

narratives.¹⁸ Enuma Elish's sea monster Tiamat may be reflected in the inert "deep" (*tāhôm*) (Gen 1:2), while the great *tannînîm* became the deity's own creation, created to inhabit the waters of the sea (Gen 1:21) (Cho 2019, 76–87). Psalm 104:26 describes the deity having formed (*yṣr*) Leviathan as a plaything. None of these conceptualizations of YHWH or their relationship to the broader divine world was created *ex nihilo* within Judahite or Israelite society; they were negotiated from preexisting conceptual frameworks that were drawn from broader sociocultural contexts.

Returning to the Song of the Sea, we see in this poem an appeal to the deity as warrior in its description of YHWH's harnessing the sea to defeat the Egyptian army, but this does not directly invoke the classical motifs of storms or flooding usually associated with the storm-deity as warrior. Rather, the references to the sea and its manipulation seem to allude obliquely to the mythological story of the storm-deity's battle with, and victory over, the personified sea.¹⁹ In the Ugaritic literature, this deity was El's own son, Yamm (also called Nahar, "River"), and their defeat at the hands of the outsider Baal (referred to as the son of Dagon) secured the latter's kingship over the deities.²⁰ The Song of the Sea may be recasting that battle, describing YHWH's opponent as a human army and turning the sea into a de-deified weapon, with YHWH's victory still securing sovereignty over all. The echo of the battle between deities is still heard in the rhetoric of incomparability from Exod 15:11, "Who is like you [*mî kāmōkā*] among the deities [*bā'ēlîm*], YHWH?"

Judges 5:4–5, a portion of the Song of Deborah, more directly draws from the classical imagery of the storm-deity as warrior vis-à-vis humanity: "YHWH, when you went out from Seir, / when you marched from the fields of Edom, / the earth convulsed, / and the heavens poured, / indeed, the clouds poured water! / Mountains quaked before YHWH,²¹ / one of Sinai, before YHWH, / the deity of Israel." Similar imagery abounds in reference to YHWH's military might. The psalmist in Ps 18 cries to YHWH from the temple for help (Ps 18:7), using storm

¹⁸ "Rather, their purpose was at once to allude to the world of the sea myth, not only to that of the Babylonian Enuma Elish but also more generally to that of the common sea myth tradition, so as to make it visible to the reader's mind, but simultaneously to challenge and replace that world with a fresh vision of creation with YHWH, not Marduk, the god of their hated captors, enthroned in the cosmic temple" (Cho 2019, 78).

¹⁹ This story is known from Ugarit, involving Baal and Yamm, from Old-Babylonia, involving Haddu and Temtum, from Neo-Babylonia, involving Marduk and Tiamat, and from a variety of myths from Anatolia. See Schwemer 2008b, 24–27; Greenstein 1982.

²⁰ See KTU 1.2.iv.32: *ym.lmt.b'lm. yml[k*, "Yamm surely is dead! Baal rei[gns!(?)]" (Smith 1994, 319, 324). Note Smith's discussion (95–96) of the levels of kingship.

²¹ My translation follows the LXX reading of *nozlû* as the niphal of *zll*, rather than MT's reading of *qal nzl*.