

THE INTERPRETATION OF בַּת־צִיּוֹן (DAUGHTER ZION):
AN APPROACH OF COGNITIVE THEORIES OF METAPHOR

by

Hyukki Kim

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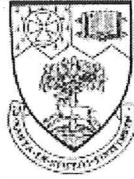
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AUTHOR: Hyukki Kim

SUPERVISOR: Mark J. Boda, Ph. D.

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Upon the recommendation of an oral examination committee, this thesis-project by

HYUKKI KIM

is hereby accepted in partial fulfilment of the requirements for the degree of

Master of Arts in Christian Studies

A handwritten signature in cursive, appearing to read "Mark R. ...".

First Reader and Advisor

A handwritten signature in cursive, appearing to read "Stanley E. Porter".

Second Reader

A handwritten signature in cursive, appearing to read "Stanley E. Porter".

Dean

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Hyukki Kim

McMaster Divinity College

Abstract

The metaphor בַּת־צִיּוֹן (daughter Zion) is examined using cognitive theories of metaphor which consider a metaphor not to be an exceptional matter of poetic creativity or excessive rhetoric, but to be an ordinary component of everyday language and its effect to be mainly dependent on its cultural context.

The metaphor “daughter Zion” signifies the Israelites’ pride and faith in relationship with God. Threatened by a mighty enemy, biblical writers express their confidence in God by using “daughter Zion.” They also warn the sinful Israelites using the image of daughter Zion’s pain and killing. After Israel’s destruction, they reveal their lament and distress in the picture of daughter Zion’s ruin. However, “daughter Zion” is also a metaphor of hope. Daughter Zion’s restoration symbolizes the restoration of her people. Therefore, the biblical writers, who warn Israelites using the picture of daughter Zion’s ruin, encourage them to have hope by employing daughter Zion.

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Abbreviations

AB	Anchor Bible
ABD	<i>Anchor Bible Dictionary</i>
AnBib	Analecta biblica
ANET	<i>Ancient Near Eastern Texts Relating to the Old Testament</i> , ed. J. B. Pritchard. 2 nd ed. Princeton: Princeton University Press
AOTC	Abingdon Old Testament Commentaries
BETL	Bibliotheca ephemeridum theologiarum lovaniensium
BDB	Brown F., S. R. Driver, and C. A. Briggs, <i>Hebrew and English Lexicon of the Old Testament</i> . Repr. Oxford: Clarendon, 1959
BI	<i>Biblical Interpretation</i>
Bib	<i>Biblica</i>
BHRG	Vander Merwe, Christo H.J., Jackie A. Naudé, and Jan H. Kroeze, <i>A Biblical Hebrew Reference Grammar</i> . Sheffield: Sheffield Academic Press, 1999
BHS	<i>Biblia Hebraica Stuttgartensia</i>
BIS	Biblical Interpretation Series
BLS	Bible and Literature Series
BST	Bible Speaks Today
BZAW	Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft
CBET	Contributions to Biblical Exegesis and Theology
CBQ	<i>Catholic Biblical Quarterly</i>
CC	Continental Commentaries
DBI	<i>Dictionary of Biblical Imagery</i> , ed. L. Ryken, J. C. Wilhoit, and T. Longman III. Grand Rapids: Zondervan, 1998
DDDB	<i>Dictionary of Deities and Demons in the Bible</i> , ed. K. vander Toorn, et al. Leiden: Brill, 1995
EBC	Expositor's Bible Commentary
FCI	Foundation of Christian Interpretation
FOTL	The Forms of the Old Testament Literature
GKC	<i>Gesenius' Hebrew Grammar</i> , ed. E. Kautzsch, trans. A. E. Cowley. 2 nd ed. Oxford: Clarendon, 1910

<i>HALOT</i>	<i>The Hebrew and Aramaic Lexicon of the Old Testament</i> , eds. W. Baumgartner, et al., trans. and ed. M. E. J. Richardson. 4 vols. Leiden: Brill, 1994-1999
HCOT	Historical Commentary of the Old Testament
<i>HS</i>	<i>Hebrew Studies</i>
<i>IBHS</i>	Waltke B. K. and M. O'Connor, <i>An Introduction to Biblical Hebrew Syntax</i> . Winona Lake: Eisenbrauns, 1990
ICC	International Critical Commentary
<i>IDB</i>	<i>Interpreter's Dictionary of the Bible</i>
<i>Int</i>	<i>Interpretation</i>
ITC	International Theological Commentary
<i>JAAR</i>	<i>Journal of the American Academy of Religion</i>
<i>JAOS</i>	<i>Journal of the American Oriental Society</i>
<i>JBL</i>	<i>Journal of Biblical Literature</i>
<i>JETS</i>	<i>Journal of the Evangelical Theological Society</i>
J-M	Jouön, Paul. <i>A Grammar of Biblical Hebrew</i> , trans. T. Muraoka. Rome: Editrice Pontificio Istituto Biblico, 1996
<i>JNSL</i>	<i>Journal of Northwest Semitic Languages</i>
<i>JQR</i>	<i>Jewish Quarterly Review</i>
<i>JR</i>	<i>Journal of Religion</i>
<i>JSOT</i>	<i>Journal for the Study of the Old Testament</i>
JSOTSup	Journal for the Study of the Old Testament Supplement Series
KJV	King James Version
LXX	Septuagint
MT	Masoretic Text
NCB	New Century Bible
NICOT	New International Commentary on the Old Testament
<i>NIDOTTE</i>	<i>New International Dictionary of Old Testament Theology and Exegesis</i> , ed. W. VanGemeren. 5 vols. Grand Rapids: Zondervan, 1997
NIV	New International Version
NJPS	New Jewish Publication Society
NIVAC	NIV Application Commentary
NRSV	New Revised Standard Version
OTL	Old Testament Library

<i>PSB</i>	<i>The Princeton Seminary Bulletin</i>
<i>RB</i>	<i>Revue biblique</i>
RSV	Revised Standard Version
SBLDS	Society of Biblical Literature Dissertation Series
SBLSP	SBL Seminar Papers
SBTS	Sources for Biblical and Theological Study
SHS	Scripture & Hermeneutics Series
<i>SJOT</i>	<i>Scandinavian Journal of the Old Testament</i>
STL	Studia theologica Lundensia
<i>TDOT</i>	<i>Theological Dictionary of the Old Testament</i> , ed. E. Jenni and H. Ringgren. Grand Rapids: Eerdmans, 1974-
TOTC	Tyndale Old Testament Commentaries
<i>TrinJ</i>	<i>Trinity Journal</i>
<i>VT</i>	<i>Vetus Testamentum</i>
VTSup	Vetus Testamentum Supplements
WBC	Word Biblical Commentary
WEC	Wycliffe Exegetical Commentary
<i>ZAH</i>	<i>Zeitschrift für Althebräistik</i>
<i>ZThK</i>	<i>Zeitschrift für Theologie und Kirche</i>

Chapter 1

Introduction

Over the past 25 years, interest in the literary nature of the Bible has increased significantly among biblical scholars.¹ The impetus for this increase is often traced back to James Muilenburg's presidential address to the Society of Biblical Literature in 1968,² when "a wave of uncertainty ... was sweeping the scholarly world about all sorts of historical-critical conclusions" and Old Testament studies needed some new methods.³ This mood of uncertainty in Old Testament studies resulted from several key earlier developments in research: source critics had continually divided the four standard sources of the Pentateuch into a number of subgroups; form criticism had failed to reveal the individual, personal, and unique features of particular pericopes, usually focusing on the classification of forms belonging to "the same *Gattung*"; redaction criticism of the prophetic books had produced divergent results within single prophecies.⁴

Thus, while recognizing the merits of earlier critical methods for Old Testament studies, Muilenburg isolated certain impasses in those historical-critical approaches, and

¹ See R. Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981); idem, *The Art of Biblical Poetry* (New York: Basic Books, 1985); Adele Berlin, *Poetics and Interpretation of Biblical Narrative*, BLS 9 (Sheffield: The Almond Press, 1983); Moshe Sternberg, *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading* (Bloomington: Indiana University Press, 1985); Tremper Longman III, *Literary Approaches to Biblical Interpretation* (Grand Rapids: Academic, 1987); L. Alonso Schökel, *A Manual of Hebrew Poetics* (Rome: Editrice Pontificio Istituto Biblico, 1988); J. P. Fokkelman, *Reading Biblical Narrative: An Introductory Guide* (Louisville: Westminster John Knox, 1999); idem, *Reading Biblical Poetry: An Introductory Guide* (Louisville: Westminster John Knox, 2001); Yairah Amit, *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible* (Minneapolis: Fortress, 2001).

² J. Muilenburg, "Form Criticism and Beyond," *JBL* 88 (1969): 1-18. Cf. Paul R. House, "The Rise and Current Status of Literary Criticism of the Old Testament," *Beyond Form Criticism: Essays in Old Testament Literary Criticism*, ed. Paul R. House, SBTS 2 (Winona Lake: Eisenbrauns, 1992), 6-9.

³ David J.A. Clines, *What Does Eve Do to Help?*, JSOTSup 94 (Sheffield: Sheffield Academic Press, 1990), 10. Also see House, "Literary Criticism," 6-7.

⁴ See House, "Literary Criticism," 6-7; Muilenburg, "Form Criticism," 4-6; Clines, *Eve*, 10-11.

suggested a move into “stylistics or aesthetic criticism,” such as “rhetorical criticism.”⁵ Taking his lead, many other biblical scholars have begun to study the Bible focusing on its literary features, an undertaking which is called literary criticism. Literary criticism, which began by adopting literary theories related to structuralism, has broadened the scope of its methodology by adopting post-structuralist theories like reader-response theory and deconstruction.⁶

While historical critical approaches are author-centered, recent major approaches in literary criticism can be classified into two categories, text-oriented approaches and reader-centered approaches.⁷ The text-oriented approaches in literary criticism focus not on what the author intended or what the text meant to the author, but on the meaning of the text which is established by reading the text. These approaches emphasize “the work as a whole, which involved the elucidation of the whole in relation to its parts and of the parts in relation to the whole.”⁸ Such approaches involve “the study of themes, images, character, plot, style, metaphor, point of view, narrators, readers implied and real, and so on.”⁹ Through such study, text-oriented approaches reveal various aspects of the literary nature of the Bible, which often have been ignored in historical-critical approaches in the past.

More recent approaches in literary criticism are reader-centered approaches.¹⁰

⁵ Muilenburg, “Form Criticism,” 7-8. Cf. House, “Literary Criticism,” 6-9; Longman III, *Literary Approaches*, 16-17.

⁶ For a historical survey of literary criticism, see Longman III, *Literary Approaches*, 13-46; House, “Literary Criticism,” 3-22.

⁷ See Clines, *Eve*, 11-12; Longman III, *Literary Approaches*, 13-46. Contra Steve Moyise, *Introduction to Biblical Studies*, 2nd ed. (London: T&T Clark International, 2004), 69-70, who considers text-oriented approaches and reader-centered approaches as the subcategories of reader-response criticism.

⁸ Clines, *Eve*, 11.

⁹ *Ibid.*

¹⁰ For generally dealing with literature, see Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Baltimore: Johns Hopkins University Press, 1978); S. E. Fish, *Self-Consuming Artifacts* (Berkeley: University of

Reader-centered approaches “focus primarily not on author’s intentions or the fixed meaning of texts but on the diverse ways readers respond to a text.”¹¹ Thus, these approaches presuppose the fact that when readers or interpreters read their texts, they bring their own interests, prejudices and presuppositions with them.¹² It also affirms that “meaning derives from the interaction between a text and its readers.”¹³

While those involved in the literary approach have kept adopting new literary theories for the study of the Bible, interest in the philosophy of language among biblical scholars has been increasing.¹⁴ In fact, various literary theories have been derived from the field of philosophy of language and biblical scholars, especially those interested in images and figurative speech, have begun to adopt some of these theories, i.e., speech-act theory, and cognitive theories of metaphor.¹⁵

The Bible contains various metaphorical expressions because the Bible deals with

California Press, 1972); idem, *Is there a Text in This Class?* (Cambridge: Harvard University Press, 1980). For dealing with Scripture, see R. M. Fowler, “Who Is ‘The Reader’ in Reader Response Criticism?” *Semeia* 31 (1985): 5-23; J. L. Resseguie, “Reader-Response Criticism and the Synoptic Gospels,” *JAAR* 52 (1984): 307-24.

¹¹ William W. Klein, Craig L. Blomberg, and Robert L. Hubbard, Jr., *Introduction to Biblical Interpretation*, 2nd ed. (Nashville: Thomas Nelson Publishers, 2003), 73.

¹² Clines, *Eve*, 12.

¹³ Klein, Blomberg, and Hubbard, *Biblical Interpretation*, 72-73.

¹⁴ See Sallie McFague, *Metaphorical Theology: Models of God in Religious Language* (Philadelphia: Fortress, 1982); Janet M. Soskice, *Metaphor and Religious Language* (Oxford: Clarendon Press, 1985); Antony C. Thiselton, *New Horizons in Hermeneutics* (Grand Rapids: Zondervan, 1992); Dan R. Stiver, *The Philosophy of Religious Language: Sign, Symbol, and Story* (Cambridge, MA: Blackwell, 1996); Craig Bartholomew, Colin Greene and Karl Möller, ed., *After Pentecost: Language and Biblical Interpretation*, SHS 2 (Grand Rapids: Zondervan, 2001).

¹⁵ See Kristen Nielsen, *There is Hope for a Tree: The Tree as Metaphor in Isaiah*, JSOTSup 65 (Sheffield: JSOT Press, 1989); Marc Zvi Brettler, *God is King: Understanding an Israelite Metaphor*, JSOTSup 76 (Sheffield: Sheffield Academic Press, 1989); Marjo Christina Annette Korpel, *A Rift in the Clouds: Ugaritic and Hebrew Descriptions of the Divine* (Münster: Ugarit-Verlag, 1990); Julie Galambush, *Jerusalem in the Book of Ezekiel: The City as Yahweh’s Wife*, SBLDS 130 (Atlanta: Scholars Press, 1992); Nelly Stienstra, *YHWH is the Husband of His People: Analysis of a Biblical Metaphor with Special Reference to Translation* (Kampen: Kok Pharos Publishing House, 1993); Ian Paul, “Metaphor and Exegesis,” *After Pentecost: Language and Biblical Interpretation*, 387-402; Olaf Jäkel, “How Can Mortal Man Understand the Road He Travels? Prospects and Problems of the Cognitive Approach to Religious Metaphor,” *The Bible through Metaphor and Translation: A Cognitive Semantic Perspective*, ed. Kurt Feyaerts, Religions and Discourse 15 (Bern: Peter Lang, 2003), 55-86; Berlinde Baumann, *Love and Violence: Marriage as Metaphor for the Relationship between YHWH and Israel in the Prophetic Books*, trans. Linda M. Maloney (Collegeville: Liturgical Press, 2003); Sarah J. Dille, *Mixing Metaphors: God as Mother and Father in Deutero-Isaiah*, JSOTSup 398 (London/New York: T & T Clark International, 2004); Mary Therese DesCamp and Eve E. Sweetser, “Metaphors for God: Why and How Do Our Choices Matter for Humans? The Application of Contemporary Cognitive Linguistics Research to the Debate on God and Metaphor,” *Pastoral Psychology* 53, 3 (2005): 207-238.

the affairs which happen between God and His people, affairs which often cannot be expressed fully in univocal language. Therefore, scholars adopting metaphor theories have tried to explore the rich implications of those metaphorical expressions, which have not been revealed fully by earlier methods. The topics chosen by these biblical scholars have often been metaphors for God and His people. The topic under discussion in the present work בַּת־צִיּוֹן (daughter Zion) is a metaphor related to Zion, which plays an important role in the description of the relationship between God and Israel in the Old Testament. Cognitive theories of metaphor can be extremely helpful for the examination of this topic.

During the latter part of the last century, several academic projects concentrated on the origin and the grammar of בַּת־צִיּוֹן against the backdrop of the ancient Near East.¹⁶ Although these projects found some common elements between בַּת־צִיּוֹן in the Old Testament and goddesses in other ancient Near East religions, they were not able to reach a definitive conclusion, because of the paucity of evidence. In addition, they did not reveal the metaphorical character of בַּת־צִיּוֹן, which may contain various nuances depending on the specific context. Cognitive theories of metaphor, however, could be a method which can effectively examine the metaphorical character of בַּת־צִיּוֹן. In fact, preliminary studies have already been undertaken on this topic.¹⁷ Although these studies

¹⁶ A. Fitzgerald, "The Mythological Background for the Presentation of Jerusalem as a Queen and False Worship as Adultery in the OT," *CBQ* 34 (1972): 403-16; idem, "BTWLT and BT as Titles for Capital Cities," *CBQ* 37 (1975): 161-83; O. H. Steck, "Zion als Gelände und Gestalt: Überlegungen zur Wahrnehmung Jerusalems als Stadt und Frau im Alten Testament," *ZThK* 86 (1989): 161-81; M. F. Biddle, "The Figure of Lady Jerusalem: Identification, Deification and Personification of Cities in the Ancient Near East," *Scripture in Context IV: The Biblical Canon in Comparative Perspective*, ed. K. Lawson Younger et al. (Lewiston, NY: Edwin Mellen, 1991), 173-94; F. W. Dobbs-Allsopp, *Weep, O Daughter of Zion: A Study of the City-lament Genre in the Hebrew Bible* (Roma: Editrice Pontificio Istituto Biblico, 1993); idem, "The Syntagma of *bat* followed by a Geographical Name in the Hebrew Bible: A Reconsideration of Its Meaning and Grammar," *CBQ* 57 (1995): 45-70.

¹⁷ See Magnar Kartveit, "Sions dotter," *Tidsskrift for Teologi og Kirke* 1-2 (2001): 97-112, as cited in Adele Berlin, *Lamentations*, OTL (Louisville: Westminster John Knox Press, 2002), 11; idem, "The Understanding of the

are relatively short in length and depth, they show the possibility of this method.

In the remainder of the introduction, first of all, I will review the research history of בַּת־צִיּוֹן and offer some evaluation. Then, I will summarize the development and the definition of cognitive metaphor theories of metaphor. Finally, I will examine the possibility of using this new approach as the method for the present project.

