of alliteration. In example 57) an initial sound /s/ is repeated four times within one line.

57) *While the king sitteth at his table, my spikenard sendeth forth the smell thereof.* (1.12)

3.1.7. Analysis of *the macroparallelism*

The macroparallelism in *the Song of Songs* is achieved through the recurrent use of some expressions or passages all over the whole text – in *the Song of Songs* most frequently these are expressions which may be also categorized under other types of parallelism. For this

reason I do not include *the macroparallelism* in my statistics, but instead, I mention each instance of it in this section or at the point of its appearance.

It is worth mentioning that almost all instances of *the staircase parallelism* (see 3.1.1.) may be also categorized as *the macroparallelism*. For instance, the expressions such as 'o ye daughters of Jerusalem' (examples 58, 59, 60) or 'my love' (examples 61, 62, 63, 64, 65), due to their recurrence, belong simultaneously to *the staircase parallelism* and *the macroparallelism*. In other words, *the staircase parallelism*, which structures poeticalness of the text locally, that is in some shorter passages, serves also to construe globally the poeticalness of the whole *Song of Songs*.

The longest instances of *the macroparallelism* appear three times within the text and they all include an exclamation/apostrophe 'o ye daughters of Jerusalem' (see 3.2.1.):

58) *I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.* (2.7)

59) *I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.* (3.5)

60) *I charge you, O daughters of Jerusalem, that ye stir not up, nor awake my love, until he please.* (8.4)

61) *Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes.* (1.15)

62) *Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes within thy locks (...)* (4.1)

63) *I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.* (3.5)

64) *Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes within thy locks: thy hair is as a flock of goats, that appear from mount Gilead.* (4.1)

65) *Thou art all fair, my love; there is no spot in thee.* (4.7)

Other instances of *the macroparallelism* occur in the fourfold repetition of a metaphoric expression 'whom my soul loveth', which appears in the passage 3.1-3.4 (see 3.2.4.).

All things considered, one may conclude that the sole recurrent use of the particular type of parallelism makes it belong to the category of *the macroparallelism*. Thinking this way, all instances of *the ballast variant parallelism* and *the positive-negative parallelism* are also constituents of *the macroparallelism*.

3.2. *Metaphor*

Metaphor is another conspicuous stylistic device that contributes to the poeticalness of *the Song of Songs*. *The Song of Songs* is full of a wide variety of different metaphors, which very often overlap with themselves or other figures (e.g. simile) and create long metaphoric passages (*macrometaphors*/*extended metaphors*). Due to this fact I have decided to carry out a qualitative study in which I analyze each metaphor consecutively. For the sake of clarity I have made use of the division of *the Song of Songs* introduced by Robert Kugler and Patrick Hartin in their book *An Introduction to the Bible* (2009: 220). They divided *the Song of Songs* into ten sections:

1. Introduction (1:1–6)
2. Dialogue between the lovers (1:7–2:7)
3. The woman recalls a visit from her lover (2:8–17)
4. The woman addresses the daughters of Zion (3:1–5)

5. Sighting a royal wedding procession (3:6–11)
6. The man describes his lover's beauty (4:1–5:1)
7. The woman addresses the daughters of Jerusalem (5:2–6:4)
8. The man describes his lover, who visits him (6:5–12)
9. Observers describe the woman's beauty (6:13–8:4)
10. Appendix (8:5–14)

3.2.1. Analysis of "Introduction"

The first metaphor in *the Song of Songs* – the sentence 'I am black' – can be found in "Introduction" (1:1–6). It falls under the category of a *concretive metaphor* as the complexion of a woman is described in terms of the black colour ascribed to an object. This metaphor is followed by an apostrophic expression 'o ye daughters of Jerusalem', which appears as many as seven times in the whole *Song of Songs* (see 3.1.1. and 3.1.4.). It constitutes *the humanizing metaphor* on the basis of the fact that an inanimate entity, that is the city of Jerusalem, is given the animate/humanlike capability of being the mother to its inhabitants:

66) *I am black, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon.* (1.5)

67) *I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.* (2.7 and 3.5)

68) *He made the pillars thereof of silver, the bottom thereof of gold, the covering of it of purple, the midst thereof being paved with love, for the daughters of Jerusalem.* (3.10)

69) *I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him, that I am sick of love*. (5.8)

70) *His mouth is most sweet: yea, he is altogether lovely. This is my beloved, and this is my friend, O daughters of Jerusalem.* (5.16)

71) *I charge you, O daughters of Jerusalem, that ye stir not up, nor awake my love, until he please.* (8.4)

In example 72) there is a repetition of *the concretive metaphor* 'I am black'. Yet, this time this expression is followed by an *anthropomorphic metaphor* (*personification*): "The sun hath looked upon me", in which an inanimate entity, a planet, is given the human capability of looking upon something:

72) *Look not upon me, because I am black, because the sun hath looked upon me*: (1.6)

3.2.2. Analysis of the "Dialogue between the lovers"

The first metaphor in the section two "Dialogue between the lovers" (1:7–2:7) is:

73) *Tell me, O thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon.* (1.7)

The expression 'My soul loveth' is an example of the soul's *reification* and *the humanizing metaphor* (*personification*) on the basis of the fact that it describes an abstraction as if it were a living organism capable of affection. Thus, it can be treated as a case of *the compound metaphor*. This metaphor appears five times in *the Song of Songs* (see 3.2.4.).