A. Research History

As mentioned above, earlier studies of בַּת־צִיּוֹן have usually focused on the study of its origin and grammar.¹⁸ Traditionally, בַּת־צִיּוֹן has been translated as “daughter of Zion,” because בַּת־צִיּוֹן consists of two nouns in genitive relation.¹⁹ The relationship between these two nouns in construct, however, has been considered by the majority of Hebrew grammarians not to be a genitive of location, which denotes “a daughter living in Zion,” but one of an appositional genitive or a genitive of association, which denotes “Zion who is a daughter,” that is, “Zion” who belongs to the class of “daughter.”²⁰ A similar appositional genitive construction in English can be seen in the phrase “city of Hamilton.” The translation, “daughter of Zion,” however, can be misunderstood as a genitive of location, that is, “a daughter living in Zion.” Therefore, in 1965 Stinespring argued strongly that Zion does not have a daughter and it would be more accurate to

Expression, בַּת צִיּוֹן, in the Hebrew Bible,” A paper read at the International Organization of the Old Testament in Leiden, The Netherlands, 2004; Antje Labahn, “Metaphor and Inter-Textuality: Daughter of Zion as a Test Case,” *SJOT* 17, 1 (2003): 49-67.

¹⁸ See Fitzgerald, “BTWLT and BT”; Dobbs-Allsopp, “Syntagma of *bat*”; Berlin, *Lamentations*, 10-12. Because the origin and grammar often could not be treated separately in earlier projects, debates on its origin and grammar will be treated together in this chapter.

¹⁹ See KJV, RSV, NASV, and NIV.

²⁰ *IBHS*, § 9.5.3h. See GKC, § 128k; § 122i; J-M, § 129f; Williams, § 42.

translate it as “daughter Zion.”²¹ His argument has been accepted in recent English translations.²²

In 1972 Aloysius Fitzgerald argued for another explanation for the phrase בַּת־צִיּוֹן. In his view, the phrase was not a genitive construction, but rather a simple appositional one, because he considered “daughter” as a title for cities. Thus, treating בַּת in בַּת־צִיּוֹן as an absolute state, he did not believe that an appositional genitive existed in the Old Testament.²³ His argument was based on evidence from the ancient Near East, especially from West Semitic sources outside the Bible.

His main point was that this expression in the Bible, even though he recognized that it was not used in the same way in the monotheistic culture of Israel, was influenced by polytheistic ideas in West Semitic culture in which the city or the city goddess was the consort of the main deity, and was described with similar titles.²⁴ Fitzgerald’s basic argument that this phrase is borrowed from West Semitic culture has exerted much influence on later researchers,²⁵ even though many scholars did not accept his grammatical explanation.²⁶

His thesis, however, has now received serious criticism from Peggy Day.²⁷ Her

²¹ W. R. Stinespring, “No Daughter of Zion: A study of the appositional genitive in Hebrew grammar,” *Encounter* 26 (1965): 133-141.

²² See NRSV and NJPS.

²³ F. A. Fitzgerald, “Mythological Background,” 409. Though, admitting that the appositional genitive exists in biblical Hebrew, he weakened his position in his article, “BTWLT and BT,” 181, and he still preferred to keep his original argument.

²⁴ Idem, “Mythological Background,” 414-16.

²⁵ See Biddle, “Lady Jerusalem,” 179-81; M. Callaway, *Sing, O Barren One: A Study in Comparative Midrash* (Atlanta: Scholars Press, 1986), 65; Galambush, *Jerusalem*, 20; J. J. Schmitt, “The Motherhood of God and Zion as Mother,” *Revue Biblique* 92 (1985): 568; Steck, “Zion,” 275.

²⁶ Because he softened his position, many scholars misunderstood that he changed his position. For example, see John J. Schmitt, “The Virgin of Israel: Referent and Use of the Phrase in Amos and Jeremiah,” *CBQ* 53 (1991): 367; F. W. Dobbs-Allsopp, “Syntagma of *bat*,” 452.

²⁷ Peggy Day, “The Personification of Cities as Female in the Hebrew Bible: The Thesis of Aloysius Fitzgerald, F.S.C.,” *Reading from This Place*, vol. 2, *Social Location and Biblical Interpretation in Global Perspective*, ed. Fernando Segovia and Mary Ann Tolbert (Minneapolis: Fortress, 1995), 283-302.

main contention was that Fitzgerald's basic arguments were built on assumptions made from insufficient evidence from West Semitic culture and from an uncertain theory of the prehistory of the tradition. Therefore, she argued:

Fitzgerald has failed to prove that there was an ancient mythological tradition in the West Semitic world that understood important capital cities to be goddesses... *Bt* and *btwlt*, the former is found nowhere outside the Hebrew Bible as a title of either a city or a goddess, and the latter is found nowhere outside the Hebrew Bible as a title for a city.... [He] presents us repeatedly with unproven assumptions that he typically shrouds behind the misty veils of prehistory, especially when these assumptions seem in danger of being contradicted by actual textual evidence.²⁸

Biblical scholars have begun to pay attention to her critique.²⁹ In addition, several scholars have pointed out similar and other problems with Fitzgerald's argument.³⁰ Among them, Whitt argued that the theory of the marriage between a patron god and his city is unlikely in a polytheistic culture, because there is no extra-biblical evidence and the gods marry one another in that culture.³¹ These criticisms have reopened the question of the origin of בַּת־צִיּוֹן and also put Fitzgerald's grammatical analysis in doubt, because his grammatical analysis was based on his theory for the origin of "daughter Zion."

Nevertheless, the connection to ancient Near Eastern polytheism has been resurrected by Dobbs-Allsopp. He argues, in his grammatical analysis of בַּת־צִיּוֹן, that this construction has to be understood as a genitive of location.³² His argument is based on a comparison between the biblical motif of a personified city and the motif of the weeping

²⁸ Ibid., 301. Also see Kathryn Pfisterer Darr, *Isaiah's Vision and the Family of God* (Louisville: Westminster John Knox Press, 1994), 247.

²⁹ W. C. Bouzard, *We Have Heard with Our Ears, O God: Sources of Communal Laments in the Psalms*, SBLDS 159 (Atlanta: Scholars Press, 1998), 163-69; Berlin, *Lamentations*, 10-11.

³⁰ R. Abma, *Bonds of Love: Methodic Studies of Prophetic Texts with Marriage Imagery* (Assen, The Netherlands: Van Gorcum, 1999), 20-23; W.D. Whitt, "The Divorce of Yahweh and Asherah in Hos 2,4-7.12ff," *SJOT* 6 (1992): 31-67; Frymer-Kensky, *In the Wake of the Goddesses: Women, Culture and the Biblical Transformation of Pagan Myth* (New York: Fawcett Columbine, 1992) 269; E. J. Adler, "The Background for the Metaphor of Covenant as Marriage in the Hebrew Bible," Ph.D. dissertation (Berkeley: University of California, 1989), 144-48. Adler, 146, writes, "It is possible for a city to be called 'mother' to its inhabitants for reasons other than parturition, so that a sexual union and a partner for this 'mother' aren't a necessity."

³¹ Whitt, "Divorce," 54-56.

³² Dobbs-Allsopp, "Syntagma of *bat*," 451-70 (esp. 469).

goddess in the Mesopotamian city laments.³³ He notes that “bat in the title *bat* GN, like Akkadian *mārtu* in the title *mārat* GN, signifies a goddess as an inhabitant or citizen of a particular city or country, and *bat* GN, therefore, should be translated as ‘daughter of GN.’”³⁴ He also recognizes that this expression was used metaphorically as “a purely literary phenomenon,” because the phrase *bat* GN never refers to a specific goddess in the Old Testament and a biblical writer would not have in mind an actual goddess using this phrase.³⁵ His argument has been accepted by some scholars.³⁶

Adele Berlin and J. J. Schmitt, however, criticize Dobbs-Allsopp’s argument for different reasons.³⁷ Berlin rejects his theory because she is skeptical about the influence passed on from the Mesopotamian city-lament genre to the laments in biblical Hebrew.³⁸

She points out three weaknesses in Dobbs-Allsopp’s theory:

- 1) The usage, which he cites, is relatively rare in Mesopotamian laments, and does not occur in the Sumerian city laments or other Sumerian lament literature.
- 2) These titles do not work quite the same way as they do in the West Semitic sources that Fitzgerald cited.
- 3) There is not enough explanation of בַּת־עַמִּי (lit. daughter of my people), which is a phrase similar in usage and construction to בַּת־צִיּוֹן.³⁹

Schmitt also rejects Dobbs-Allsopp’s theory because he considers בַּת־צִיּוֹן to be influenced by Canaanite culture (Northwest Semitic), not by Mesopotamian culture (Northeast Semitic) and to be one of several feminine designations of the city in Israel,

³³ See idem, *Daughter of Zion*.

³⁴ Idem, “Syntagma of *bat*,” 469-70.

³⁵ *Ibid.*, 467.

³⁶ See Bouzard, *We Have Heard*, 168-69; Kathleen M. O’Connor, “Speak Tenderly to Jerusalem: Second Isaiah’s Reception and Use of Daughter Zion,” *PSB* 20, 3 (1999): 284; Patricia Willey, “The Servant of YHWH and Daughter Zion: Alternating Visions of YHWH’s Community,” *SBLSP* 34 (1995): 279.

³⁷ Berlin, *Lamentations*, 11-12; J. J. Schmitt, “The City as Woman in Isaiah 1-39,” *Writing and Reading the Scroll of Isaiah: Studies of an Interpretive Tradition*, ed. Craig C. Broyles and Craig A. Evans, Vol. 1 (Leiden: Brill, 1997), 97-98.

³⁸ Berlin, *Lamentations*, 26-30.

³⁹ *Ibid.*, 11-12.

the subject that he has researched for many years.⁴⁰ He states that Dobbs-Allsopp's argument ignores the fact that "the feminine depiction of the Israelite city at least a century before the destruction of Jerusalem became a cause for lamentation... None of the goddesses who appear in the Old Testament are ever called *bat*."⁴¹ These criticisms of Berlin and Schmitt put Dobbs-Allsopp's arguments in doubt.

These debates reveal the difficulty of discovering the origin and new grammatical explanation of בַּת־צִיּוֹן based on comparisons between the biblical motif of a personified city and references from ancient Near East culture. The research of Fitzgerald and Dobbs-Allsopp showed some similar elements between "daughter Zion" and goddesses in other ancient Near East religions. That is, in Northwest Semitic culture, the city and the city goddess were described with similar titles, and in Northeast Semitic culture, goddesses in Mesopotamian city-laments grieved the ruin of their cities, as "daughter Zion" did in Hebrew laments.⁴² The research of Fitzgerald and Dobbs-Allsopp, however, was not able to reach a definitive conclusion because of the paucity of evidence. This consideration makes us consider the study of this topic again from the beginning in relation to the origin and syntax of בַּת־צִיּוֹן.

As to the grammatical explanation of בַּת־צִיּוֹן, as mentioned above, the traditional

⁴⁰ J.J. Schmitt, "Motherhood of God," 568; cf. idem, "The Gender of Ancient Israel," *JOT* 6 (1983): 115-25; idem, "Virgin of Israel"; idem, "City as Woman." While based on the argument of Fitzgerald, he distinguishes the genders that are applied to Zion and Israel, that is, the feminine to Zion and the masculine to Israel. Now his argument has been criticised by some scholars, especially Andrew Dearman, "YHWH's House: Gender Roles and Metaphors for Israel in Hosea," *JNSL* 25, 1 (1999): 97-108.

⁴¹ Idem, "City as Woman," 97-98.

⁴² Cf. Berlin, *Lamentations*, 28, comments on the relationships between Lamentations and other ancient Near Eastern literature:

These similarities show, at the very least, that widely used conventional themes and language for speaking of war and destruction persisted throughout the ancient Near East... Rather than inquire further into the origin of Lamentations, or the degree of Mesopotamian influence on it, I prefer to take as a given the cultural context of which Lamentations is a part and in which it should be read.

Therefore, rather than asserting that Israel has been influenced by other religions, I consider those similarities as common elements in the ancient Near East culture in which the Israelites lived.

view was that it was an appositional genitive. In the Old Testament, there are various genitive constructions, for example, subjective, objective, possessive, attributive, and material. Through the investigation of the context and the words used in this construction, however, the scope of the choice can be narrowed. In this construction, בַּת־צִיּוֹן consists of a person (a daughter) and a city-name (Zion), which usually indicates the appositional genitive (e.g., נְהַר־פְּרָת, the river Euphrates [Gen 15:18]) or the genitive of location (e.g., יֹשְׁבֵי גִבְעוֹן, those living in Gibeon [Josh 9:3]). In the context, however, בַּת־צִיּוֹן is often identified as Zion or Jerusalem.⁴³ This is made clear in such phrases as “in the gates of daughter Zion” (Ps 9:14); “to the mount of daughter Zion” (Isa 16:1); “the wall of daughter Zion” (Lam 2:8); and “the elders of daughter Zion” (2:10). Therefore, the appositional genitive is the best explanation of the construct relationship of בַּת־צִיּוֹן.⁴⁴

Furthermore, there is another serious problem with earlier studies. Although they recognized that our topic is a metaphorical expression, they did not explain the rich implications of the metaphor “daughter Zion.” Recently, admitting the problems of earlier research, but still maintaining the traditional grammatical explanation, some scholars have begun to use a new approach in their work on בַּת־צִיּוֹן, one which draws on metaphor theory.⁴⁵ Although they did not fully apply metaphor theories on our topic, they showed the possibility of new methodologies for examining its literary character. Therefore, as mentioned above, the present project will use metaphor theories to examine בַּת־צִיּוֹן. In the remainder of this chapter, the history and definition of cognitive

⁴³ Cf. Isa 1:8; 52:2; Lam 1:6; Zeph 3:14.

⁴⁴ Cf. Fitzgerald, “BTWLT and BT,” 180; Dobbs-Allsopp, “Syntagma of *bat*,” 467. Fitzgerald and Dobbs-Allsopp do not deny the fact that in בַּת־צִיּוֹן, “daughter” is identified as “Zion,” although they do not agree with the traditional grammatical analysis of בַּת־צִיּוֹן because of their theories of the origin of בַּת־צִיּוֹן.

⁴⁵ See Kartveit, “Sions dotter”; Labahn, “Metaphor and Inter-Textuality.”

theories of metaphor will be reviewed, and the possibility of associated methods examined.

B. The definition of the method

Every metaphor has a history, but, as seen above, it is difficult to trace its pre-biblical history. Therefore, limiting the study to the biblical data, this thesis will use cognitive theories of metaphor for researching our topic. I will summarize the history and the definition of cognitive theories of metaphor that explain how metaphor works in human cognition. Next, the application of these theories to the metaphor “daughter Zion” will be treated.

1. The development of the cognitive theory of metaphor

Following Aristotle, metaphor has often been understood to be a substitution for literal language for rhetorical or poetic reasons.⁴⁶ This traditional view of metaphor is summarized into three points by Mark Johnson: 1) the metaphoric transfer is located at the level of *words*, rather than sentences; 2) metaphor is understood as a deviance from literal usage; 3) metaphor is said to be based on *similarities* between two things.⁴⁷

I.A. Richards in 1936 and Max Black in 1954-55 have challenged this traditional view.⁴⁸ Richards argued that metaphor is not a substitute but rather is irreplaceable, “...

⁴⁶ Stiver, *Religious Language*, 113. For the fuller account see Paul Ricoeur, *The Rule of Metaphor: Multi-disciplinary Studies of the Creation of Meaning in Language*, trans. Robert Czerny (Toronto: University of Toronto Press, 1977), 8-64.

⁴⁷ Mark Johnson, “Introduction,” *Philosophical Perspectives on Metaphor*, ed. Mark Johnson (Minneapolis: University of Minnesota Press, 1981), 5-6. *Italic* is author’s.

⁴⁸ I.A. Richards, *The Philosophy of Rhetoric* (Oxford: Oxford University Press, 1936), reprinted partially in

fundamentally it [metaphor] is a borrowing between and intercourse of *thoughts*, a transaction between contexts. *Thought* is metaphoric, and proceeds by comparison, and the metaphors of language derive therefrom.”⁴⁹ He distinguished between the tenor and the vehicle of a metaphor. The tenor is “the underlying idea or principle subject,” and the vehicle the figurative language describing the tenor.⁵⁰

Following Richards, Black suggested that a metaphor occurs not just at the level of a word but also at the level of a sentence, and he described it in terms of the “interaction” between two parts. In his interaction theory, metaphor calls up “the associated commonplaces” of the different words involved, so that one filters and transforms the standard configuration of the other.⁵¹

After Black, many scholars have developed cognitive metaphorical theories. Paul Ricoeur, George Lakoff and Mark Johnson, and Janet M. Soskice deserve special mention here. While pointing out that Black’s definition is applicable only to the form “A is B,” Soskice suggested that a metaphor is to speak “about one thing in terms which are seen to be suggestive of another, and the metaphor is not one word or another but words acting together.”⁵²

Ricoeur took Black’s interaction theory and Monroe Beardsley’s theory of verbal opposition, and developed them further.⁵³ He highlighted the creativity of metaphor. He

Philosophical Perspectives on Metaphor, ed. Mark Johnson (Minneapolis: University of Minnesota Press, 1981), 48-62; M. Black, “Metaphors,” *Proceedings of the Aristotelian Society*, N.S. 55 (1954-5): 273-94, reprinted in *Philosophical Perspectives on Metaphor*, ed. Mark Johnson (Minneapolis: University of Minnesota Press, 1981), 63-82.

⁴⁹ Richards, “Rhetoric,” 51. Italic is author’s.

⁵⁰ *Ibid.*, 53.

⁵¹ Stiver, *Religious Language*, 115.