In line 1.9 (example 74), 1.15 (example 79), 2.2 (example 85) and 2.7 (example 75) there is the reversal of the aforementioned *reifying metaphor*: a physical entity, a woman, is compared to an abstraction, a feeling of love. Line 1.9 (example 74) contains also

an interesting simile, which verges on *the theriomorphic metaphor*, comparing a lover to a team of horses. What is more, in line 2.7 (example 75) there is also another metaphor, *the humanizing* one – 'daughters of Jerusalem' (see 3.2.1.).

74) *I have compared thee, O my love, to a company of horses in Pharaoh's chariots.* (1.9)

75) *I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please*. (2.7 and 3.5)

This type of metaphor in which a person is compared to the feeling of love may be found twelve times in *the Song of Songs* (see 3.1.1. and 3.1.4.).

In example 76) there comes *the catachrestic metaphor*, in which a woman expresses her admiration towards her beloved:

76) *While the king sitteth at his table, my spikenard sendeth forth the smell thereof.* (1.12)

This metaphor may be categorized as the *catachrestic* one as two non-associated concepts, namely sitting at the table and emitting a fine smell, are joined together. It is followed by *the concretive metaphor* and *the concretive simile* (example 78), in which a man is described as an inanimate object, that is a bundle of myrrh and a cluster of campshire, respectively:

77) *A bundle of myrrh is my wellbeloved unto me; he shall lie all night betwixt my breasts*. (1.13)

78) *My beloved is unto me as a cluster of camphire in the vineyards of Engedi.* (1.14)

In the next line there is an instance of *theriomorphism*, in which a woman is described in terms of a dove.

79) *Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes.* (1.15)

This example constitutes also an interesting case of an overlap of metaphor and *the body-part synecdoche* ('eyes'). In the whole *Song of Songs* there are six other instances of *theriomorphism.* All of them denote simplicity and purity as they are based on the ascription of the dove's characteristics and form to a human being.

80) *O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for sweet is thy voice, and thy countenance is comely.* (2.14)

81) *Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes within thy locks: thy hair is as a flock of goats, that appear from mount Gilead*. (4.1)

82) *(…*) *Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew, and my locks with the drops of the night.* (5.2)

83) *His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set.* (5.12)

84) *My dove, my undefiled is but one; she is the only one of her mother.* (6.9)

The famous line 2.2 (example 85) exemplifies a fine instance of *compound, concretive metaphor*, in which a human being, a woman, is said to be a flower, namely the rose and the lily of the valley simultaneously. Such instances may be called *plantifications*;

85) *I am the rose of Sharon, and the lily of the valleys.* (2.2)

Line 2.4 below (example 86) constitutes the reversal of *the concretive metaphor* as in this metaphor an object, that is a banner, is said to be the feeling of love. Line 2.5 (example 87) contains *the catachresis,* which denotes the state of ultimate joy combined with suffering. It is built upon an arresting contrast between the elation of love and the pains of sickness.

86) *He brought me to the banqueting house, and his banner over me was love.* (2.4)

87) *Stay me with flagons, comfort me with apples: for I am sick of love.* (2.5)

3.2.3. Analysis of "The woman recalls a visit from her lover"

In section three "The woman recalls a visit from her lover" (2:8–17) there are six metaphors. Two of them, expressions 'my love' (line 2.10 and 2.13), are the reversals of *reification* and *animization* (see 3.2.2.). In line 2.12 (example 88), on the other hand, there is *the anthropomorphic metaphor*, in which an animal is given a human attribute of voice:

88) *The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.* (2.12)

In line 2.14 (example 89) there are two metaphors. One of them is an instance of *theriomorphism* (see 3.2.2.). Another one constitutes *the synaesthetic metaphor*, in which there is a transposition of the senses of sight and taste:

89) *O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for sweet is thy voice, and thy countenance is comely.* (2.14)

The last metaphor in this section is an *animistic metaphor*, in which an inanimate phenomenon of shadowing is given the capability of movement:

90) *Until the day break, and the shadows flee away, turn* (…) (2.17)

3.2.4. Analysis of "The woman addresses the daughters of Zion"

In section four "The woman addresses the daughters of Zion" (3:1–5) there is one instance of *the humanizing metaphor* 'daughters of Jerusalem' (example 95), one instance of

the reversal of *animization* and *reification*, an expression ‘my love’ (example 95) and the repetition of an *animistic metaphor* ‘whom my soul loveth’ (see 3.2.2.):

91) *By night on my bed I sought him whom my soul loveth (…)* (3.1)

92) *(…) I will seek him whom my soul loveth: I sought him, but I found him not.* (3.2)

93) *The watchmen that go about the city found me: to whom I said, Saw ye him whom my soul loveth?* (3.3)

94) *(…) I found him whom my soul loveth (…)* (3.4)

95) *I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.* (3.5)

All these instances are also fine examples of *macroparallelism*.