⁵² *Ibid.*

⁵³ Monroe Beardsley, “The Metaphorical Twist,” *Philosophical Perspectives on Metaphor*, ed. Mark Johnson (Minneapolis: University of Minnesota Press, 1981), 111-12. Beardsley puts “emphasis on these associations being connotations of the words as opposed to more primary meanings” (Stiver, *Religious Language*, 227), and suggested that “what commonly happens is that primary associations are suppressed, allowing less frequently considered associations

argued that “semantic impertinence” alerts one to an appearance of a new “semantic pertinence” through the interaction between two terms.⁵⁴ The two regions, however, do not collapse into one another but rather continue to be distinct. He called this “stereoscopic vision,” because two different things are seen at once.⁵⁵ He connected his understanding of semantic impertinence with the notion of what he called “split reference.”⁵⁶ Through metaphor, the phrase or sentence has two meanings, the literal and the metaphorical. “When a statement is taken literally, the predication involved is total,”⁵⁷ but when it is taken metaphorically, the predication involved is limited. Metaphorical predication has two halves, the “is like” and the “is not.”⁵⁸ When one meets a metaphor, it requires that one discern between the “is like” and the “is not,” lest a rich metaphor be reduced to a flat univocal meaning.

Lakoff and Johnson’s work extended the scope of the discussion on metaphor from verbal metaphors to conceptual metaphors on which everyday literal language is based.⁵⁹ According to them, these conceptual metaphors, although they are not usually recognized as metaphor, help to structure our perception of reality. These conceptual metaphors are culture-dependent.⁶⁰ Other cultures may conceive of a metaphor in completely different ways, because people in other cultures may have a different concept of the reality used in the metaphor.

Lakoff and Johnson also argued for the systematicity of metaphorical concepts.⁶¹

to come to the fore” (Stiver, *Religious Language*, 116).

⁵⁴ Stiver, *Religious Language*, 116.

⁵⁵ *Ibid.*, 117.

⁵⁶ Paul, “Metaphor and Exegesis,” 395.

⁵⁷ *Ibid.*, 396.

⁵⁸ *Ibid.*, 396-7.

⁵⁹ G. Lakoff, and M. Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980), 3-4.

⁶⁰ *Ibid.*, 22-24.

⁶¹ *Ibid.*, 7-9.

The metaphor “Argument is War” is used as an example. According to them, “expressions from the vocabulary of war (for example, attack a position, indefensible, strategy, new line of attack, win, etc.) form a systematic way of talking about the battling aspects of arguing.”⁶² The very systematicity that makes one understand some aspects of a concept in terms of another will necessarily hide other aspects of the concept.⁶³ Therefore, metaphor has the character of “highlighting and hiding.”

Lakoff further developed his theory from the theory of conceptual metaphors. Lakoff argues, “Each metaphor has a source domain, a target domain and a source-to-target mapping.”⁶⁴ The source domain is the input which provides the framework or structure for the metaphor, and the target domain is the input which is being examined.⁶⁵ The source-to-target mapping consists of “slots, relations, properties and knowledge in the source domain schema being mapped onto slots, relations, properties and knowledge in the target domain.”⁶⁶

Although there are some different nuances between these scholars in their approach, one can discern foundational principles that can form the basis of a method for the present study. Recently, Olaf Jäkel summarized nine central tenets of cognitive theories of metaphor.⁶⁷ Therefore, following his classification of metaphor theories, we will define cognitive theories of metaphor.

⁶² Ibid., 7.

⁶³ Ibid., 10.

⁶⁴ George Lakoff, *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind* (Chicago: University of Chicago Press, 1987), 276.

⁶⁵ DesCamp and Sweeter, “Metaphors for God,” 216.

⁶⁶ Stienstra, *YHWH is the Husband of His People*, 34.

⁶⁷ Jäkel, “Religious Metaphor,” 56-8.

2. Nine tenets of cognitive theories of metaphor

1) Ubiquity hypothesis

A metaphor is not an exceptional matter of poetic creativity or excessive rhetoric but it is used in ordinary everyday language.⁶⁸ This is a basic concept on which cognitive theories are built. Especially Lakoff and Johnson developed this through the theory of conceptual metaphor. They said, “[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature,”⁶⁹ even though we use metaphor unconsciously and automatically. In doing so, metaphor shapes our thoughts. Thus, metaphor is an important phenomenon in our everyday language.

2) Domain hypothesis

Most metaphorical expressions consist in the systematic connection of two different conceptual domains, “one (source domain), which provides language and images (the structure or frame), and the other (target domain), which is the actual concept being considered.”⁷⁰ For example, in the metaphor “Man is a Wolf,” Man is the target domain, and Wolf is the source domain. Both domains, however, do not always appear as in the form “A is B.” More often, the target domain is only implied within the context as in the case of “The unmentionable odour of death offends the September night.”⁷¹ The target domain is “impending war” but it is not mentioned. Therefore, whether or not both domains are mentioned in the metaphor, the target domain is explained by the image and language of the source domain. The source-to-target mapping does not occur

⁶⁸ Ibid., 56.

⁶⁹ Lakoff and Johnson, *Metaphors We Live By*, 3.

⁷⁰ DesCamp and Sweeter, “Metaphors for God,” 220. In the language of Richards, “target domain” roughly corresponds to “tenor,” and “source domain” to “vehicle.”

⁷¹ Soskice, *Metaphor*, 49. She cites an example from W. H. Auden.

automatically, but rather is a matter of carefully considering the available data.⁷²

3) Model hypothesis

A model is often called an “extended metaphor” or “conventional metaphor” which “has gained sufficient stability and scope so as to present a pattern for relatively comprehensive and coherent explanation.”⁷³ However, it does not mean that these stable metaphors are ineffective. In fact, there has been a misunderstanding of conventional metaphor, which is influenced by the dead metaphor theory.⁷⁴ The dead metaphor theory did not distinguish “between conventional metaphors, which are part of our live conceptual system, and historical metaphors that have long since died out.”⁷⁵ This mistake derives from a basic confusion that assumes that metaphor should be recognized in our cognition. On the contrary, most alive and powerful metaphors are so automatic as to be unconscious and effortless.⁷⁶ Therefore, these conventional metaphors “provide a frame for our literal language.”⁷⁷ The model hypothesis also implies that metaphor deeply depends on its cultural context.⁷⁸ A model occurs in a specific culture. Therefore, if a conventional metaphor is used in another culture, it can be understood as having a different meaning. Many religious metaphors fall into this category.⁷⁹ This hypothesis forms the groundwork for establishing the Ubiquity hypothesis (1).

4) Diachrony hypothesis

As the theory of model explains, metaphor is not an isolated matter in the historical

⁷² Stienstra, 34.

⁷³ Sallie McFague, *Models of God: Theology for an Ecological, Nuclear Age* (Philadelphia: Fortress, 1987), 34.

⁷⁴ See G. Lakoff, and M. Turner, *More Than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago: University of Chicago Press, 1989), 128-31; DesCamp and Sweetser, “Metaphors for God,” 123-24; Soskice, *Metaphor*, 71-83.

⁷⁵ Lakoff, and Turner, *More than cool Reason*, 128-29.

⁷⁶ *Ibid.*, 129.

⁷⁷ Soskice, *Metaphor*, 63.

⁷⁸ See *ibid.*, 66-67; Lakoff, and Johnson, *Metaphors we live by*, 23-24.

⁷⁹ Stiver, *Religious Language*, 120.

development of languages, but has a long history of meaning development through interweaving between conceptual domains. McConville's questions demonstrate well the importance of the diachronic aspect of metaphor:

Is Deuteronomy innovating by its use of language, or already perpetuating stock metaphors? By the same token, do the major symbols of Israelite religion function here as in other places, or are they being understood in quite new ways? The answer to this question affects the study of the book deeply...⁸⁰

Therefore, a diachronic dimension should not be ignored in a cognitive approach but rather can be of benefit to it.⁸¹

5) Unidirectionality hypothesis

This hypothesis means that the relationship between the two domains, the source and target, is irreversible. "Inferences are transferred in one direction only, from the source to the target."⁸² If Black's interaction theory is taken without the consideration of this Unidirectionality theory, as DesCamp and Sweetser mention, it may result in a wrong interpretation.⁸³ They take McFague and other feminists as an example. McFague and others have argued for mutual effect in metaphor, in which each domain influences the other. According to them, the metaphor "God is Father" evokes the image of a father who is like God, that is to say, "to paraphrase Mary Daly, if God is father, then father is God."⁸⁴ "God is Father" and "Father is God," however, represent two different metaphors, because "different inferences are mapped in the metaphorical concept "God is Father" (e.g., *God provides all I need*) than in "Father is God" (e.g., *He thinks he's*

⁸⁰ Quotation from the paper upon which Gordon McConville, "Metaphor, Symbol and the Interpretation of Deuteronomy," *After Pentecost*, 329-50, is based, as cited in Paul, "Metaphor and Exegesis," 394.

⁸¹ Paul, "Metaphor and Exegesis," 394-5.

⁸² DesCamp and Sweetser, "Metaphors for God," 221.

⁸³ *Ibid.*, 222-23.

⁸⁴ *Ibid.*, 222.

infallible).”⁸⁵

6) Invariance hypothesis

In metaphors, when inferences are transferred from the source domain to the target domain, the transfer of schematic elements happens without changing their basic structure.⁸⁶ That is, through the transfer of schematic elements, the schematic structure of the target domain cannot be violated, because the transfer happens in terms of constraints on fixed correspondences: “source domain interiors correspond to target domain interiors; source domain exteriors correspond to target domain exteriors, and so forth.”⁸⁷ It does not mean, however, that all the elements of the basic structure are always equally transferred. Rather, emphasis on the elements transferred will be changed according to the target domain or the context in which the metaphor is used.⁸⁸ Therefore, when the same metaphor is used in another context, the metaphor may highlight another element that was not highlighted before.

7) Necessity hypothesis

Many philosophers following Aquinas have thought that metaphorical language would be gradually replaced by univocal language.⁸⁹ However, “[a]bstract conceptual domains, theoretical constructs, and metaphysical ideas in particular are only made accessible to our understanding by means of metaphor.”⁹⁰ Therefore, metaphorical

⁸⁵ Ibid., 221 (Italic is author’s). Also see Lakoff and Turner, 131-33.

⁸⁶ Jäkel, “Religious Metaphor,” 58.

⁸⁷ George Lakoff, “The Contemporary Theory of Metaphor,” *Metaphor and Thought*, ed. Andrew Ortony, 2nd ed. (Cambridge: Cambridge University Press, 1993), 215.

⁸⁸ See Jäkel, “Religious Metaphor,” 81, observes differences between the religious and the profane versions of the JOURNEY metaphor for LIFE and indicates the problem of the vague definition of “Invariance hypothesis.” Also see Ralph Bisschops, “Are Religious Metaphor Rooted in Experience? On Ezekiel’s wedding Metaphors,” *The Bible through Metaphor and Translation*, 113-151. Even though his evaluation of the traditional metaphor seems not to be fair, at least, his paper shows well that the meaning of a metaphor depends on its historical and literal context.

⁸⁹ Stiver, *Religious Language*, 119.

⁹⁰ Jäkel, “Religious Metaphor,” 58.

language is necessary in our everyday language, and univocal language and metaphor co-work in it. The Bible contains many metaphors, because it must describe things related to God, which often cannot be explained in univocal language.

8) Creativity hypothesis

Richards boldly argued, “Metaphor can say what has not been said before and cannot be said in any other way.”⁹¹ It means that metaphor cannot be replaced by univocal expositions without loss, since a metaphor creatively interweaves between two domains. In Ricoeur’s words, it can be named “semantic shock” and new “semantic pertinence.”⁹² For example, in “All flesh is grass” (Isa 40:6), “the incongruity of the literal meaning of the words (flesh and grass) is a cue to build up a new meaning out of the tension between the two frames of meaning.”⁹³ This creation of a new meaning by the “semantic shock” can be achieved only in this metaphor. Connected with the Necessity hypothesis (7), this became a central element in cognitive theory of metaphor.

9) Focusing hypothesis

When the basic structure of the source domain is transferred into the target domain, certain features of the target domain are suppressed, and others are highlighted. In other words, the target domain is understood only by means of the elements present in the source domain.⁹⁴ “It is this focusing that makes the difference between alternative metaphors for the same target domain.”⁹⁵ Finding the focus, however, demands a careful look at the available data, i.e., slots, relations, properties and knowledge in the source

⁹¹ Richards, “Rhetoric,” 55.

⁹² Stiver, *Religious Language*, 116.

⁹³ Ibid.

⁹⁴ DesCamp and Sweetser, “Metaphors for God,” 222.

⁹⁵ Jäkel, “Religious Metaphor,” 58.

domain and target domain.⁹⁶ This has a close relationship with the Unidirectionality hypothesis (5).

3. The application of cognitive theories of metaphor

Cognitive theories of metaphor, which were defined by these nine tenets, will be applied to our topic in the present project. Before going into the next chapter, we will briefly explain how these theories will be employed for the metaphor “daughter Zion.”

According to cognitive theories of metaphor, the metaphor “daughter Zion” consists of two domains. “Daughter” is the source domain and “Zion” is the target domain. The analysis of each domain is the first step that should be done. In “daughter Zion,” however, Zion itself is a metaphor which could signify more than the city of Jerusalem.⁹⁷ Thus, the present project will research the semantic range and the various connotations of Zion as well as the source domain “daughter.” In addition, as seen in the model hypothesis, because a metaphor deeply depends on its culture, the sociological study of “daughter” in ancient Israelite society should be consulted.

As McConville asked, it is an important question whether the metaphor “daughter Zion” was already a conventional metaphor or a new innovation, because “daughter Zion” can affect the reader differently, that is, a conventional metaphor functions in a more stable way, while a new metaphor in a shocking way.

Finally, finding the focus of the metaphor “daughter Zion” is one of the major concerns of the present project. When the basic structure of the source domain is

⁹⁶ See Lakoff and Turner, *More than Cool Reason*, 63-65.

⁹⁷ Cf. Ben C. Ollenburger, *Zion: The City of the Great King*, JSOTSup 41 (Sheffield: JSOT Press, 1987); Norman W. Porteous, “Jerusalem-Zion: The Growth of a Symbol,” *Verbanung und Heimkehr; FS W. Rudolph*, ed. A. Kuschke (Tübingen: Mohr [Siebeck], 1961), 235-52.

transferred into the target domain, structural elements of the source domain “daughter” highlight certain aspects of the target domain “Zion.” Not all elements of the source domain, however, are equally transferred into the target domain. Rather, the context may determine which transferred elements are emphasized. Therefore, the careful analysis of the context is demanded for discerning the focusing element.

Through this study we will categorize the contexts and discern how differently this metaphor functions in each different category of the contexts. Thus we will eventually find how effectively and with what purpose biblical writers use this metaphor.

In the following chapters, we will apply the cognitive theories of metaphor. Chapter 2 will deal with the metaphors of relationship between God and His people, Israel. Because “daughter Zion” can be considered a metaphor which describes “Zion” as God’s daughter and the target domain “Zion” is related to some of these metaphors, such as king/subject, father/child, and husband/wife, chapter 2 will offer the broader context of “daughter Zion.”

Chapters 3 and 4 will treat the semantic range and connotations of the target and source domain, “Zion” and “daughter.” While “Zion” is a metaphor of Jerusalem which is usually found in poetic texts, several metaphors are employed for “Zion.” In chapter 3 these metaphors will be studied in two categories, that is, the royal metaphor which describes God as the Great King who is in Zion and the female metaphor which likens Zion to a woman such as wife, widow, mother, and daughter. In chapter 4 the source domain “daughter” will be studied in light of common associations with “daughter” in ancient Israelite society. Those associations will also be treated in reference to “daughter” metaphors in the Old Testament.

In chapter 5 all the texts containing the metaphor “daughter Zion” will be examined, using results which are gained by the studies of the previous chapters. We will check which elements will be emphasized among various connotations of “Zion” and “daughter.” Thus, this examination will focus on the function of the metaphor in those texts and its relationship with other metaphors in their respective contexts.

Chapter 2

Biblical metaphor: The relationship between God and Israel

According to cognitive theories of metaphor, a metaphor deeply depends on its cultural background. In addition, a metaphor is not just an exceptional matter of poetic creativity but it is used in ordinary language, shaping our thoughts. Thus, a metaphor cannot be developed in isolation from other related metaphors in that culture. In the Old Testament there are some metaphors which refer to the relationship between God and Israel. Prior to dealing with the metaphor “daughter Zion,” therefore, it is necessary to place the metaphor “daughter Zion” in the broader context of biblical metaphors associated with the relationship between God and His people, Israel. Through examining these metaphors we can obtain useful information for identifying the semantic field of “daughter Zion,” which is distinct from other metaphors. Therefore, this chapter will deal with background issues related to the topic.

A. Various metaphors for the relation between God and Israel

The Bible contains rich metaphorical expressions, because many biblical themes deal with spiritual affairs that are abstract and cannot be easily explained in univocal language.⁹⁸ One key theme is the relationship between God and Israel. In the Old Testament, the most popular designation for this relationship is the word בְּרִית

⁹⁸ For the classification of the terms, it is necessary to compare the definitions of some terms. Theme is “a recurring or pervading idea in a work of art or literature” (C. Soanes and A. Stevenson, ed., *Concise Oxford Dictionary* [Oxford: Oxford University Press, 2004], 1494). Therefore, though theme is usually a different kind of literary term from metaphor, metaphor can be used as theme, if metaphor is a recurring or pervading idea in a literature.

(covenant).⁹⁹ The word בְּרִית occurs most frequently among several terms used to express the covenantal relationship, for example, אֲמִנָּה (Neh 9:38), חֶזֶק (Isa 28:15, 18), and עֲרוּת (Ex 25:22; 2Kgs 11:12).¹⁰⁰ An investigation of texts which use this terminology reveals that covenant is best defined as: “an elected, as opposed to natural, relationship of obligation established under divine sanction.”¹⁰¹ Many scholars have often pointed out, however, that this terminology is drawn from the world of suzerainty treaties in the ancient Near East at many points, with God in the role of suzerain and Israel in the role of vassal.¹⁰² In this way, then covenant functions as a metaphor explaining the relationship between God and Israel in the language of the ancient suzerainty treaty. This evidence for the origins of covenant language in the Old Testament suggests that the special relationship between God and Israel goes beyond the boundaries of technical terms for covenant. This is clearly seen in the way biblical writers often use metaphors that refer to common experiences in human society in order to explain the various aspects of the relationship between God and Israel.