3.2.5. Analysis of “Sighting a royal wedding procession”

In section five “Sighting a royal wedding procession” (3:6–11) there appears one *concretive metaphor* and three *humanizing metaphors*. In *the concretive metaphor* (example 96) an abstraction, that is the feeling of love, is treated as the material with which Solomon embellished his carriage. In other words, this is an instance of *reification* in which love is compared to stone. Two of *the humanizing metaphors*, that is the expressions ‘daughters of Jerusalem’ (example 96) and ‘daughters of Zion’ (example 97), are corresponding metaphors, in which a place is treated as an animate entity (see 3.2.1.). The last *animistic metaphor* is an expression in which the part of a body (*synecdoche*) is given the ability to feel emotions (example 97):

96) *He made the pillars thereof of silver, the bottom thereof of gold, the covering of it of purple, the midst thereof being paved with love, for the daughters of Jerusalem.* (3.10)

97) *Go forth, O ye daughters of Zion, and behold king Solomon with the crown wherewith his mother crowned him in the day of his espousals, and in the day of the gladness of his heart.* (3.11)

3.2.6. Analysis of "The man describes his lover's beauty"

Section six "The man describes his lover's beauty" (4:1–5:1) comprises the largest number of metaphors from all the sections of *the Song of Songs*.

In line 4.1 (example 98) and 4.7 (example 99) there appears the reversal of *animization* and *reification*, an expression 'my love' (see 3.2.2.). What is more, line 4.1 contains *the theriomorphism* 'thou hast dove's eyes' (see 3.2.1.).

98) *Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes within thy locks: thy hair is as a flock of goats, that appear from mount Gilead.* (4.1)

99) *Thou art all fair, my love; there is no spot in thee.* (4.7)

Then in line 4.6 (example 100) there appears *the animistic metaphor,* in which an inanimate phenomenon of shadowing is given the capability of movement. It is followed by two metaphors 'the mountain of myrrh' and 'the hill of frankincense' which do not fall within any of the analyzed categories:

100) *Until the day break, and the shadows flee away, I will get me to the mountain of myrrh, and to the hill of frankincense.* (4.6)

In line 4.9 (example 101) the heart is compared to an object which can be stolen. Thus, it is an instance of the fusion of *the concretive metaphor* with *a synecdoche*. What is worth highlighting is the fact that in this context the heart, an eye and the neck are perceived as the most salient parts of the body:

101) *Thou hast ravished my heart, my sister, my spouse; thou hast ravished my heart with one of thine eyes, with one chain of thy neck.* (4.9)

Line 4.11 (example 102) includes a series of metaphors, that is *the extended metaphor* which is comprised of *catachresis, concretive* and *animistic metaphors*:

102) *Thy lips, O my spouse, drop as the honeycomb: honey and milk are under thy tongue; and the smell of thy garments is like the smell of Lebanon*. (4.11)

103) *A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed*. (4.12)

104) *Thy plants are an orchard of pomegranates, with pleasant fruits; camphire, with spikenard,* (4.13)

105) *A fountain of gardens, a well of living waters, and streams from Lebanon*. (4.15)

106) *Awake, O north wind; and come, thou south* (4.16)

Line 4:11 (example 102) is an instance of *catachresis*, in which the flow of the woman's speech (the lips, the tongue) is described to be sweeter than honey. Lines 4.12 (example 103) and 4.15 (example 106) are, on the other hand, two instances of *concretive metaphor*. In the first of them (example 103) a woman is told to be 'a garden', 'a spring' and 'a fountain' and in the second one (example 106) she is compared to 'gardens', 'waters' and 'a stream' (4.15) What is more, within the aforementioned *concretive metaphors* there are another four metaphors, that is *catachresis* and *animistic metaphor*. In the catachrestic

expression ‘a spring shut up’ a spring is described in terms of an entity that can undergo the action of closing and opening and in ‘a fountain sealed’ a fountain is described as if it was an envelope. *The catachrestic metaphor* ‘a fountain of gardens’ brings together two distinct concepts of gardens and fountains and in *the animistic metaphor* ‘living waters’ a substance is given animate properties.

In example 105) the woman is compared to an orchard of pomegranates and to camphire combined with spikenard. These are instances of *plantification* and of *catachresis* as they establish a striking correlation between the woman’s beauty and the fruitfulness of pomegranates or the esoteric smell of oils.

Example 106) (line 4.16) is an instance of *animistic metaphor*, in which an inanimate phenomenon of wind is given the animate capability of waking up and moving.

3.2.7. Analysis of “The woman addresses the daughters of Jerusalem”

Section seven “The woman addresses the daughters of Jerusalem” (5:2–6:4) starts with passage 5.2, which comprises seven metaphors. The first one is *the animistic metaphor* in which a part of a body, namely a heart, has been ascribed an animate capability of waking up. As in several examples before, it is a fusion of metaphor with synecdoche:

107) *I sleep, but my heart waketh (…)* (5.2)

The second one is *the anthropomorphic metaphor*, which is achieved by attributing the human capability of knocking to the phenomenon of voice:

108*) (…) it is the voice of my beloved that knocketh, saying (…)* (5.2)

These metaphors are followed by the reversal of *animization* and *reification*, that is an expression ‘my love’ (see 3.2.2.) and the aforementioned *theriomorphism*, that is an expression ‘my dove’ (example 109). Next, there appear two *concretive metaphors*, which

are obtained by describing the parts of a living organism, that is the head and the hair, as if they were objects filled with substance. Consequently, dew is depicted as "the drops of the night", which is also a metaphor:

109*) Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew, and my locks with the drops of the night.*

In lines 5.4 (example 110) and 5.10 (example 112) there are another examples of *the concretive metaphor*. In the first of them (example 110) a part of the human body is described as if it was a movable object and in the second one (example 112) a man is depicted as if he was an entity of white colour. In example 111 (line 5.8) there is an instance of *humanizing metaphor* 'daughters of Jerusalem' (see 3.2.1.) and *catachresis* – an expression 'sick of love' – which is a metaphor of love as a disease (see 3.2.2.).

110) *My beloved put in his hand by the hole of the door, and my bowels were moved for him.* (5.4)

111) *I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him, that I am sick of love*. (5.8)

112) *My beloved is white (…)* (5.10)

In line 5.12 (example 113) three metaphors occur. The first one is an instance of *theriomorphism* combined with a simile. In the second metaphor, consequently, the man's eyes are told to be washed with milk. This is *the catachresis* based on a juxtaposition of a shocking kind. The last metaphor is *the concretive metaphor*, in which a part of a body, that is the eyes, is treated as an object which can be moved. These metaphors are followed

by a catachrestic chain of similes, in which there is an astonishing combination of spices and flowers and of lilies and myrrh, respectively:

113) *His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set.* (5.12)

114) *His cheeks are as a bed of spices, as sweet flowers: his lips like lilies, dropping sweet smelling myrrh.* (5.13)

In line 5.16 (example 115) there appears *the synaesthetic, concretive metaphor* 'his mouth is most sweet' which combines the sensation of touch and taste as well as the repetition of *the humanizing metaphor* 'daughters of Jerusalem' (see 3.2.1.) In line 6.4 (example 116) there is another repetition, this time of an expression 'my love'. It constitutes an example of the reversal of *animization* and *reification* (see 3.2.2.).

115) *His mouth is most sweet: yea, he is altogether lovely. This is my beloved, and this is my friend, O daughters of Jerusalem.* (5.16)

116) *Thou art beautiful, O my love, as Tirzah, comely as Jerusalem, terrible as an army with banners.* (6.4)

3.2.8. Analysis of "The man describes his lover, who visits him"

In section eight "The man describes his lover, who visits him" (6:5–12) there is one instance of *theriomorphism* – the expression 'my dove' – and two metaphors, which may be considered to be the reversal of *concretive metaphor* (examples 117 and 118). Namely, in line 6.5 (example 117) the eyes are talked about as if they were a feeling and in line 6.9 (example 118) a woman is said to be the choice of her mother's. Both examples are based on attributing abstractness to a physical entity:

117) *Turn away thine eyes from me, for they have overcome me.* (6.5)

118) *My dove, my undefiled is but one; she is the only one of her mother, she is the choice one of her that bare her.* (6.9)

3.2.9. Analysis of "Observers describe the woman's beauty"

The first metaphor in section nine "Observers describe the woman's beauty" (6:13–8:4) is *the animistic metaphor*, in which a goblet has the capability of wishing for something:

119) *Thy navel is like a round goblet, which wanteth not liquor* (…) (7.2)

Since this is a combination of a simile and metaphor, it can be classified as *hybrid comparison* (see Leech 2014:147).

In line 7.9 (example 120), on the other hand, we meet two instances of *catachresis*, which are based on an arresting contrast between the mouth and a house (the mouth is a house) as well as two activities of sleeping and speaking at the same time:

120) *And the roof of thy mouth like the best wine for my beloved, that goeth down sweetly, causing the lips of those that are asleep to speak.* (7.9)

In line 8.4 (example 121) there are two metaphors. The first one, an expression 'daughters of Jerusalem' is an instance of *humanizing metaphor* (see 3.2.1.) and the second one, 'my love', constitutes the reversal of *reification* and *animization* (see 3.2.2.):

121) *I charge you, O daughters of Jerusalem, that ye stir not up, nor awake my love, until he please.* (8.4)

3.2.10. Analysis of "Appendix"

The first metaphor present in section ten "Appendix" (8:5–14) is *the concretive metaphor* in which a man is treated as an object that can be moved:

122) *Set me as a seal upon thine heart, as a seal upon thine arm* (8.6)

In this passage the author alludes to the valuable, engraved tablets, which were worn upon men's breasts or signets worn on their arms or hands.