Caird mentions five popular metaphors for the relationship: “In the Bible the five metaphors in most common use to express God’s relationship with his worshipers are

⁹⁹ There are many arguments about the proper translation of בְּרִית, but I will use ‘covenant’ because of its common use in Christian language. For the suitability of ‘covenant’ as the translation of בְּרִית, cf. E.W. Nicholson, *God and His People: Covenant and Theology in the Old Testament* (Oxford: Clarendon, 1986), 105-106. For a comprehensive summary of the term בְּרִית, cf. Moshe Weinfeld, “בְּרִית, *b’rîth*,” *TDOT* 2: 253-279; E.W. Nicholson, *God and His People*, 83-117.

¹⁰⁰ For the various terms related to the covenantal relationship, see Paul Kalluveetil, *Declaration and Covenant*, AnBib 88 (Rome: Biblical Institute, 1982), 17-56.

¹⁰¹ Gordon Paul Hugenberger, *Marriage as Covenant. A Study of Biblical Law and Ethics Governing Marriage, Developed from the Perspective of Malachi*, VTSup 52 (Leiden: Brill, 1994), 11. For a summary of the semantic range of בְּרִית, see 171-74.

¹⁰² A covenant has scarcely been regarded as a metaphor by scholars, but I will regard it as a metaphor following Baumann, Eynde, and *DBI*. See Baumann, 57; Sabine van den Eynde, “Daughters of Abraham!? On ‘Covenant,’ Women and Gender,” *Gender, Tradition and Renewal*, ed. Robert L. Platzner, RD 13 (Bern: Peter Lang, 2005), 49-50; *DBI*, “Covenant,” 176-77. For a comparison between the two, see D.J. McCarthy, *Treaty and Covenant: A Study in Form in the Ancient Oriental Documents and in the Old Testament*, 2nd ed, AnBib 21a (Rome: Biblical Institute, 1981), 157-276; Nicholson, *God and His People*, 56-82; Meredith Kline, *Treaty of the Great King* (Grand Rapids: Eerdmans, 1963), 13-44.

king/subject, judge/litigant, husband/wife, father/child, and master/servant.”¹⁰³ Interestingly, most of these metaphors appear as designations of the covenantal relationship not only in the Bible but also in extra-biblical texts of the ancient Near East.¹⁰⁴ Therefore, when we consider the close relationship between the metaphor covenant and those other metaphors, it seems that covenant is a root metaphor upon which other metaphors of the relationship between God and Israel had developed.¹⁰⁵

It does not mean, however, that these metaphors are interchangeable, but rather that each metaphor has its own semantic field, that is, its own focus within the same target domain (the relationship between God and Israel), which may be distinguished from another metaphor.¹⁰⁶ In addition, each metaphor has its own possibility for expansion in the context, because, as the Model hypothesis and the Diachrony hypothesis explain, a metaphor develops in close relationship to its cultural and historical circumstances.¹⁰⁷

For example, the metaphor king/subject has only a few references in texts from Genesis to Judges, that is, in texts dealing with the period before Israel has an actual human king.¹⁰⁸ The first clear reference is found in the song of Moses: “The LORD will reign (מִלְכָּא) forever and ever” (Ex 15:18). Gideon also confesses God as King, as found in Judg 8:23: “Gideon said to them, ‘I will not rule over you, and my son will not rule over you; the LORD will rule over you.’” In texts dealing with the period after the

¹⁰³ Caird, *Language and Imagery*, 177.

¹⁰⁴ Hugenberger, *Marriage as Covenant*, 176-80, shows that all these metaphors except husband/wife are used as the designation of the covenantal relationship in extra-biblical texts. Also see Kalluveetil, *Declaration and Covenant*, 93-105.

¹⁰⁵ The relationships between these metaphors will be dealt with in detail below.

¹⁰⁶ DesCamp and Sweetser, “Metaphors for God,” 228-29, show various semantic fields of metaphors for God in the Old Testament.

¹⁰⁷ Baumann, *Marriage as Metaphor*, 65-66.

¹⁰⁸ Cf. Ex 15:18; 19:5-6; Num 23:21; Deut 33:5; Judg 8:22-23. Although there is some ambiguity about the time of the final editing, when we consider that the basic materials used for these books are from the pre-monarchy period, we can assume that these books reveal the tendency of the pre-monarchy period.

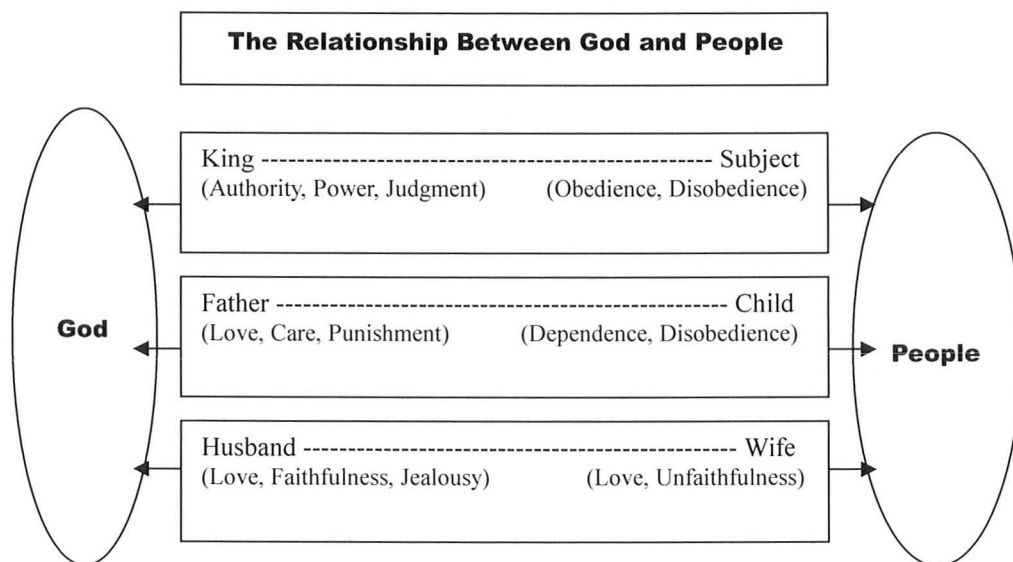
monarchy in Israelite history begins, however, this metaphor develops to a great extent, especially in Psalms and most of the major and minor Prophets, because the existence of a human king and a kingdom provided many elements for this metaphor, for example, “Listen to the sound of my cry, my King and my God, for to you I pray” (Ps 5:2); “Thus says the LORD, the King of Israel, and his Redeemer, the LORD of hosts” (Isa 44:6); “Is the LORD not in Zion? Is her King not in her?” (Jer 8:19); “for I am a great King, says the LORD of hosts, and my name is revered among the nations” (Mal 1:14).¹⁰⁹

On the other hand, when these metaphors appear in the biblical text, they are not used in isolation from one another, but rather often stand side by side or are mixed together in one expression, as found in Isa 45:9-10: “Woe to you who strive with your Maker, earthen vessels with the potter! Does the clay say to the one who fashions it, ‘What are you making?’ or ‘Your work has no handles?’ Woe to anyone who says to a father, ‘What are you begetting?’ or to a woman, ‘With what are you in labor?’”¹¹⁰ In this passage the metaphors potter/vessels, father/child, and mother/child are found together.

The present work will limit its focus to the three metaphors, king/subject, husband/wife, and father/child, because of their relevance to the metaphor “daughter Zion.” As mentioned above, these metaphors have their own semantic field that can be separated from one another. The semantic field of these metaphors is represented in the diagram below.

¹⁰⁹ Quotations are from New Revised Standard Version (1989) unless otherwise indicated.

¹¹⁰ Dile, *Mixing Metaphors*, shows the cases of mixing metaphors in Deutero-Isaiah.



The king/subject relationship is a basic metaphor for the relationship between God and Israel.¹¹¹ The references are found in the Pentateuch: “The LORD will reign forever and ever” (Ex 15:18, NRSV); “The LORD their God is with them, And their King’s acclaim in their midst” (Num 23:21, NJPS).¹¹² In the voices of Gideon and Samuel, this metaphor is proclaimed more clearly.¹¹³ Through the enthronement of David and establishment of the Davidic covenant,¹¹⁴ the king/subject metaphor became central to the Zion tradition, because Zion is described as the abode of God, the great King.¹¹⁵ After the ruin of the Southern kingdom in Israel in 587 B.C., this metaphor was

¹¹¹ For the detailed research of the metaphor “God is King,” see Marc Zvi Brettler, *God is King: Understanding an Israelite Metaphor*, JSOTSup 76 (Sheffield: Sheffield Academic Press, 1989). Cf. Meredith G. Kline, *Kingdom Prologue*, (Overland Park: Two Age Press, 2000), writes his book treating “covenantal kingdom” as the central theme in the Old and New Testament.

¹¹² Cf. Ex 15:18; 19:5-6; Num 23:31; Deut 33:5.

¹¹³ Cf. Judg 8:22-23; 1 Sam 8:7.

¹¹⁴ Cf. 2 Sam 7:9-16.

¹¹⁵ Cf. Pss 46:4; 48: 2; 76:2; 132:13; Isa 2:3. Zion tradition is a complex of ideological or theological motifs which came to be applied to Zion after David’s conquest of the city, as defined in Tomas Renz, “The Use of the Zion Tradition in the Book of Ezekiel,” in *Zion: City of our God*, ed. Richard S. Hess and Gordon J. Wenham (Grand Rapids: Eerdmans, 1999), 79-80.

connected to the future hope for a restored kingdom and a king.¹¹⁶ This metaphor focuses on the sovereign authority and dominion of God over His people and the world,¹¹⁷ which will be dealt with in detail in the next chapter.

The father/child relationship is another important metaphor for the relationship between God and Israel.¹¹⁸ This metaphor occurs in the Pentateuch:¹¹⁹ “Israel is my firstborn son, I said to you, ‘Let my son go that he may worship me’” (Ex 4:22-23); “Do you thus repay the LORD, O foolish and senseless people? Is not he your father, who created you, who made you and established you?” (Deut 32:6). This metaphor is also employed for the relationship between God and Davidic kings in the Davidic Covenant.¹²⁰ This metaphor is developed further in the prophetic texts, which usually describe the fatherly love of God and unfaithfulness of Israel in the context of Israel’s apostasy.¹²¹ This metaphor focuses on four aspects: the close relationship between God and His people, the fatherly love of God, the dependence of His people on Him, and the unfaithfulness of His people.¹²²

The husband/wife relationship is often called ‘the marriage metaphor.’ This metaphor is not used for the covenantal relationship in extant extra-biblical texts, but only in biblical texts. Although several recent works about the relationship between covenant

¹¹⁶ Cf. Ps 146:10; Isa 44:6-7; 52:7-8; Ezek 43:1-7; Zech 9:1-17; 14:16-17.

¹¹⁷ Cf. *DBI*, “King, Kingship,” 476-78. Also see Brettler, *God is King*, 160-66. Brettler shows the various associated commonplaces between God and human king and also mentions “it is the predominant relational metaphor used of God in the Bible” (160). He, however, does not show his awareness of the importance of this metaphor for the relationship between God and His people in the Old Testament.

¹¹⁸ Cf. F.C. Fensham, “Father and Son Terminology for Treaty and Covenant,” *Near Eastern Studies in Honor of William Foxwell Albright*, ed. H. Goedicke (Baltimore: Johns Hopkins, 1971), 121-135; D. J. McCarthy, “Notes on the Love of God in Deuteronomy and the Father-Son Relationship Between Yahweh and Israel,” *CBQ* 27 (1965): 144-147; Richard D. Patterson, “Parental Love as a Metaphor for Divine-Human Love,” *JETS* 46/2 (2003): 205-16. All of them contended that this metaphor means the covenantal relationship between God and His people.

¹¹⁹ Cf. Deut 1:31; 14:1.

¹²⁰ Cf. 2 Sam 7:14; Ps 2:7; 89:27.

¹²¹ Cf. Isa 9:6; 43:6; 63:16; 64:8; Jer 3:4, 19; 31:20; Hos 11:1; Mal 2:10.

¹²² Cf. Darr, *Isaiah’s Vision*, 47-55; *DBI*, “Child,” 141-43; *ibid.*, “Father, Fatherhood”; Patterson, “Parental Love,” 208-216.

and the marriage metaphor have questioned whether the marriage relationship is covenantal or not, most scholars agree that there are many common elements between the two.¹²³ As mentioned above, metaphor does not need to signify the same as the object that it implies. Rather, because it concentrates on some aspects of the object, it is enough for metaphor to possess some common elements.

The marriage metaphor possesses both positive and negative aspects, which highlights the faithfulness and love of God on the positive side, and the unfaithfulness and spiritual adultery of His people on the negative side.¹²⁴ Even though the complete image of this metaphor occurs in the prophetic texts, this metaphor is implied in the depiction of the establishment of covenant on Mount Sinai.¹²⁵ It is especially seen in words like “jealous” (אֲנִי) and “play the harlot” (הִזְנִי), as found in Ex 20:5, “you shall not bow down to them or serve them; for I the LORD your God am a jealous God,” and 34:16, “their daughters play the harlot after their gods and make your sons play the harlot after their gods.” This metaphor is fully developed in prophetic texts, usually with a negative tone.

An issue that should be mentioned here is the confusion between “nation (or city) as wife” metaphor and “nation (or city) as daughter” metaphor.¹²⁶ For example, Fitzgerald and Galambush identify these two metaphors, because they assume that the marriage metaphor and personification of cities as female originated from the West Semitic idea

¹²³ Cf. Hugenberger, *Marriage as a Covenant*; Adler, *Background for the Metaphor*; Gary H. Hall, *The Marriage Metaphor of Jeremiah 2 and 3: A Study of Antecedents and Innovations in a Prophetic Metaphor*, Dissertation, Union Theological Seminary of Virginia (1980), as cited in Baumann, *Marriage as Metaphor*, 63. Also cf. Prov 2:17; Mal 2:14.

¹²⁴ Cf. *DBI*, “Wife,” 947-48; *ibid.*, “Husband,” 413-15.

¹²⁵ Cf. Isa 50:1-3; 54:1-10; Hos 1-3; Jer 2-3.

¹²⁶ For example, “daughter Zion,” “daughter my people,” and “daughter Babylon.”

that the capital city could be married to the patron deity of the city.¹²⁷ This theory, however, has been criticized for lack of evidence, as already mentioned above (see chapter 1). In addition, there is a clear difference between the contexts of the two metaphors. The “daughter” metaphor does not occur in the context of the marriage metaphor, and is not described as a wife. Some scholars are aware of these differences, but they do not distinguish these two metaphors by their functions.¹²⁸ In the prophetic texts, the marriage metaphor often focuses on the unfaithfulness of Israel, while the “daughter” metaphor focuses on some different aspects, that is, the vulnerability and preciousness of His people.¹²⁹ Therefore, although expressions related to violence are found in relationship to both metaphors, “daughter” metaphor should be treated as a different metaphor from the marriage metaphor.

As mentioned above, there are several metaphors related to the relationship between God and His people. Although the covenantal relationship may be considered as the root metaphor of these metaphors, through the influence of its culture and various events in Israelite history, they have matured as rich, complete, and separate metaphors. On one hand, each of these metaphors possesses its own distinct focus on the relationship between God and His people. On the other hand, each develops by being interwoven with other metaphors in the biblical text.

As seen above, the “daughter Zion” metaphor is considered to be related to these

¹²⁷ Fitzgerald, “Mythological Background”; idem, “BTWLT and BT”; Galambush, *Jerusalem*, 20-27; cf. Abma, *Bonds of Love*, 20-23.

¹²⁸ Baumann, *Marriage as Metaphor*, 175-77, notes that “daughter Zion” does not occur in the context of the marriage metaphor, but does not distinguish it from the marriage metaphor, because her interest is in the marriage metaphor and the violence of women. Abma, 22, also recognizes that there are some differences, but distinguishes between “the nation as partner of Yhwh” and “the city as partner of Yhwh,” instead of husband/wife and father/daughter. His grouping, however, does not work well with ‘daughter Zion,’ because the meaning of Zion changes according to the context, that is, Zion could mean Jerusalem or Israelites (or nation).

¹²⁹ See Darr, *Isaiah's Vision*, 96-98. She shows the difference of aspects that two metaphors focus on. Cf. E.R. Follis, “Holy City as Daughter,” 173-84; Frymer-Kensky, *Wake of the Goddesses*, 169.

metaphors. Therefore, a better understanding of these metaphors provides a useful foundation for our project. In addition, the metaphor king/subject has a close relationship with “Zion,” the topic of next chapter, in which the semantic range and the connotations of “Zion” will be examined.

Chapter 3

Zion: a Metaphor of Jerusalem

The metaphor king/subject, father/child, and husband/wife, which were dealt with in the previous chapter, refer to the relationship between God and Israel. These metaphors are found in reference to “Zion,” which is often used as a synonym of Jerusalem. As many scholars have already noted, “Zion” is a metaphorical expression.¹³⁰ Thus, the metaphor Zion can mean more than simply Jerusalem, the capital city of Israel.¹³¹ Zion could signify not only God’s abode and God’s dwelling among Israel, but also the people of Israel.

The metaphor “Zion” is the target domain in the metaphor “daughter Zion.” The fact that the target domain “Zion” itself is a metaphor makes the metaphor “daughter Zion” different from other metaphors. The metaphorical character of Zion is also confirmed by the fact that the word “Zion” usually occurs in poetic texts where figurative speech dominates.¹³² Because of this metaphorical characteristic, the meaning of Zion in a certain text is often decided by understanding its various connotations and related motifs.¹³³

In this chapter, first, the semantic range of Zion will be investigated. Then the various connotations of Zion will be discussed and outlined with a particular focus on the two different types of metaphors, that is, the royal metaphor, which describes God as the

¹³⁰ For the detailed discussion of Zion as a metaphor, see Ollenburger, *City of the Great King*; Porteous, “Jerusalem-Zion,” 235-52.

¹³¹ Cf. Porteous, “Jerusalem-Zion, 235-52.

¹³² The proper name צִיּוֹן occurs 152 times in the Old Testament: 93 in the prophetic writings, 53 in the poetic writings and only 6 in the narrative writings (E. Otto, “צִיּוֹן,” *TDOT* 12: 343).