The aforementioned metaphor is followed by two *animistic metaphors* and *the catachresis.* 'Love is strong' and 'jealousy is cruel' are *animistic metaphors* as the feelings, which are abstractions, have been ascribed animate capabilities of being cruel and strong. An expression "the coals thereof are coals of fire" is, on the other hand, an instance of *catachresis* as it is built upon a striking correlation between love, coal and fire:

123) (…) *for love is strong as death; jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame.* (8.6)

Again, example 123) is an instance of a *hybrid comparison*.

The aforementioned metaphor is followed by three other *concretive metaphors*. In line 8.7 (example 124) love is treated as an object, which can neither be quenched nor drowned by water. In line 8.9 (example 125) and 8.10 (example 126) a woman is described as a wall or as an entire building. All of these constitute a description of a living organism as if it were a concrete object:

124) *Many waters cannot quench love, neither can the floods drown it: if a man would give all the substance of his house for love, it would utterly be contemned.* (8.7)

125) *If she be a wall, we will build upon her a palace of silver: and if she be a door, we will inclose her with boards of cedar.* (8.9)

126) *I am a wall, and my breasts like towers: then was I in his eyes as one that found favour*.

(8.10)

In this chapter I have investigated an impact which the use of *parallelism* and *metaphor* exerts on the poeticalness of *the Song of Songs*. In the last part of my thesis – *Conclusion* - I am going to provide the results of my analysis.

Conclusion

The aim of my study was to analyze *parallelism* and *metaphor* in *the Song of Songs* (the King James Version) and to examine the influence these important stylistic devices exert on the overall poeticalness of this biblical text. In order to do so I analyzed each sentence of *the Song of Song* with a view to identifying in it the aforementioned stylistic devices. As far as the use of parallelism is concerned, I found out that this poetic device constitutes the basis for the poeticalness of the whole text as it renders it elevated and provides it with specific, systematic structure. What is more, I noticed that its recurrent use opens the door to the employment of other poetic devices, for example *metaphor* and *simile*.

There are three most prominent types of parallelism which exert the strongest influence on the poeticalness of *the Song of Songs – the staircase parallelism, the ballast-variant parallelism* and *the positive-negative parallelism*. They all may be also viewed as falling under the category of *macroparallelism*. The most often employed type is *the staircase parallelism*, which - occurring throughout the whole text - construes some sort of a chorus. Additionally, *the staircase parallelism* creates a very emotional, poetical atmosphere as it is mainly based on highly personal, apostrophic expressions. Thus, it brings closer the characters of *the Songs of Songs* to the readership. The second prominent type, that is *the ballast-variant parallelism,* includes *ellipsis*. The frequent use of this parallelism renders the text concise, melodic and therefore, memorable. *The positive-negative parallelism*, which is a play of oppositions, creates very expressive and dramatic effects, adding in this way to the overall poetic quality of the text. From all of them, *the staircase parallelism* boasts the largest number of the same repeated expressions. Yet, as mentioned before, all of these types of parallelism may be considered to be instances of *macroparallelism* on the basis of the frequency and recurrence of their structure. As mentioned before, the most frequent parallelism is *the staircase parallelism*, which

occurs twenty-three times. *The ballast variant parallelism* occurs twelve times, *positive-negative parallelism* – seven times, *parallelism of number* and *parallelism of morphological elements* – two times each, *microparallelism* and *half-line parallelism* one time.

Metaphor in *the Song of Songs* constitutes another poetic device which I examined in my thesis. The significance of this trope, similarly to the significance of parallelism, is not solely based on the nature of the aesthetic effect it evokes but mainly on its repetitiveness. What is worth highlighting is the fact that metaphor in *the Song of Songs* very often overlaps with parallelism (expressions such as 'o my love', 'my dove', 'daughters of Zion'). Because of the fact that the power of metaphor stems mainly from its repetitiveness as well as a parallel arrangement it appears in, it seems very difficult to estimate the importance of this stylistic device on its own. Taking things even further, we may conclude that the main role of metaphor is enhancing the poetical expression construed with the use of parallelism. This would mean that metaphor in the biblical text studied by me constitutes a poetic device subsidiary to parallelism.

The most common type of metaphor utilized in *the Song of Songs* is *the humanizing/anthropomorphic metaphor*. The employment of this stylistic device makes the text of *the Song of Songs* vivid and emotional. For instance, the recurrent use of the expression 'daughters of Jerusalem' creates the sense of connection between the author of the text and its readers. Another most frequently used type of metaphor is the reversal of *the reifying metaphor* in which a physical entity is compared to an abstraction, e.g. an expression 'my love'. The least often used kind of metaphor, on the other hand, is *the synesthetic metaphor* in which there is a transposition of different perceptual sensations. At this point, one may notice the cognitive value of biblical metaphors. Namely, the underlying conceptual relationships are manifested in the form of linguistic metaphors.

Thinking this way, Robert Lowth may be perceived to be a precursor of Cognitive Metaphor Theory.