¹³³ As *DBI*, xv, defines, “A motif is a pattern that appears in a written text. At its most rudimentary, such a pattern is something that we notice in an individual biblical text.” “A complex of ideological or theological motifs which came to be applied to Zion after David’s conquest of the city” is often called the Zion tradition (Renz, “Zion Tradition, 79-80).

great King, and the female metaphor, which depicts Zion as a woman.

A. The meaning of Zion

Unlike other metaphors, the meaning of Zion as the target domain in the metaphor “daughter Zion” is not fixed but flexible according to the context because of its symbolic character. Although many have sought to discover the etymology of צִיּוֹן (Zion), there is no consensus regarding it.¹³⁴ Theories on the etymology of צִיּוֹן (Zion) can be summarized into three categories.¹³⁵

First, צִיּוֹן (Zion) is considered to have originated from the Hebrew root צוה, to erect. Second, it is considered to mean “stronghold,” originating from the Hebrew root *צוין/צוין*, to surround, and cognate with Arabic *ṣāna* (medial *w*), to protect.¹³⁶ Third, it is suggested that it refers to “bare hill,” originating from the Hebrew root *ציה = *ציה, to dry up, which is the cognate of צִיָּה, “arid region” (Isa 41:18), צִיּוֹן, “arid land” (Isa 25:5), and Syriac *ṣhwn*, “thirst, aridity.” However, as Barr argued long ago, studies in etymology can easily fall into the “etymological fallacy.”¹³⁷ Moreover, although the present project does not ignore the historical aspect of the metaphor “Zion,” because this mainly focuses on a synchronic study of the metaphor, an investigation of the semantic

¹³⁴ See E. Otto, “צִיּוֹן,” 342-43; *HALOT*, 3: 1022.

¹³⁵ *Ibid.*

¹³⁶ An asterisk (*) indicates that it is an unattested form in the Old Testament.

¹³⁷ See J. Barr, *The Semantics of Biblical Language* (Oxford: Oxford University Press, 1961), 107-160; Moises Silva, *Biblical Words and their Meaning: An Introduction to Lexical Semantics* (Grand Rapids: Zondervan, 1983), 38-44; A. Gibson, *Biblical Semantic Logic: A Preliminary Analysis*, *The Biblical Seminar* 75 (London: Sheffield Academic Press, 2001), 190-93. J. Lyons termed the etymological fallacy like this:

A particular manifestation of the failure to respect the distinction of the diachronic and the synchronic in semantics (coupled with a failure to keep distinct the descriptive and prescriptive point of view in the discussion of language) is what might be called the etymological fallacy: the common belief that the meaning of words can be determined by investigating their origins. The etymology of a lexeme is, in principle, synchronically irrelevant (cited in Gibson, *Biblical Semantics*, 190).

range of “Zion” is enough for the purpose of the present project.

In the Old Testament, the metaphorical meaning of Zion grows progressively in close connection with historical circumstances.¹³⁸ Jon D. Levenson classifies the meaning of Zion into four categories according to its historical development.¹³⁹ First of all, it denotes the name of a fortress, which David captured from the Jebusites (2 Sam 5:7) and called “the city of David” (2 Sam 5:9).

Second, after Solomon built the temple and brought up the Ark of the Covenant from Zion, the City of David, to the Temple Mount (1 Kgs 8:1; 2 Chron 5:2), Zion designated the Temple Mount on which the temple of God was placed. Examples include: “Remember Mount Zion, where you came to dwell” (Ps 74:2); “See, I and the children whom the LORD has given me are signs and portents in Israel from the LORD of hosts, who dwells on Mount Zion” (Isa 8:18).¹⁴⁰

Third, because the temple was of great significance in Jerusalem, through synecdoche, Zion became a synonym for Jerusalem itself: “so that the name of the LORD may be declared in Zion, and his praise in Jerusalem” (Ps 102:21); “For out of Zion shall go forth instruction, and the word of the LORD from Jerusalem” (Isa 2:3); “What can I say for you, to what compare you, O daughter Jerusalem? To what can I liken you, that I may comfort you, O virgin daughter Zion?” (Lam 2:13).¹⁴¹

Finally, because of the significance of Jerusalem in Israel, by a process of metonymy, the meaning of Zion was extended to the people or land of Israel, as found in Isa 51:16: “stretching out the heavens and laying the foundations of the earth, and saying

¹³⁸ Cf. Porteous, “Jerusalem-Zion,” 235-52.

¹³⁹ J. Levenson, “Zion Traditions.” *ABD* 6: 1098. For a similar classification, see *HALOT*, 3: 1022. Cf. Leslie J. Hoppe, *The Holy City: Jerusalem in the Theology of the Old Testament* (Collegeville: Liturgical Press, 2000), 40-41.

¹⁴⁰ Cf. Isa 8:18; 10:12; 18:7; 24:23; Joel 3:5; Mic 4:7; Ps 74:2; Lam 5:18.

¹⁴¹ Cf. Isa 10:24; 12:6; 33:20; 51:3,11; Jer 3:14; Mic 3:12; Pss 51:20; 87:2.

to Zion, ‘You are my people.’”¹⁴²

In many texts, however, it is not easy to tell the difference between the meanings, because when Zion is personified in the poetic texts, it is often used in a metaphorical sense.¹⁴³ Therefore, the meaning can be decided only by careful study of the context. The study of the Zion tradition will help us gain a detailed understanding of the context.

B. The Royal Metaphor for Zion

1. Research History

The royal metaphor for Zion usually has been treated in studies on the Zion tradition, which refers to a complex of ideological or theological motifs related to Zion. Such studies have focused not on the various connotations of the metaphor Zion, but on the diachronic development of the Zion tradition.¹⁴⁴ Generally speaking, modern research on the Zion tradition began with the two giants, Martin Noth and Gerhard von Rad.¹⁴⁵ It was, however, von Rad’s student, Edzard Rohland, who provided the first in-depth study of the Zion tradition.¹⁴⁶

Rohland grouped the Zion tradition into four motifs.¹⁴⁷ According to him, first of all,

¹⁴² Cf. Isa 1:27; 46:13; Zeph 3:14; Zech 2:7.

¹⁴³ Cf. Porteous, “Jerusalem-Zion,” 239-44. He argued that in Israel’s history “Zion” becomes a symbol through the way that the great hopes associated with the chosen people are linked with the fate of a city, and that Zion “could be regarded as uniting the two streams of tradition, that concerning the Exodus and that concerning the monarchy” (239).

¹⁴⁴ See Ollenburger, *City of the Great King*, 22. Although he recognizes the limitations of earlier studies and reveals the various connotations of the metaphor Zion, his study still uses the historical traditional approach as its basic methodology.

¹⁴⁵ Gerhard von Rad, “Die Stadt auf dem Berge,” *Evangelische Theologie* 9 (1948/9), 439-47; Martin Noth, “Jerusalem und die israelitische Tradition,” *Oudtestamentische Studien* 8 (1950), 28-46, as cited in Ollenburger, *City of the Great King*, 163.

¹⁴⁶ Edzard Rohland, *Die Bedeutung der Erwählungstraditionen Israels für die Eschatologie der alttestamentlichen Propheten* (Heidelberg: dissertation, 1956), 142, as cited in Roberts, J. J. M. “The Davidic Origin of the Zion Tradition.” *JBL* 92 (1973): 329.

¹⁴⁷ Cf. R. E. Clements, *Isaiah and the Deliverance of Jerusalem: A Study of the Interpretation of Prophecy in the Old Testament*, JSOTSup 13 (Sheffield: JSOT Press, 1980), 74; John T. Strong, “Theology of Zion,” *NIDOTTE*, 3:

Mount Zion is “the highest mountain” on which God dwells and is linked with Mount Zaphon in Canaanite mythology where Baal dwells (Ps 48:2-3). Second, the river of paradise flows out of Zion (Ps 46:5), so that the spring Gihon was associated with it.¹⁴⁸ Third, the victory of the Creator God over the unruly waters of chaos is celebrated (Ps 46:3). Fourth, God’s victory over rebellious nations and their rulers is celebrated at the gates of Jerusalem (Ps 46:7; 48:5-7; 76:6-7). To these four motifs, H. Wildberger added one item, that is, the pilgrimage of the nations to Mount Zion to acknowledge God’s sovereignty (Ps 72:8-11; Isa 2:2-4).¹⁴⁹ Although these motifs do not contain every element related to the royal metaphor, they are a good starting point for our study.¹⁵⁰ Therefore, in this chapter, these five motifs will be investigated focusing not on their diachronic development, but on their connotations as metaphorical expressions.

2. The connotations for Zion in the royal metaphor

In the royal metaphor for Zion, the central theme is “The LORD is the great King.”¹⁵¹ This is most frequently found in the Psalms, for example, Ps 48:3 (ET-48:2): “It is beautiful in its loftiness, the joy of the whole earth. Like the utmost heights of Zaphon is Mount Zion, the city of the Great King” (NIV); Ps 84:3: “Even the sparrow finds a home, and the swallow a nest for herself, where she may lay her young, at your

1314; Hoppe, *Holy City*, 25-33.

¹⁴⁸ Cf. Gen 2:13; Ezek 47:1.

¹⁴⁹ H. Wildberger, “Die Völkerwallfahrt zum Zion, Jes. 2:1-5,” *VT* 7 (1957): 62-81, as cited in Roberts, “Davidic Origin,” 329.

¹⁵⁰ Tomas Renz criticizes that these motifs do not contain the elements that reflect earlier Israelite traditions but “only motifs associated with divine mountains in Canaanite mythology (Renz, “Zion Tradition,” 80-81).

¹⁵¹ See J. J. M. Roberts, “Zion in the Theology of the Davidic-Solomon Empire,” in *Studies in the Period of David and Solomon*, ed. T. Ishida (Winona Lake: Eisenbrauns, 1982), 94-99; idem, “The Enthronement of Yhwh and David: The Abiding Theological significance of the Kingship Language of the Psalms,” *CBQ* 64 (2002): 675-86; B. Ollenburger, *City of the Great King*, 23-52; Strong, “Zion,” 1314-21. For the explanations of the gods as king in the ancient Near East, see Gary V. Smith, “The Concept of God/the gods as King in the Ancient Near East and the Bible,” *TrinJ* 3, 1 (1982): 19-38.

altars, O LORD of hosts, my King and my God.”¹⁵² The five motifs suggested by Rohland and Wildberger can be tied together under this theme.

- The five motifs

The first motif in Rohland’s list is that Mount Zion is “the highest mountain” on which God dwells and is identified with Mount Zaphon in Canaanite mythology, where Baal dwells. This is found in Ps 48:2: “fair-crested, joy of all the earth, Mount Zion, summit of Zaphon (יִרְכָתִי צָפֹן), city of the great king” (NJPS).¹⁵³ Zaphon is the name of the mountain in which the god Baal dwells and rules over other gods in the Ugaritic texts.¹⁵⁴ Therefore, although Mount Zion is not a high mount,¹⁵⁵ the psalmist proclaims that Mount Zion is the highest mountain and the true Zaphon, because the Great King (מֶלֶךְ הַר) dwells there. This King is not Baal, but the LORD, God of Israel.¹⁵⁶ The psalmist uses Canaanite mythical language, but changes the content appropriately for the thought of Israelite religion in which God the LORD is the Great King who dwells in Zion. In addition, Ps 68:16-17 (ET-68:15-16) contrasts Mount Zion with the mountains that are not chosen as the place for God’s abode: “O mighty mountain, mountain of Bashan; O many-peaked mountain, mountain of Bashan! Why do you look with envy, O many-peaked mountain, at the mount that God desired for his abode, where the LORD will reside forever?” Therefore, the first motif emphasizes that the LORD, God of Israel

¹⁵² Cf. Pss 47:2, 7-9; 48: 2; 74:12; 84:4; 93:1; 96:10; 97:1; 99:1.

¹⁵³ Many other versions (KJV, RSV, NASB, and NRSV) translate “summit of Zaphon (יִרְכָתִי צָפֹן)” as “in the far north” but I want to follow NJPS and NIV. For this translation issue, see Roberts, “Davidic Origin,” 334; Peter C. Craigie, *Psalms 1-50*, WBC (Dallas: Word, 1983), 353.

¹⁵⁴ See Roberts, “Davidic Origin,” 334-6; R. J. Clifford, *The Cosmic Mountain in Canaan and the Old Testament*, Harvard Semitic Monographs 4 (Cambridge, MA: Harvard University Press, 1972), 142-44. Another occurrence of Mount Zaphon in the Bible is in Isa 14:13.

¹⁵⁵ Zion was a hill on the eastern side of the city. Cf. Hoppe, *Holy City*, 25.

¹⁵⁶ Craigie, *Psalms*, 353.

is the Great King and Zion is of significance because God chose Zion for His residence.

The second motif is that the river of paradise flows out of Zion. This occurs in some passages, for example, Ps 46:5 (46:4-ET): “There is a river whose streams make glad the city of God, the holy habitation of the Most High.”¹⁵⁷ It is also similar to the Canaanite mythical motif that portrays El’s abode in the midst of two rivers.¹⁵⁸ El is the supreme god of the Canaanite pantheon.¹⁵⁹ Therefore, in this motif, the God of Israel is compared with El, the supreme god of the Canaanites. Jerusalem, however, does not have a river, but only a small spring, Gihon. Therefore, the psalmist adopts this Canaanite motif to emphasize the kingship of God and the significance of Zion.¹⁶⁰

This motif can refer to the four rivers that flowed in the Garden of Eden, among which one is the river Gihon. Thus, this motif is often called the river of paradise motif.¹⁶¹ In addition, this motif develops to the extent of describing Zion as the centre of all life and the universe, from which living waters originate, for example, “On that day living waters shall flow out from Jerusalem, half of them to the eastern sea and half of them to the western sea; it shall continue in summer as in winter” (Zech 14:8).¹⁶² Therefore, this motif implies that the Great King as Creator, who is the origin of all life,

¹⁵⁷ Cf. Pss 29:10; 36:9-10; Isa 33:21-23; Ezek 47:1-12; Joel 3:18; Zech 14:8.

¹⁵⁸ Clifford, *Cosmic Mountain*, 38-41; Roberts, “Davidic-Solomon Empire,” 100-1; Ollenburger, *City of the Great King*, 51-52.

¹⁵⁹ Cf. W. Herrmann, “EL,” *DDDB*, 522-33; R. A. Oden, Jr., “BA’AL ŠAMĒM and ’ĒL,” *CBQ* 39 (1977): 457-73; Arvid Kapelrud, “Creation in the Ras Shamra Texts,” *Studia Theologica* 34, 1 (1980): 1-11; Marwin H. Pope, “The Status of El at Ugarit,” *Ugarit-Forschungen* 19 (1987): 219-30. The relationship between El and Baal is still under debate. Although Baal, who is a young and powerful god and King of the Earth, appears in the position of supreme god of the Canaanite pantheon, El’s position, who is old, the Creator of Creatures” and Lord of Heaven, seems not to be suppressed by Baal.

¹⁶⁰ Hoppe, *Holy City*, 28; Ollenburger, *City of the Great King*, 51-52.

¹⁶¹ See Hoppe, *Holy City*, 28; Carol L. Meyers and Eric M. Meyers, *Zechariah 9-14: A New Translation with Introduction and Commentary*, AB 25c. (New York: Doubleday, 1993), 434-39. Daniel I. Block, *The Book of Ezekiel: Chapters 25-48*, NICOT (Grand Rapids: Eerdmans, 1998), 696-703. For the various implications of ‘river’ image in the Bible, cf. *DBI*, “River,” 729-31.

¹⁶² Cf. Isa 33:21-23; Ezek 47:1-12; Joel 3:18; Zech 14:8. Cf. for the detailed explanation for the motif of living waters, Meyers and Meyers, *Zechariah 9-14*, 434-39.

will control and rule over every creature. Relating to this motif, God is often described as King-Creator, as found in the Psalms: “The LORD is king, he is robed in majesty ... He has established the world; it shall never be moved” (93:1).¹⁶³ The image of King-Creator for God continually appears to be mixed with the image of King-Warrior in the third and fourth motifs.

The third and fourth motifs are closely related to each other. The third motif is the victory of the Creator God over the unruly waters of chaos, and the fourth is God’s victory over rebellious nations and their rulers, which is celebrated in the gate of Jerusalem. Relating to the third motif, the ancient Near Eastern creation accounts describe “the creation of the world as the consequence of a god’s struggle with chaotic forces, symbolized by primordial waters that the god’s power is able to contain.”¹⁶⁴ Thus, while the third motif refers to the chaotic forces against God, the fourth motif refers to political forces, nations and their rulers. In light of this, the third and fourth motifs together can be considered the motif for God as King-Warrior against His enemies as well as King-Creator.¹⁶⁵ These motifs contend that no rebellious forces can be successful against God and conquer Zion where the Great King dwells. Rather, God, the Great King-Warrior, will rule over the entire world. Through these motifs, the Zion tradition shows great confidence in God. Levenson comments, “The Temple mount is ... a bulwark and a guarantee against chaos. Only the waters of life flow there.”¹⁶⁶

¹⁶³ Cf. Pss 24: 1-2; 29: 10; 65: 7-10; 74: 12-17; 89:12-13; 96:5-13. Cf. Ollenburger, *City of the Great King*, 54-58, who shows the image of God as the King-Creator in the Psalms and mentions the parallel story of the Enuma Elish, in which “the creation, accomplished through Marduk’s victory over Tiamat, is crowned by the creation of Babylon and the temple Esagila, the dwelling-place of Marduk” (55-56).

¹⁶⁴ Hoppe, *Holy City*, 29-30. Also see Roberts, “Davidic-Solomon Empire,” 102-3; Levenson, *Sinai and Zion*, 151-54; Tremper Longman III and Daniel G. Reid, *God is a Warrior* (Grand Rapids: Zondervan, 1995), 83-4.

¹⁶⁵ Cf. Pss 48:5-7; 65:6-7; 76:6-8; 89:9-13; 104:1-9. See Longman and Reid, 13-26. This book explains Warrior-God as the central concept in the Bible.

¹⁶⁶ Levenson, *Sinai and Zion*, 154.