The poetical effect of *the Song of Songs* is not only based on these two aforementioned factors. The complexity of this biblical book provides a lot of space for further investigation. First of all, next to metaphor there appears *simile*, which also constitutes a very frequent and recurrent stylistic device. Simile in *the Song of Songs*, similarly to metaphor, may be investigated with a view to its aesthetic and cognitive effect but also its repetitiveness. Thus, analyzing simile could provide us with even a closer insight into the structure of the whole book, which, as mentioned before, constitutes one of the key representatives of the biblical poetry. Other poetic devices most certainly worth analyzing are *metonymy* and *synecdoche* – namely, their occurrence, recurrence, overlap with other figures and their impact on the whole text.

All in all, according to my study, parallelism constitutes the key feature of *the Song of Song*s as a poetic text. What is of high importance is the fact that it opens space for other stylistic devices such as metaphor, simile or synecdoche to appear within it. Metaphor, on the other hand, may be viewed to be an enhancer of the aesthetical value and expressiveness of whole text.

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Summary

The aim of my thesis titled *An Analysis of Parallelism and Metaphor in the Song of Songs from the King James Version of the Holy Bible* was to investigate an impact which the use of stylistic devices such as *parallelism* and *metaphor* exerts on the poetical expressiveness of *the Song of Songs* (*Song of Solomon*). The analysis is based on the English text of *the Song of Songs* derived from *the King James Version* (1611). The thesis comprises three chapters – two theoretical and one analytical. *Chapter One* covers formal and historical characteristics of the Bible, that is its division and nomenclature, the history of the best known English biblical translations – *the Septuagint*, *the Vulgate* and *the King James Version* itself as well as the characteristics of the biblical poetry. *Chapter Two* provides the description and the taxonomy of the syntactic stylistic device of *parallelism* and the figure of *metaphor* with special attention paid towards their role in shaping the biblical texts. *Chapter Three*, on the contrary, contains the qualitative and quantitative stylistic analysis of *the Song of Songs* with a view to identifying all types of *parallelism* and *metaphors* in the text. In the last part of my thesis – *Conclusion* – I present the outcome of my analysis, that is the observation that *parallelism* (whether *micro-* or *macroparallelism*), not only constitutes the key structural feature of *the Song of Songs* but also opens space for other stylistic devices such as *metaphor* to operate within it. Finally, I conclude that the trope of *metaphor* may be perceived to be an enhancer of the poetical atmosphere of the entire text.

Streszczenie

Celem mojej pracy magisterskiej zatytułowanej „Analiza paralelizmu i metafory w angielskim tekście „Pieśni nad Pieśniami" pochodzącym z Biblii Króla Jakuba" była analiza wpływu dwóch środków stylistycznych, to jest paralelizmu i metafory, na wyraz poetycki „Pieśni nad Pieśniami" („Pieśni Salomona"). Analiza oparta została na angielskim tekście „Pieśni nad Pieśniami" pochodzącym z Biblii Króla Jakuba, która datowana jest na 1611 rok. Niniejsza praca zawiera trzy rozdziały. *Pierwszy* z nich przedstawia zarówno formalny jak i historyczny zarys powstania tekstu Biblii – jej podział, nomenklaturę ksiąg, historię najważniejszych anglojęzycznych tłumaczeń biblijnych (Septuaginty, Wulgaty, jak i samej Biblii Króla Jakuba) oraz charakterystykę poezji biblijnej. W *rozdziale drugim* przedstawiony jest szeroko pojęty opis oraz taksonomia paralelizmu jako syntaktycznego środka stylistycznego oraz metafory jako środka figuracji. Co więcej, w tym rozdziale wiele uwagi zostało poświęconej opisowi wpływu, jaki powyższe środki poetyckie wywierają na teksty biblijne. *Rozdział trzeci* zawiera jakościową oraz ilościową analizę stylistyczną tekstu „Pieśni nad Pieśniami" pod kątem wyodrębnienia w nim wszelkich typów paralelizmu oraz metafory. Po powyższym następuje zaprezentowanie wniosków wyciągniętych z analizy – paralelizm (*mikro-* oraz *makroparalelizm*) sam w sobie stanowi fundamentalny strukturalny środek poetycki w tekście „Pieśni nad Pieśniami", jednakże jego drugą kluczową rolą jest tworzenie przestrzeni do użycia innych środków stylistycznych, w tym metafory. Metafora z kolei wzmacnia poetycką ekspresję całego tekstu.

Appendix

The Song of Songs

1.

1 The song of songs, which is Solomon's.

2 Let him kiss me with the kisses of his mouth: for thy love is better than wine.

3 Because of the savour of thy good ointments thy name is as ointment poured forth, therefore do the virgins love thee.

4 Draw me, we will run after thee: the king hath brought me into his chambers: we will be glad and rejoice in thee, we will remember thy love more than wine: the upright love thee.

5 I am black, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon.

6 Look not upon me, because I am black, because the sun hath looked upon me: my mother's children were angry with me; they made me the keeper of the vineyards; but mine own vineyard have I not kept.