The motif of God as King-Warrior is found in ancient suzerainty treaties, which may exert a great influence on the formation of the covenants of Israel.¹⁶⁷ In the stipulation of the suzerainty treaty, the suzerain-king protects his faithful vassals and defeats his enemies. In fact, this motif of God as King-Warrior is well portrayed in the Song of Moses:

“I will sing to the LORD, for he has triumphed gloriously ... The LORD is my strength and my might, and he has become my salvation ... The LORD is a warrior; the LORD is his name ... In the greatness of your majesty you overthrew your adversaries ...” (Ex 15:1-7).

In the same way, the Zion tradition describes God as King-Warrior who protects His faithful vassals and defeats His enemies.

The fifth motif “pilgrimage to Zion” portrays the future of Zion.¹⁶⁸ This motif is in sequence with the other four motifs which describe God as the universal Great King who is the Creator and the Warrior. All the people who recognize God’s authority over the world will come to Zion, God’s holy place, from all over the world, as found in Isa 2:2-4:

“In days to come the mountain of the LORD’s house shall be established as the highest of the mountains ... all the nations shall stream to it. Many peoples shall come and say, ‘Come, let us go up to the mountain of the LORD, to the house of the God of Jacob...’”¹⁶⁹

This motif is analogous with a stipulation within the ancient suzerainty treaty in which the vassal kings made regular journeys to the city of the great king to render their

¹⁶⁷ W. J. Dumbrell, *Covenant and Creation: A Theology of Old Testament Covenants* (Nashville: Thomas Nelson Publishers, 1984), 93-98. He notes “A treaty gave the vassal the right to expect protection by the Hittite king against external threats and domestic enemies.” Also see McCarthy, *Treaty and Covenant*, 80-81.

¹⁶⁸ Contra Ollenburger, *City of the Great King*, 15-16, who considers the fifth motif as post-exilic addition. Although many scholars consider Isa 2:2-4 (Mic 4:1-3) as the post-exilic text and this motif usually occurs in post-exilic texts, I would consider this motif to be pre-exilic, because this motif fits well with other motifs in the Zion tradition, is found in some of Zion songs (Ps 76:11-13), and Isa 2:2-4 fits well with the context within Isaiah 1-39 (Hans Wildberger, *Isaiah 1-12, A Continental Commentary*, trans. Thomas H. Trapp [Minneapolis: Fortress Press, 1997], 85-97); also see G. Von Rad, *Old Testament Theology*, Vol. 2, trans. D. M. G. Stalker (New York: Harper & Row, 1965), 155ff, 294-295.

¹⁶⁹ Cf. Pss 65:2-3; 86:9-10; Mic 4:1-5; Zech 8:20-23; 14:16-17.

homage and reaffirm their loyalty.¹⁷⁰ In the Zion tradition, this motif is used to make clearer the imagery that God is the Great King over the whole world.

As seen above, these five motifs show the Israelites' confidence in their God who dwells in Zion. Israel's God, the LORD, is the Great King who created all creatures and still rules over them. The Great King-Warrior will fight for Zion, protect it, and establish it as the center of whole world. This image of the King, which is presented by the five motifs, also evokes other connotations related to Zion.

- Other connotations in the royal metaphor

The image of the Great King for God, which is established by the five motifs, necessarily evokes the connotation of "security and refuge" for Zion as the Great King's abode.¹⁷¹ This connotation of "security and refuge" is a consequence of the image of the King-Warrior, that is, the third and fourth motifs. In fact, security and refuge are fundamental elements which people expect from their human king. For example, when the Israelites want Samuel to appoint a king to lead them, they expect that their king will fight for them and protect them against enemies, as the kings of other nations do (1Sam 8:4-22). This is displayed throughout the Psalms: "God is in the midst of the city; it shall not be moved; God will help it when the morning dawns" (Ps 46:6); "The LORD is a

¹⁷⁰ Cf. E.H. Merrill, "Pilgrimage and Procession: Motifs of Israel's Return," *Israel's Apostasy and Restoration: Essays in Honor of Roland K. Harrison*, ed. A. Gileadi (Grand Rapids: Baker, 1988), 261-72. Also cf. in ancient Near Eastern religions, pilgrimage, a journey to a central temple, in which their god dwells, was a common feature (Hoppe, *Holy City*, 32). Although pilgrimage was a common feature in ancient Near Eastern religion, this pilgrimage motif in the Zion tradition has a big difference from other neighbour religions. In the ancient Near Eastern religion, a god is a national patron, who protected the interests of that nation, and pilgrimage was usually limited to people's nationality. This pilgrimage motif in the Zion tradition contains people from all over the world (Hoppe, *Holy City*, 36-37).

¹⁷¹ See Ollenburger, *City of the Great King*, 66-80.

stronghold for the oppressed, a stronghold in times of trouble” (Ps 9:10).¹⁷² Therefore, Zion as God’s abode signifies security and refuge for the Israelites.

There is another connotation which can be drawn from the royal metaphor. It is an exclusive relationship between God and Zion. That is, as the five motifs showed in connection with the suzerainty treaty and Canaanite mythology, God exercises exclusive kingship over Zion (or Israel) and Zion is the only chosen abode of God.¹⁷³ In response to God’s exclusive choice for Zion, Zion should be faithful to God and this is essential for the existence of Zion: “For the LORD has chosen Zion; he has desired it for his habitation ... I will satisfy its poor with bread” (132:12-14). Therefore, Zion signifies that God is the exclusive great King not only over Zion but also over the world, and that Zion is His only abode.

The royal metaphor focuses on the faithful God who will eventually fulfill his promises in history highlighting the kingship of God. The royal metaphor, however, implies what will happen to Zion if Zion is not faithful to God, the Great King, especially as seen in Jer 7:1-15 and Mic 3:8-12. That which is implied in the royal metaphor is made explicit in the female metaphor which focuses on the sinful people who are the objects of God’s love as well as His anger.

C. The Female Metaphor for Zion

The tradition which personifies the city as a woman was popular in ancient West-Semitic literature, although the origin of the tradition is still under debate as mentioned in

¹⁷² Cf. Pss 20:2-3; 48:9-15; 53:7; 76:3-4; 87:5-6; 97:10.

¹⁷³ Cf. Pss 48:2-4; 68:17; 78:67-69; 84:2-6; 99:1-2, 9; 132:12-14; Isa 14:32; 28:16-17.

chapter 1.¹⁷⁴ In Mesopotamia, Akkadian and Sumerian terms for city were used in the masculine and neuter, but in the Levant's West-Semitic languages, common nouns for city were feminine in gender, possibly facilitating or reflecting the personification of cities as females.¹⁷⁵ Therefore, the biblical writers draw on a long literary tradition when they use the metaphor of a woman for Zion.

In the Old Testament, however, not only cities but also the people of Israel are personified as a woman, as found in the book of Hosea. This personification for Israel appears as the metaphor of Israel's covenantal relationship with God, in which Israel is depicted as the wife of God. Therefore, this personification for city has to be considered a tradition influenced possibly more dominantly by Israelite religious traditions than from ancient Near Eastern cultures.

The female metaphor for Zion is especially prominent in Isaiah and Lamentations. This metaphor is not limited to one kind of woman, but denotes various kinds of women including wife, mother, widow, and daughter.¹⁷⁶ In these metaphors, there is a wide range of connotations with different nuances according to each particular passage. Thus, Zion is sometimes described as "the particular recipient of divine favor and, conversely on occasion, of divine wrath and punishment."¹⁷⁷

The majority of female metaphors, however, carry negative connotations. For example, Zion is identified as a whore to be devoured by swords: "How the faithful city has become a whore!" (Isa 1:21). Zion likens herself to a bereaved and barren mother "The children born in the time of your bereavement ... 'Who has borne me these? I was

¹⁷⁴ Cf. Frymer-Kensky, *Wake of the Goddesses*, 171-2; Darr, *Isaiah's Vision*, 126-127; Abma, *Bonds of Love*, 20-23.

¹⁷⁵ Darr, *Isaiah's Vision*, 127.

¹⁷⁶ Cf. *ibid.*, 128-134; *DBI*, "Zion," 981.

¹⁷⁷ E.R. Follis, "Zion, Daughter," *ABD* 6: 1103.

bereaved and barren, exiled and put away-- so who has reared these? I was left all alone ...” (49:20-21). Also she is an abandoned wife: “For the LORD has called you like a wife forsaken and grieved in spirit, like the wife of a man’s youth when she is cast off, says your God” (Isa 54:6). In Lamentations where its writer grieves over the destruction of Zion, Zion is likened to a widow: “How lonely sits the city that once was full of people! How like a widow she has become ...” (1:8).

Although this metaphor usually appears with negative connotations, it is sometimes used in a positive sense, usually in Israel’s restoration. For example, Zion is a mother giving birth without pain: “Before she was in labor she gave birth; before her pain came upon her she delivered a son ... as soon as Zion was in labor she delivered her children” (Isa 66:7-9). Zion is likened to a mother whose sons are aroused as warriors by God: “I will arouse your sons, O Zion, against your sons, O Greece, and wield you like a warrior’s sword” (Zech 9:13).

By using these female metaphors, the biblical writers tried to evoke the common associations with which these female metaphors were linked in ancient Israel. Darr, focusing on the texts of Isaiah, identifies Israel’s associations with women:

Subordination and dependence; vulnerability; haughtiness and vanity; submissiveness; limited knowledge and competence; familial and conjugal love; fertility and reproduction; maternal devotion, compassion, and nurture; bereavement with its rituals of mourning and lament; and women’s sexuality as a source of danger and shame (menstrual pollution, prostitution, and adultery).¹⁷⁸

Although most items may be relevant to the female metaphors for Zion, as Darr points out, “dependence,” “vulnerability,” “familial and conjugal love,” “fertility,” and

¹⁷⁸ Darr, *Isaiah’s Vision*, 86.

“adultery” are prominent among the female metaphors.¹⁷⁹ Generally speaking, in ancient Israel women depended on adult males such as fathers and husbands, “for physical protection, social status, legal standing, and economic support... Sociological, as well as physiological, forces subordinated women to men.”¹⁸⁰ Thus a woman in the Bible was identified as the daughter of her father, the wife of her husband, or the mother of her son: Lot’s daughters (Gen 19); Jephthah’s daughter (Judg 11:34ff); Job’s daughters (Job 42:15); Cain’s wife (Gen 4:17); Noah’s wife (Gen 6:18); Manoah’s wife (Judg 13:2); Moses’ mother (Ex 2:8); Sisera’s mother (Judg 5:28). Therefore, in the female metaphors in which Zion is described as the wife or daughter of God, Zion’s dependence on God is one of the most prominent associations, for example, “But Zion said, ‘The LORD has forsaken me, my Lord has forgotten me’” (Isa 49:16); “There is no one to guide her among all the children she has borne; there is no one to take her by the hand among all the children she has brought up” (Isa 51:18).¹⁸¹ The metaphors of women often show that Zion does not have any protection and is in danger of a great destruction, because their Defender rejected her. This aspect of dependence in the female metaphor is a good match for the image of King-Defender in the royal metaphor.

Vulnerability is also an important element in the female metaphors.¹⁸² In the Bible, women are often depicted as the weak and vulnerable ones, physiologically as well as

¹⁷⁹ Ibid., 128-134. Cf. T. Frymer-Kensky, “Women of Metaphor, Metaphors of Women,” *Reading the Women of the Bible* (New York: Schocken Books, 2002), 333-338.

¹⁸⁰ Darr, *Isaiah’s Vision*, 86. Cf. G.I. Emmerson, “Women in Ancient Israel,” *The World of Ancient Israel: Sociological, Anthropological and Political Perspectives*, ed. R.E. Clements (Cambridge: Cambridge University Press, 1989), 371-394; Joseph Blenkinsopp, “The Family in First Temple Israel,” *Families in Ancient Israel*, ed. L. G. Perdue et al., *The Family, Religion, and Culture* (Louisville: Westminster John Knox Press, 1997), 48-103; Daniel I Block, “Marriage and Family in Ancient Israel,” *Marriage and Family in the Biblical World*, ed. Ken M. Campbell (Downers Grove: InterVarsity Press, 2003), 33-102.

¹⁸¹ Cf. Isa 54:1-17; 62:4-5; Lam 1:1.

¹⁸² See Frymer-Kensky, *Reading the Women*, 333-338; K.G. Shargent, “Living on the Edge: The Liminality of Daughters in Genesis to 2 Samuel,” *A Feminist Companion to Samuel and Kings*, ed. Athalya Brenner (Sheffield: Sheffield Academic Press, 1994), 26-42.

sociologically, especially when they do not have a defender who will protect them.¹⁸³ This is prominent in the military scene: “Their infants will be dashed to pieces before their eyes; their houses will be plundered, and their wives ravished” (Isa 13:16); “For I will gather all the nations against Jerusalem to battle, and the city shall be taken and the houses looted and the women raped” (Zech 14:2); “Women are raped in Zion, virgins in the towns of Judah” (Lam 5:11). Through depiction of violence to women in the female metaphors, the biblical writers evoke strong emotional shock at the destruction of Zion which is a consequence of God’s judgment against the sin of Zion.

The positive dimension of female metaphors in the Bible presents women as the object of the love of a father and husband, for example, in the story of Jephthah (11:34-35) and in the Song of Songs.¹⁸⁴ Therefore, the close relationship between God and Zion (or Israelites who are personified as Zion) is often described in the language of familial and conjugal love, as found in Isa 62:4-5: “... you shall be called My Delight Is in Her, and your land Married ... as the bridegroom rejoices over the bride, so shall your God rejoice over you.”¹⁸⁵ Even when the destruction of Zion is proclaimed, the associations of the familial and conjugal love do not disappear in the female metaphors, but evoke the emotion of God’s compassion for Zion, for example, “Look away from me, let me weep

¹⁸³ Recently many scholars have raised serious questions regarding the Bible’s violence and God’s association with it, often dealing with texts wherein God’s violence is associated with the female metaphor. See, e.g., feminist perspective: J. Galambush, *Jerusalem in the Book of Ezekiel: The City as Yahweh’s Wife* (Atlanta: Scholars Press, 1992); R. J. Weems, *Battered Love: Marriage, Sex, and violence in the Hebrew Prophets* (Minneapolis: Fortress, 1995); Pamela Gordon, and Harold C. Washington, “Rape as a Military Metaphor in the Hebrew Bible,” *A Feminist Companion to the Latter Prophets*, ed. A. Brenner (Sheffield: Sheffield Academic Press, 1995), 308-25; non-feminist perspective: Terence E. Fretheim, “I was only a little angry: Divine Violence in the Prophets,” *Int* 58, 4 (2004): 365-375; Raymond C. Ortlund Jr., “The Harlot Metaphor and Feminist Interpretation,” *Whoredom: God’s Unfaithful Wife in Biblical Theology*, NSBT 2 (Grand Rapids: Eerdmans, 1996), 177-85.

¹⁸⁴ Cf. Daniel I. Block, “Marriage and Family in Ancient Israel,” 48-55; T. Longman III, “Family in the Wisdom Literature,” *Family in the Bible*, ed. Richard S. Hess and M. Daniel Carroll (Grand Rapids: Baker Academic, 2003), 80-99.

¹⁸⁵ Cf. “But Zion said, ‘The LORD has forsaken me’ ... ‘Can a woman forget her nursing child ... I will not forget you’” (Isa 49:14-15).

bitter tears; do not try to comfort me for the destruction of daughter my people” (Isa 22:4).¹⁸⁶

In the Bible, marriage is the primal human bond of society, the foundation of social life. Therefore, adultery was considered a serious sin, and the legal penalty for adultery was death for both offenders, as found in Deut 22:22: “If a man is caught lying with the wife of another man, both of them shall die, the man who lay with the woman as well as the woman. So you shall purge the evil from Israel.”¹⁸⁷ Adultery is an effective metaphor which expresses how serious Israel’s breaking of the relationship with God is, as found in Isa 1:21: “How the faithful city has become a whore! She that was full of justice, righteousness lodged in her-- but now murderers!”¹⁸⁸

In the Bible, a woman’s status as wife depended on her capacity in childbirth. While for a woman the greatest blessing of all was the birth of a son, the greatest curse for a woman was to have a barren womb, as found in the stories of Sarah (Gen 11:30), Rachel (29:31), and Hannah (1Sam 1).¹⁸⁹ Therefore, the metaphor of a barren woman for Zion shows the desolation of Zion which is a consequence of their sin and God’s rejection, and the joy of restoration which is described as that of the barren woman who becomes pregnant, for example, “Sing, O barren one who did not bear; burst into song and shout, you who have not been in labor! For the children of the desolate woman will be more

¹⁸⁶ See Frymer-Kensky, *Wake of the Goddesses*, 169, who mentions “The name “Zion” is never used in angry passages: it always stands for the beloved... Jeremiah uses the name “Jerusalem” in anger, rebuking her for persistent rebellion ... But he uses the name “Zion” in love, sorrow, and hope rather than in anger.”

¹⁸⁷ Cf. Victor H. Matthews, “Marriage and Family in the ancient Near East,” *Marriage and Family in the Biblical World*, ed. Ken M. Campbell (Downers Grove: InterVarsity Press, 2003), 27-30. For adultery in the ancient Near Eastern society, he mentions, “in its violation of the marriage agreement, adultery also violated a taboo of society and angered the gods.”

¹⁸⁸ In the Old Testament, זנה (whore, or prostitution) and נאף (adultery) are used interchangeably as metaphorical terms for Israel’s apostasy. For the different sense between זנה (whore, or prostitution) and נאף (adultery), cf. Elaine Adler Goodfriend, “Prostitution (OT),” *ABD* 5:509. She mentions, “prostitution” is the dominant term for Israel’s apostasy, although adultery is more suitable for it and suggests several reasons for this usage.

¹⁸⁹ Block, “Marriage and Family in Ancient Israel,” 72; *DBI*, “Barrenness,” 75; “Mother,” 570-72.

than the children of her that is married, says the LORD” (Isa 54:1).

As seen in these associations with women, the female metaphors reveal the complex emotions of God for Israel such as compassion, anger, love, and joy, and describe effectively the desperate situation which Israel will experience because of God’s rejection.¹⁹⁰

- Summary

In using Zion instead of Jerusalem as the designation of the city, the biblical writers show their faith in God who dwells in the midst of them in Zion. God is the Great King who created all and still controls all. Because this Great King chose Zion as his abode and promised that He will dwell there forever, the Israelites believed in Zion’s inviolability. Therefore, Zion is a symbol of their faith in God the Great King. Because of this faith, in spite of the destruction of Jerusalem, God’s people could hope for the restoration of God’s kingdom through the messages of prophets.

While the dominant focus of the royal metaphor was on the faithful God, their King who promised a glorious future for Zion, the dominant focus of the female metaphor was on the sinful people who produced the piteous state of Zion by their disobedience to God. Through the female metaphor, the biblical writers tried to reveal the complex emotions of God for Israel such as compassion, anger, love, and joy, and to describe effectively the desperate situation which Israel will experience because of God’s rejection. Therefore, the shocking effect created by the female metaphor reveals their sins, leads them to repent, and eventually gives them the hope of restoration, that is, the fulfillment of the

¹⁹⁰ Cf. Frymer-Kensky, *Wake of the Goddess*, 169.

glorious Zion which was promised by God their King.

Along with the examination of “Zion” as the target domain in the metaphor “daughter Zion, the source domain “daughter” has to be analyzed. Thus, in the next chapter, we will examine the semantic range and the implications of “daughter.”

Chapter 4

Daughter

As seen in the previous chapter, “Zion” is mainly described by using two kinds of metaphors. One is the royal metaphor which focuses on the faithful God, their King who promised a glorious future for Zion. The other is the female metaphor which focuses on the sinful people who caused in the piteous state of Zion by their disobedience to God. The metaphor “daughter Zion” not only shares many similarities with the other female metaphors but also possesses its own semantic field and connotations which are discerned in the other female metaphors. Thus, the source domain “daughter” has its own elements different from other female designations, such as “mother,” “wife,” and “widow.” In addition, this metaphor is always used in a fixed form as an idiomatic expression.

In this metaphor, the source domain “daughter” forms the structure of the target domain “Zion.” Therefore, in this chapter, the semantic range of “daughter” will be examined and various associations with the word “daughter” in the Old Testament will be considered in detail.

A. The meaning of בַּת

בַּת is a common Semitic word, a cognate of which occurs in every Semitic language except Ethiopic.¹⁹¹ In the Old Testament, the meaning of this word is extended in its

¹⁹¹ H. Haag, “בַּת,” *TDOT* 2: 332.

literal and figurative senses.¹⁹² First, the word בַּת means “daughter” in its literal sense, such as in מִלְכָּה בַת הָרָן, “Milcah, the daughter of Haran” (Gen 11:29); בַּת בָּתּוֹ, “the daughter of his daughter” (his granddaughter, Lev 18:10); בָּנוֹת אַחֵיךָ, “the daughters of your brothers” (the daughters of your relatives, Judg 14:3).

Secondly, by extending the literal meaning, this word can refer more generically to a young woman: בְּבִתְכֶם, “for your daughter” (Dinah, when Hamor says to her brothers, Gen 34:8); בָּנוֹת-שִׁילוֹ “the daughters of Shiloh” (the girls living in Shiloh, Judg 21:21); בָּתִּי “my daughter!” (Boaz to Ruth, Ruth 2:8; 3:10); שְׁמַע־בַּת “Hear O daughter!” (Psalmist to queen, Ps 45:10).

Thirdly, usually in plural form, the meaning of this word is extended to female inhabitants of a city, a land or a tribe: בָּנוֹת חֵט “Hittite women” (Gen 27:46); בָּנוֹת עִירִי “the women of my city” (Lam 3:51); בָּנוֹת מוֹאָב “the women of Moab” (Num 25:1); בַּת-לֵוִי “a Levite woman” (Ex 2:1).

Fourthly, בַּת is used figuratively as a personification of a city, nation, or land. This sense only occurs in singular form and is restricted to the prophetic and poetic texts. It is seen most frequently in the expression בַּת צִיּוֹן “daughter Zion” (e.g., Isa 1:8; 16:1; Lam 1:6; 2:1; Zech 9:9) and בַּת עַמִּי “daughter my people” (e.g., Isa 22; Jer 4:11; Lam 2:11).¹⁹³ It is used for other nations and cities: בַּת-צוֹר “daughter Tyre” (Ps 4:13); בַּת-בְּבֶל

¹⁹² Cf. *ibid.*, 333-36; *HALOT*, 1: 165-66; BDB, 123.

¹⁹³ The expression “daughter Zion” occurs, most frequently, 26 times in the Old Testament: 2 Kgs 19:21; Ps 9:14; Isa 1:8; 10:32 (Q); 16:1; 37:22; 52:2; 62:11; Jer 4:31; 6:2, 23; Lam 1:6; 2:1, 4, 8, 10, 13, 18; 4:22; Mic 1:13; 4:8, 10, 13; Zeph 3:14; Zech. 2:10; 9:9. The expression “daughter Jerusalem” occurs 6 times in the Old Testament usually in parallel with “daughter Zion”: 2 Kgs 19:21; Isa 37:22; Lam 2:13, 15; Mic 4:8; Zeph 3:14; Zech 9:9.

The expression “daughter my people” occurs 15 times in the Old Testament: Isa 22:4; Jer 4:11; 6:26; 8:11, 19, 21, 22, 23; 9:6; 14:17; Lam 2:11; 3:48; 4:3, 6, 10. Some scholars consider this expression “daughter my people” as a designation for Jerusalem (Frymer-Kensky, *Wake of the Goddesses*, 269; Darr, *Isaiah's Vision*, 153), but we consider

“daughter Babylon” (Ps 137:8); בַּת מִצְרַיִם “daughter Egypt” (Jer 46:24); בַּת אֲדָם “daughter Edom” (Lam 4:21).

Finally, also in a figurative sense, this word indicates the daughter cities of a great city: בְּחֶשְׁבּוֹן וּבְכָל-בְּנוֹתֶיהָ “in Heshbon, and in all its villages” (Num 21:25); שְׂאֵן וְאֶת-בְּנוֹתֶיהָ “Beth-shean and its villages” (Judg 1:27); בְּקִרְיַת הָאֲרָבָע וּבְנוֹתֶיהָ “in Kiriath-arba and its villages” (Neh 11:25); בְּנוֹתֶיהָ “its villages” (the villages of Rabbah, Jer 49:2).

There are several other figurative usages. It can be used to connote a moral (or physical) characteristic: בַּת-בְּלִיעַל “worthless woman” (1Sam 1:16); בַּת-נָרִיב “noble daughter” (Cant 7:2); בַּת-אֵל נָכָר “the daughter of a foreign god” (Mal 2:11); כָּל-בָּנוֹת הַשִּׁיר “all the daughters of song” (Eccl 12:4). It is also used in denoting the age of a female person or animal: בַּת-שָׁנָה “a daughter of a year” (to a year-old ewe, Lev 14:10); שָׁנָה הַבַּת-תְּשַׁעִּים “one who is a daughter of ninety years” (to Sarah, Gen 17:17).

B. The Associations with Daughter

As has been shown, the word בַּת has a wide range of meaning. Among these various categories of meaning, the metaphor “daughter Zion” belongs to the category of a personification of a city, nation, or land. In the many expressions of this category, “daughter” is the source domain, which forms the structure of the target domains such as the name of the city, nation, or land. In order to understand this source domain we need to explain the actual position and role of a daughter in ancient Israelite society. Therefore,

this expression as a metaphor for my people (Berlin, *Lamentations*, 11-12; NRSV; NJPS). In the next chapter, we will deal with this expression in detail.

through examining the position and role of daughter described in texts within the Old Testament, the associations with “daughter” will be revealed.

1. Preciousness (the object of fatherly love)

In the Old Testament, a daughter is usually treasured by her parents.¹⁹⁴ Although a daughter’s economic significance is different from that of a son because a daughter is expected to leave the house of father when she marries, it does not mean that a daughter is not treasured by her parents.¹⁹⁵ For example, Jephthah loved his only daughter and mourned her death (Judg 11:34ff); Job gave inheritances to his daughters as well as sons (Job 42:15); and in the book of Ezekiel, daughters and sons together are identified with “the delight of their eyes and their heart’s affection” (Ezek 24:25). Furthermore, as Block shows, in the Old Testament fathers have some obligations:

First, a father protected his daughter from male predators so she would marry as a virgin, thereby bringing honor to his name and purity to her husband (cf. Ex 22:16-17; Deut 22:13-21)... Second, a father arranged for the marriage of his daughter by finding a suitable husband for her and negotiated the terms of the marriage. Third, a father ensured a measure of security for his daughter by providing her with a dowry from the patrimonial estate. Fourth, a father protected his daughter from her own rash vows, not as a high-handed exercise of control over the girl, but out of obligation for the welfare of the entire household. Fifth, a father provided security for his daughter if her marriage failed, either because of the death of her husband or the disintegration of her marriage.¹⁹⁶

A father’s actions, however, would not be taken merely in the fulfillment of his obligation, but in natural fatherly affection.¹⁹⁷ This connotation of fatherly concern for a daughter is also found in the metaphorical story of Ezek 16:1-7, where God is described

¹⁹⁴ See Darr, *Isaiah’s Vision*, 96-97; *DBI*, “daughter,” 194-95.

¹⁹⁵ Block, “Marriage and Family in Ancient Israel,” 54. Also see Carolyn Pressler, *The View of Women Found in the Deuteronomic Family Laws*, BZAW 216 (Berlin/New York: Walter de Gruyter, 1993), 85-86, who compares son and daughter as the father’s beloved one and as the member of the family.

¹⁹⁶ Block, “Marriage and Family in Ancient Israel,” 54-55.

¹⁹⁷ *Ibid.*, 55.

as an adopting father caring for a baby-girl until she reaches puberty, which signifies Jerusalem.

In light of this, it is natural that the idea of paternal affection can be discerned in the female metaphors which consist of “daughter” and the name of a city, nation or land: “... Let my eyes run down with tears night and day, and let them not cease, for the virgin daughter-- my people-- is struck down with a crushing blow, with a very grievous wound” (Jer 14:17). Therefore, this connotation is one of the basic senses which are evoked in daughter metaphors, although this is often not clearly revealed but implied in the context.

2. Dependence

In ancient Israelite society, a daughter is usually subject to her father or brother, because ancient Israel was a patriarchal society.¹⁹⁸ This is seen clearly in the fact that a woman was often called the daughter of her father without mentioning her name: the daughters of Lot (Gen 19); the daughter of Pharaoh (Ex 2:5); the daughter of Jephthah (Judg 11:34ff); the daughters of Job (Job 42:15). Furthermore, for the matter of her marriage, her father had the authority to dispose of her, as seen in the story of Rebekah (Gen 24), Leah and Rachel (Gen 29), and Michal, daughter of Saul (1 Sam 18:27). Thus, for marriage, the Bible employs expressions such as a daughter is “given” and “taken,” as evidenced in Deut 7:3: “Do not intermarry with them, giving your daughters to their sons

¹⁹⁸ See Haag, “בַּת,” 336-37; Carolyn Pressler, *View of Women*, 81-86; Blenkinsopp, “The Family in First Temple Israel,” 76-78; Shargent, “Living on the Edge,” 30-40. For the definition of the term “patriarchy,” there are various opinions. Recently, many feminist scholars have understood this term as “the synonym for male dominance or for a system in which male traits are valued over female ones,” as has been seen in the western culture (Carol Meyers, *Discovering Eve: Ancient Israel Women in Context* [New York: Oxford University Press, 1988], 26). However, we have to recognize differences between ancient Israelite and contemporary culture and have to pay attention to defining this term. For a more careful definition, see Meyers, *Discovering Eve*, 165-88.

or taking their daughters for your sons.”¹⁹⁹ Even the father can sell his daughter as a slave: “When a man sells his daughter as a slave, she shall not go out as the male slaves do” (Ex 21:7).

This dependence functions as one of the primary associations of “daughter.” In the context of “daughter” metaphors for a city, nation or land, however, this dependence is not always clearly mentioned, but is implied in scenes depicting violence to “daughter.” The violence indicates that she does not have a protector on whom she will depend. That is found in the cry of the prophet Jeremiah: “Hark, the cry of daughter my people from far and wide in the land: ‘Is the LORD not in Zion? Is her King not in her?’” (Jer 8:19). This text shows that because God is not in Zion she is under great distress. In addition, the punishment and restoration of daughters in these metaphors is always dependent on God’s decision. Therefore, dependence is a basic connotation of “daughter” and is naturally related to the association of vulnerability with “daughter” to which we now turn.

3. Vulnerability and Weakness

As Frymer-Kensky mentions, in a patriarchal society such as described in the Old Testament, daughters are the most vulnerable people, not only physiologically but also sociologically.²⁰⁰ In physiological perspective, in the Old Testament daughters usually appear in their mature age and are involved in the events connected to their sexuality.²⁰¹ Therefore, there is often the potential danger of sexual violence on daughters and

¹⁹⁹ Cf. Gen 34:9, 16, 21; Ex 2:21; 6:25; Deut 7:3; Josh 15:16; Judg 1:12; 1 Sam 18:17.

²⁰⁰ Frymer-Kensky, *Reading Women*, 99. Also see, Shargent, “Living on the Edge,” 30-42, who explains that in the Old Testament, daughters lived with many limitations and dangers.

²⁰¹ Shargent, “Living on the Edge,” 34-35; Bird, “Women,” 61.

protecting the purity of their daughters is the concern of their fathers.²⁰²

In sociological perspective, in ancient Hebrew society as well as other ancient Near Eastern societies, other positions of women such as mother or wife had their own right and authority in their family, although they were lower than the father's or husband's. Mothers had responsibility for household management in their family and for their children.²⁰³ Daughters, however, did not have such responsibility, because a daughter was expected to leave her father's house when she marries. Thus, for the sake of familial interests, daughters were often expendable by their father's decision, as seen in Lot's suggestion to hand over his virgin-daughters for protecting his guests (Gen 19:8); Caleb's promise for giving his daughter Achsah as wife (Judg 1:12); and Saul's decision to marry off Michal (1 Sam 25:44). Although fathers had authority over their daughters, their father's actions were not justified in these events. However, these events reveal the fact that daughters were vulnerable ones in ancient Israelite society. Therefore, it is not surprising that daughters appear in some of the most tragic biblical events, such as those involving Dinah, the daughter of Jacob (Gen 34); the daughter of Jephthah (Judg 11); the daughters of Shiloh (Judg 21); and Tamar, the daughter of David (2 Sam 13). When this violence on daughters happened, however, it is shocking and evokes the sadness or anger of their family.

In the female metaphors which associate "daughter" with a city, land and nation, this vulnerability is a dominant connotation. Especially, when these female metaphors appear in scenes of God's judgment or war, these metaphors focus on violence to the "daughter."

²⁰² See Block, "Marriage and Family in Ancient Israel," 54-55.

²⁰³ Phyllis A. Bird, "Women (Old Testament)," *Missing Persons and Mistaken Identities: Women and Gender in Ancient Israel* (Minneapolis: Fortress, 1997), 57-60, originally published in *ABD* 6:951-57. Also see Block, "Marriage and Family in Ancient Israel," 72-78; Meyers, *Discovering Eve*, 142-64.

Examples include: “A hot wind comes from me out of the bare heights in the desert toward daughter my people, not to winnow or cleanse--a wind too strong for that” (Jer 4:11-12); “O daughter Babylon, you devastator! Happy shall they be who pay you back what you have done to us!” (Ps 137:8).

As in the narrative stories of the Old Testament violence on daughters evokes sadness and anger, violence in the daughter metaphors evokes sadness and compassion, for example: “For the hurt of daughter my people I am hurt, I mourn, and dismay has taken hold of me” (Jer 8:21); “Let my eyes run down with tears night and day ... for the virgin daughter, my people, is struck down with a crushing blow, with a very grievous wound” (Jer 14:17).²⁰⁴ The shock from violence on a daughter leads to an expectation for the comfort and restoration of the daughter, because fatherly affection cannot tolerate his daughter’s suffering.

C. Conclusion

As seen above, the meaning of בַּת “daughter” extends on both the literal and figurative level. This extension of the meaning usually is related to associations which are evoked by the social position and role of a daughter in ancient Israel. Therefore, in the female metaphors which consist of בַּת and the name of a city, land, or nation, the word בַּת vividly evokes common associations with a daughter in ancient Israel. These metaphors often do not need an explanation beyond the conventional metaphor which is already considered an accepted expression.

²⁰⁴ Translation is from NRSV, except changing “my poor people” into “daughter my people.”

As seen above, in the female metaphors, “daughter” has some similar and different associations from other female positions, such as wife or mother. Thus, the dependence, the preciousness, the compassion, and vulnerability are dominant common associations with daughter. When associations with “daughter” appear, these are not clearly separated from one another but often are evoked together, although its dominant connotation can be discerned depending on the context. In addition, each instance of the use of a daughter metaphor could have a different dominant association. Therefore, in the next chapter, we will examine each text in which the metaphor “daughter Zion” occurs. Through this examination, an understanding of the metaphor “daughter Zion” will be gained.

Chapter 5

The Examination of the Text

The metaphor “daughter Zion” consists of the target domain “Zion” and the source domain “daughter.” In the previous chapter, several elements of this source domain “daughter” were examined, which were developed through the actual position and role of a daughter in ancient Israelite society. According to cognitive theories of metaphor, elements of the source domain “daughter” form the structure of the target domain “Zion.” In this metaphor, however, the target domain “Zion” also is a metaphor of Jerusalem, whose meaning can be changed depending on the context. In addition, the main focus of elements, which transfer from the source domain to the target domain, changes depending on the context, that is, the context can evoke a positive connotation or negative connotation for daughter in this metaphor. Therefore, it is necessary to examine texts and their contexts carefully in order to reveal the precise meaning and connotation of “daughter Zion.” In the research of each text, however, the range of the context will be limited to the paragraph in which the text belongs, because the goal of our study is not the exegesis of the paragraph, but discerning the meaning of the metaphor “daughter Zion” in each text. Comparison with other daughter metaphors, such as “daughter my people” or “daughter Babylon” may also offer a clearer picture for “daughter Zion.”