7 Tell me, O thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon: for why should I be as one that turneth aside by the flocks of thy companions?

8 If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock, and feed thy kids beside the shepherds' tents.

9 I have compared thee, O my love, to a company of horses in Pharaoh's chariots.

10 Thy cheeks are comely with rows of jewels, thy neck with chains of gold.

11 We will make thee borders of gold with studs of silver.

12 While the king sitteth at his table, my spikenard sendeth forth the smell thereof.

13 A bundle of myrrh is my wellbeloved unto me; he shall lie all night betwixt my breasts.

14 My beloved is unto me as a cluster of camphire in the vineyards of Engedi.

15 Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes.

16 Behold, thou art fair, my beloved, yea, pleasant: also our bed is green.

17 The beams of our house are cedar, and our rafters of fir.

2.

I am the rose of Sharon, and the lily of the valleys.

2 As the lily among thorns, so is my love among the daughters.

3 As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste.

4 He brought me to the banqueting house, and his banner over me was love.

5 Stay me with flagons, comfort me with apples: for I am sick of love.

6 His left hand is under my head, and his right hand doth embrace me.

7 I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.

8 The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills.

9 My beloved is like a roe or a young hart: behold, he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice.

10 My beloved spake, and said unto me, Rise up, my love, my fair one, and come away.

11 For, lo, the winter is past, the rain is over and gone;

12 The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land;

13 The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away.

14 O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for sweet is thy voice, and thy countenance is comely.

15 Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes.

16 My beloved is mine, and I am his: he feedeth among the lilies.

17 Until the day break, and the shadows flee away, turn, my beloved, and be thou like a roe or a young hart upon the mountains of Bether.

3.

1 By night on my bed I sought him whom my soul loveth: I sought him, but I found him not.

2 I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth: I sought him, but I found him not.

3 The watchmen that go about the city found me: to whom I said, Saw ye him whom my soul loveth?

4 It was but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house, and into the chamber of her that conceived me.

5 I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.

6 Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?

7 Behold his bed, which is Solomon's; threescore valiant men areabout it, of the valiant of Israel.

8 They all hold swords, being expert in war: every man hath his sword upon his thigh because of fear in the night.

9 King Solomon made himself a chariot of the wood of Lebanon.

10 He made the pillars thereof of silver, the bottom thereof of gold, the covering of it of purple, the midst thereof being paved with love, for the daughters of Jerusalem.

11 Go forth, O ye daughters of Zion, and behold king Solomon with the crown wherewith his mother crowned him in the day of his espousals, and in the day of the gladness of his heart.

4.

1 Behold, thou art fair, my love; behold, thou art fair; thou hastdoves' eyes within thy locks: thy hair is as a flock of goats, that appear from mount Gilead.

2 Thy teeth are like a flock of sheep that are even shorn, which came up from the washing; whereof every one bear twins, and none isbarren among them.

3 Thy lips are like a thread of scarlet, and thy speech is comely: thy temples are like a piece of a pomegranate within thy locks.

4 Thy neck is like the tower of David builded for an armoury, whereon there hang a thousand bucklers, all shields of mighty men.

5 Thy two breasts are like two young roes that are twins, which feed among the lilies.

6 Until the day break, and the shadows flee away, I will get me to the mountain of myrrh, and to the hill of frankincense.

7 Thou art all fair, my love; there is no spot in thee.

8 Come with me from Lebanon, my spouse, with me from Lebanon: look from the top of Amana, from the top of Shenir and Hermon, from the lions' dens, from the mountains of the leopards.

9 Thou hast ravished my heart, my sister, my spouse; thou hast ravished my heart with one of thine eyes, with one chain of thy neck.

10 How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices!

11 Thy lips, O my spouse, drop as the honeycomb: honey and milk areunder thy tongue; and the smell of thy garments is like the smell of Lebanon.

12 A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed.

13 Thy plants are an orchard of pomegranates, with pleasant fruits; camphire, with spikenard,

14 Spikenard and saffron; calamus and cinnamon, with all trees of frankincense; myrrh and aloes, with all the chief spices:

15 A fountain of gardens, a well of living waters, and streams from Lebanon.

16 Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits.

5.

1 I am come into my garden, my sister, my spouse: I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk: eat, O friends; drink, yea, drink abundantly, O beloved.

2 I sleep, but my heart waketh: it is the voice of my beloved that knocketh, saying, Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew, and my locks with the drops of the night.

3 I have put off my coat; how shall I put it on? I have washed my feet; how shall I defile them?

4 My beloved put in his hand by the hole of the door, and my bowels were moved for him.

5 I rose up to open to my beloved; and my hands dropped withmyrrh, and my fingers with sweet smelling myrrh, upon the handles of the lock.

6 I opened to my beloved; but my beloved had withdrawn himself, and was gone: my soul failed when he spake: I sought him, but I could not find him; I called him, but he gave me no answer.

7 The watchmen that went about the city found me, they smote me, they wounded me; the keepers of the walls took away my veil from me.

8 I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him, that I am sick of love.

9 What is thy beloved more than another beloved, O thou fairest among women? what is thy beloved more than another beloved, that thou dost so charge us?

10 My beloved is white and ruddy, the chiefest among ten thousand.

11 His head is as the most fine gold, his locks are bushy, and black as a raven.

12 His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set.

13 His cheeks are as a bed of spices, as sweet flowers: his lips likelilies, dropping sweet smelling myrrh.

14 His hands are as gold rings set with the beryl: his belly is as bright ivory overlaid with sapphires.

15 His legs are as pillars of marble, set upon sockets of fine gold: his countenance is as Lebanon, excellent as the cedars.

16 His mouth is most sweet: yea, he is altogether lovely. This is my beloved, and this is my friend, O daughters of Jerusalem.

5.

1 Whither is thy beloved gone, O thou fairest among women? whither is thy beloved turned aside? that we may seek him with thee.

2 My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies.

3 I am my beloved's, and my beloved is mine: he feedeth among the lilies.

4 Thou art beautiful, O my love, as Tirzah, comely as Jerusalem, terrible as an army with banners.

5 Turn away thine eyes from me, for they have overcome me: thy hair is as a flock of goats that appear from Gilead.

6 Thy teeth are as a flock of sheep which go up from the washing, whereof every one beareth twins, and there is not one barren among them.

7 As a piece of a pomegranate are thy temples within thy locks.

8 There are threescore queens, and fourscore concubines, and virgins without number.

9 My dove, my undefiled is but one; she is the only one of her mother, she is the choice one of her that bare her. The daughters saw her, and blessed her; yea, the queens and the concubines, and they praised her.

10 Who is she that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners?

11 I went down into the garden of nuts to see the fruits of the valley, and to see whether the vine flourished, and the pomegranates budded.

12 Or ever I was aware, my soul made me like the chariots of Amminadib.

13 Return, return, O Shulamite; return, return, that we may look upon thee. What will ye see in the Shulamite? As it were the company of two armies.

7.

1 How beautiful are thy feet with shoes, O prince's daughter! the joints of thy thighs are like jewels, the work of the hands of a cunning workman.

2 Thy navel is like a round goblet, which wanteth not liquor: thy belly is like an heap of wheat set about with lilies.

3 Thy two breasts are like two young roes that are twins.

4 Thy neck is as a tower of ivory; thine eyes like the fishpools in Heshbon, by the gate of Bathrabbim: thy nose is as the tower of Lebanon which looketh toward Damascus.

5 Thine head upon thee is like Carmel, and the hair of thine head like purple; the king is held in the galleries.

6 How fair and how pleasant art thou, O love, for delights!

7 This thy stature is like to a palm tree, and thy breasts to clusters of grapes.

8 I said, I will go up to the palm tree, I will take hold of the boughs thereof: now also thy breasts shall be as clusters of the vine, and the smell of thy nose like apples;

9 And the roof of thy mouth like the best wine for my beloved, that goeth down sweetly, causing the lips of those that are asleep to speak.

10 I am my beloved's, and his desire is toward me.

11 Come, my beloved, let us go forth into the field; let us lodge in the villages.

12 Let us get up early to the vineyards; let us see if the vine flourish, whether the tender grape appear, and the pomegranates bud forth: there will I give thee my loves.

13 The mandrakes give a smell, and at our gates are all manner of pleasant fruits, new and old, which I have laid up for thee, O my beloved.

8.

1 O that thou wert as my brother, that sucked the breasts of my mother! when I should find thee without, I would kiss thee; yea, I should not be despised.

2 I would lead thee, and bring thee into my mother's house, who would instruct me: I would cause thee to drink of spiced wine of the juice of my pomegranate.

3 His left hand should be under my head, and his right hand should embrace me.

4 I charge you, O daughters of Jerusalem, that ye stir not up, nor awake my love, until he please.

5 Who is this that cometh up from the wilderness, leaning upon her beloved? I raised thee up under the apple tree: there thy mother brought thee forth: there she brought thee forth that bare thee.

6 Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death; jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame.

7 Many waters cannot quench love, neither can the floods drown it: if a man would give all the substance of his house for love, it would utterly be contemned.

8 We have a little sister, and she hath no breasts: what shall we do for our sister in the day when she shall be spoken for?

9 If she be a wall, we will build upon her a palace of silver: and if she be a door, we will inclose her with boards of cedar.

10 I am a wall, and my breasts like towers: then was I in his eyes as one that found favour.

11 Solomon had a vineyard at Baalhamon; he let out the vineyard unto keepers; every one for the fruit thereof was to bring a thousand pieces of silver.

12 My vineyard, which is mine, is before me: thou, O Solomon, must have a thousand, and those that keep the fruit thereof two hundred.

13 Thou that dwellest in the gardens, the companions hearken to thy voice: cause me to hear it.

14 Make haste, my beloved, and be thou like to a roe or to a young hart upon the mountains of spices.