Thus, the texts of “daughter Zion” will be examined giving careful consideration of the context. Through this examination, the meaning and connotation of the metaphor “daughter Zion” in the Old Testament will be explained.

A. Texts for “daughter Zion”

The metaphor “daughter Zion” occurs most frequently in Isaiah and Lamentations.²⁰⁵ Thus, the texts of Isaiah and Lamentations will be examined first and then other texts according to their order in the Old Testament.

1. Isaiah

Isaiah 1:8²⁰⁶

And daughter Zion is left like a booth in a vineyard,
like a hut in a cucumber field, like a besieged city.²⁰⁷

וְנוֹתְרָה בְּתִצִּיּוֹן כְּסֹכָה בְּכַרְם
כְּמִלּוּנָה בְּמִקְשָׁה כְּעִיר נְצוּרָה :

- Context

Isaiah 1 has been considered by many as the introduction for the whole book of Isaiah.²⁰⁸ Chapter 1, however, consists of various small units which differ in form and subject.²⁰⁹ Thus, Isaiah 1:2-9 consists of two small units, which describe Israel’s rebellion against God and God’s punishment upon them. The first unit (vv. 2-3) depicts the Israelites as rebellious children. The second unit (vv. 4-9), which refers to the

²⁰⁵ Cf. 2 Kgs 19:21; Ps 9:14; Isa 1:8; 10:32 (Q); 16:1; 37:22; 52:2; 62:11; Jer 4:31; 6:2, 23; Lam 1:6; 2:1, 4, 8, 10, 13, 18; 4:22; Mic 1:13; 4:8, 10, 13; Zeph 3:14; Zech. 2:10; 9:9. Because 2 Kgs 19:21 is overlapped with Isa 37:22, I will not deal with 2 Kgs 19:21.

²⁰⁶ Translation usually follows NRSV, but if need be, I will use my own translation. Hebrew text follows MT unless otherwise noted.

²⁰⁷ נְצוּרָה: LXX (πολιορκουμένη), Targum and Syriac translate this as “besieged” but MT literally means “watched or guarded.” This has led many scholars to emend this word in many ways (see Hans Wildberger, *Isaiah 1-12*, CC, trans. Thomas H. Trapp [Minneapolis: Fortress Press, 1997], 20; Watts, John D. W. *Isaiah 1-33*, WBC [Dallas: Word, 1985], 14). BHS suggests נְצוּרָה (“besieged,” Ni, ptc, f, sg, of נָצַר) without consonant change, because the meaning of MT is not clear and LXX and other versions support this meaning “besieged,” which fits well with other parallel lines, although this form never occurs in MT. However, MT (נְצוּרָה; Qal, pass ptc, f, sg, of נָצַר, to watch) also could mean “blockaded or besieged,” because in Ezek 6:12 הַנְּצוּרִים (Qal, pass ptc, m, sg) can be translated as “besieged” (see KJV and NASB), and in Jer 4:14 נְצוּרִים (Qal, act ptc, m, pl) can mean “besiegers or blockaders” (see NASB, NIV and NRSV).

²⁰⁸ For recent arguments about chapter 1, see Hugh G. M. Williamson, “Relocating Isaiah 1:2-9,” *Writing and Reading the Scroll of Isaiah*, 263-4; Brevard S. Childs, *Isaiah*, OTL (Louisville: Westminster John Knox Press, 2001), 16-17.

²⁰⁹ See Childs, *Isaiah*, 16; Watts, *Isaiah 1-33*, 15-16.

prophet's admonishment, can be divided into two smaller parts. In the first part (vv. 4-6) Isaiah uses two metaphors, the father/child metaphor which points out the sinfulness of Israel (v. 4), and the metaphor of a bruised and battered one (vv. 5-6) which explains their miserable situation. This situation has resulted from Israel's sin and God's punishment and the prophet urges the Israelites to repent: "Why do you seek further beatings? Why do you continue to rebel? The whole head is sick, and the whole heart faint" (1:5). In the second part (vv. 7-9) the prophet changes the image into that of a land desolated, not by a natural event but by a foreign army, the agent of punishment.

Through Isaiah's admonishing voice (vv. 4-9), the two opposite emotions of God are revealed. That is, on the one hand, God is angry with Israel's sin and punishes them. On the other hand, God has compassion on their distress and eagerly waits for their return. This is continually found in the metaphor "daughter Zion" in v. 8. Isaiah proclaims that after the destruction of other cities and land, even "daughter Zion," which is the glorious and beloved city of the great King, is abandoned by God and besieged by foreign enemies.²¹⁰

- Text and the image of the metaphor

For "daughter Zion," which is a metaphor identifying Zion as daughter, triple similes are used: "like a booth in a vineyard"; "like a hut in a cucumber field"; and "like a besieged city."²¹¹ "A booth (סֹכֶה) in a vineyard" and "a hut (מְלוּנָה) in a cucumber field" are parallel phrases which refer to the place for resting or watching during harvest,

²¹⁰ Cf. John N. Oswalt, *The Book of Isaiah: Chapters 1-39*, NICOT (Grand Rapids: Eerdmans, 1986), 92, who mentions about daughter Zion in Isa 1:8 that "He is evoking all that is fresh and fair, desirable and hopeful about Zion, and then deliberately replacing that image with its opposite."

²¹¹ Wilfred G. E. Watson, *Classical Hebrew Poetry*, JSOTSup 26 (Sheffield: JSOT Press, 1984), 258.

because farmers customarily lived in villages which placed them far from their fields.²¹² Thus, these temporary buildings are low-grade and weak, and, after harvest is over, they are abandoned in the field. In this sense, the Targum translates this verse: "... as a booth in a vineyard after they have gathered it, as a lodge wherein one passes the night in a garden of cucumbers after they have gleaned it"²¹³ Their instability is also clear from Job 27:18, in which the word סֹכָה is parallel with a bird's nest ("They build their houses like a bird's nest, like a booth (סֹכָה) made by sentinels of the vineyard") and Isa 24:20, in which the word מְלוּנָה is described as a thing about to fall ("The earth staggers like a drunkard, it sways like a hut (מְלוּנָה); its transgression lies heavy upon it, and it falls, and will not rise again"). Therefore, as Darr says, "daughter" and these two similes present "Zion as vulnerable and precarious."²¹⁴

While in the first two similes Zion is described as the shabby hut opposite the glorious abode of God, in the third simile, Zion is likened to the city which is besieged and the destruction of which is impending.²¹⁵ Ezek 6:12 depicts the picture of God's punishment upon Israel using the same word: "He who is far off will die by the plague ... he who remains and is besieged (הַנִּצְוֵר) will die by the famine ..." (NASB). However, as v. 9 proves ("If the LORD of hosts had not left us a few survivors ...") the pictures which the three similes depict are not those of the total destruction. There is hope because God waits for their repentance and will fulfill His promise for Zion.

The images of Israel's destruction and God's anger, which began with the metaphor

²¹² Oswalt, *Isaiah 1-39*, 91-92.

²¹³ Willem A. M. Beuken, "the Literary Emergence of Zion as a City," *Gott und Mensch im Dialog. Festschrift für Otto Kaiser zum 80. Geburtstag*, ed. Markus Witte (Berlin/New York: Walter de Gruyter, 2004), 461.

²¹⁴ See, Darr, *Isaiah's Vision*, 135-36.

²¹⁵ There have been many arguments about the historical background of this besieged event. However, scholars have not been able to reach a definitive conclusion, because of the paucity of evidence (see, Childs, *Isaiah*, 19; Oswalt, *Isaiah, 1-39*, 92).

of the wounded and desolated one, reaches a climax in the metaphor “daughter Zion.” In this metaphor the prophet describes “Zion,” which signifies the chosen city of God and the presence of God within Israel, as “daughter.” Here the preciousness and vulnerability associated with “daughter” is transferred to “Zion.” The three similes in v. 8 make clearer the image of vulnerability evident already in the metaphor “daughter Zion.” This description, which likens God’s beloved “daughter Zion” to a shabby hut and a besieged city, offers a shocking picture for addressee. Therefore, by these similes, God warns the Israelites and urges them to repent, as seen in v. 5: “Why do you seek further beatings? Why do you continue to rebel?”

10:32

Yet this very day he will halt at Nob,

עֹד הַיּוֹם בָּנוּב לְעֹמֵד

he will shake his fist

יִנְפֹף יָדוֹ

at the mount of daughter Zion,²¹⁶ the hill of Jerusalem

הַר בֵּית־צִיּוֹן גְּבַעַת יְרוּשָׁלַם:

- Context

This verse belongs to the paragraph of 10:27-34, which is considered the oracle for the judgment and salvation of God.²¹⁷ In this oracle, the enemy’s march against Israel is described very visibly and in detail.²¹⁸ The thirteen designations of Judean cities

²¹⁶ The Kethiv form is בַּיִת (house) and the Qere form is בַּת (daughter). IQIs^a, LXX, Syriac and Vulgate all support the Qere. The Qere seems a correct reading because many witnesses support it and the Kethiv, בֵּית־צִיּוֹן (house of Zion) is not found elsewhere in the Old Testament Bible while the Qere (daughter Zion) occurs over 20 times and the same expression “the mount of daughter Zion” is found in Is 16:1. In addition, in this verse, this phrase is in parallel with Jerusalem and the same parallel between daughter Zion and Jerusalem is found in Isa 52:2 and Lam 2:10. Therefore, we will choose the Qere

²¹⁷ For the starting point of this paragraph, there have been arguments, because of the matter of interpretation and translation for the last phrase of v. 27 (MT: מִפְּנֵי־שֶׁמֶן, literally, “because of oil”). However, this matter of division does not influence the interpretation of this paragraph.

²¹⁸ Because of the detailed explanation of the enemy’s marching, many scholars suggested the historical events

threatened by an unnamed army are named. The context is very similar to that of the previous text, Isa 1:8, in the depiction of the process of punishment, threat, impending danger, and hope. The march of an unnamed army, the agent of God's punishment, threatens the other cities and makes them flee (vv. 28-31). In this scene, the "daughter" metaphor for the city Gallim is used for intensifying the situation of impending danger: "Cry aloud, O daughter Gallim! Listen, O Laishah! Answer her, O Anathoth!" (v. 30). Then, the army approaches daughter Zion and frightens her (v. 32). However, there is a hope, because God will preserve the remnant and save them (vv. 27, 33-34).

- Text and the image of the metaphor

After threatening other cities, on the same day, the unnamed army stands on Nob, probably one of the northernmost knolls of the Mount of Olives, northeast of Jerusalem.²¹⁹ The enemy will shake his fist at the mount of daughter Zion. In this verse, the designation of the city is called first "daughter Zion" and then "Jerusalem." This repetition emphasizes the fact that the impending danger by the enemy, who already destroyed the other cities in Judah, now reached to the most important city which is God's beloved abode, Zion, and Israel's capital, Jerusalem.

The vulnerability associated with "daughter," which is seen in the cry of "daughter Gallim" in v. 30, reaches a climax in the metaphor "daughter Zion." This metaphor is very shocking, because "daughter Zion," which signifies the pride and glory of Israel, is in danger of destruction. Therefore, the metaphor "daughter Zion" describes effectively

which might fit well with this context. However, because of the paucity of evidence, recently some scholars contended that this paragraph should be considered an oracle or poetic expression about a mighty enemy. For this opinion, cf. Oswalt, *Isaiah 1-39*, 274-75; Child, *Isaiah*, 96-97; D. L. Christensen, "The March of Conquest in Isaiah X 27c-34," *VT* 26 (1976): 385-99.

²¹⁹ See Wildberger, *Isaiah 1-12*, 453, who offers detailed explanation and map.

Zion's distressed situation and contrasts with the following texts which contain God's judgment upon the mighty enemy (vv. 33-34).

16:1

Send²²⁰ the lamb to the ruler of the land,

שְׁלַח-כֶּבֶד מִשְׁלֵ-אֶרֶץ

From Sela in the wilderness,²²¹ to the mount of daughter

מִסְלַע מִדְּבָרָה אֶל-הָר בֵּת-צִיּוֹן:

Zion.

- Context

This text belongs to an oracle concerning Moab (15:1-16:14). While 15:1-9 is a lament concerning the destruction of Moab and 16:6-14 continues a further lament, 16:1-5 is a proposal to Moab to take refuge in Zion.²²² A lament in 15:1-9 is full of the images of desolation, weeping, shouting, and fleeing. Interestingly, in 15:1-7 masculine subjects are dominant, in 15:8-9 feminine subjects frequently occur, and in 16:1-4, female images are dominantly found, for example, “daughter Zion” (v. 1) and “the daughters of Moab” (v. 2).²²³ There is a contrast between the images of “daughter Zion” and “the daughters of Moab.” This contrast makes clear the meaning of the metaphor “daughter Zion.” In

²²⁰ Some Mss read שְׁלַחוּ (they sent), LXX (Syriac) read ἀποστελῶ (I will send) and Targum read “they will bring” (probably וְשִׁלְחוּ). Also many scholars have proposed correcting this text in various ways. But, as Watts says, these emendations do not improve MT (Watts, *Isaiah 1-33*, 227). Also see Hans Wildberger, *Isaiah 13-27*, CC, trans. Thomas H. Trapp, (Minneapolis: Fortress Press, 1997), 110

²²¹ LXX (Syriac, Vulgate) reads πέτρα ἔρημος (a desolate rock: מִסְלַע הַמִּדְבָּר). But according to GKC, this text without emendation can be translated “from Sela in the wilderness” (GKC, §90d). See Wildberger, *Isaiah 13-27*, 110; Watts, *Isaiah 1-33*, 227; Otto Kaiser, *Isaiah 13-39*, OTL (Philadelphia: The Westminster Press, 1974), 58; contra Joseph Blenkinsopp, *Isaiah 1-39*, AB (New York: Doubleday, 2000), 297.

²²² See Childs, *Isaiah*, 131. For the text critical matters of this oracle, still many uncertain points are there, for example, many scholars omit or replace some verses because they consider those verse later addition, but I will focus on the final form of the text. For the detailed text critical issues, see Thomas G. Smothers, “Isaiah 15-16,” *Forming Prophetic Literature: Essays on Isaiah and the Twelve in Honor of John D.V. Watts*, ed. James W. Watts and Paul R. House, JSOTsup 235 (Sheffield: Sheffield Academic Press, 1996), 70-84.

²²³ As Darr, *Isaiah's Vision*, 161, mentions, “daughters of Moab could mean either female Moabite refugees, or personified Moabite cities. However, either way, the nuance of the text is identified.

contrast with the laments of these Moabites (15:1-9; 16:6-14), 16:1-5 highlights the royalty and security of “daughter Zion.”

- Text and the image of the metaphor

The voice of this oracle commands the refugees of Moab to send lambs as tribute for seeking refuge from daughter Zion.²²⁴ Sela in the wilderness is compared with the mount of daughter Zion.²²⁵ The former is a place of desolation and fleeing, which could be a temporary refuge for the Moabites, but the latter is a place of security and peace, because God dwells there. V.2 explains Moab’s situation in which the Moabites have to seek asylum. Two similes are used for the daughters of Moab: “Like fluttering birds,” and “like scattered nestlings.” This is the image of birds which lose their nest and have no help and no refuge. These two similes effectively explain their distressed and impending situation of destruction and evoke the vulnerability of the daughters of Moab.²²⁶ In contrast with this image of the daughters of Moab, the metaphor “daughter Zion” signifies the security and royalty of Zion as God’s beloved daughter city, in which the Moabites can seek refuge. 16:3-5 explains more clearly the security and power of Zion which can protect the fugitives from the destroyer, and the royalty of Zion on which a righteous Davidic king, who will be established by God’s faithfulness, will rule.

²²⁴ Moab was excellent sheep-grazing country (Num 32:4), and they would send lambs as tribute, such as Mesha did for Omri (2 Kgs 3:4). Cf. Wildberger, *Isaiah 13-27*, 141; Oswalt, *Isaiah 1-39*, 341.

²²⁵ The interpretation of *עֲלֵי* has been under debate, because *עֲלֵי* could mean simply a rocky shelter which is a temporary place for Moabites, or Petra, the capital city of Edom. In fact, Petra is the rocky city built in the midst of the wilderness (E. J. Young, *The Book of Isaiah: Chapters 1-18* [Grand Rapids: Eerdmans, 1965], 461-2).

²²⁶ See Darr, *Isaiah’s Vision*, 150-52; Young, *Isaiah 1-18*, 462.

37:22

This is the word that the LORD has spoken against him:
 She despises you and mocks you, virgin daughter Zion;
 She shakes her head behind you, daughter Jerusalem!

זֶה הַדְּבָר אֲשֶׁר־דִּבֶּר יְהוָה עָלָיו
 בְּזוּה לָךְ לְעַגְנָה לָךְ בְּתוּלַת בְּתֻצִיּוֹן
 אַחֲרֶיךָ רֹאשׁ הַנְּיֵעָה בֵּת יְרוּשָׁלַם:

- Context

This text belongs to the oracle which Isaiah addresses to King Hezekiah (37:21-35).²²⁷ When King Hezekiah prays to God because of the taunting and threatening of the Assyrian king Sennacherib, God gives an answer through the prophet Isaiah. This oracle is addressed against the Assyrian king who haughtily mocked and reviled God. In this oracle, as Beuken mentions, “Sennacherib’s boasting and YHWH’s purpose with him constitute a complete contrast.”²²⁸ That is, the exact reverse of what the Assyrian king said is accomplished: Jerusalem is protected and the Assyrian king is killed. In this context, “daughter” metaphors are used very effectively as rhetorical devices, which mock the Assyrian king and show confidence in God’s promise.

- Text and the image of the metaphor

In this verse, virgin daughter Zion and daughter Jerusalem are taunting the Assyrian king. Virgin (בְּתוּלָה) is usually considered either a girl of marriageable age or a young girl who is past puberty and is under the guardianship of her father.²²⁹ The usage of this word is similar to daughter (בַּת) but indicates a more limited temporal range in a woman’s life. Although the meaning of this word בְּתוּלָה is not limited to virgin, this word is often used

²²⁷ For the same text, see 2 Kgs 19:22.

²²⁸ W. A. M. Beuken, *Isaiah II.2. Isaiah Chapters 28-39*, HCOT (Leuven: Peeters, 2000), 364.

²²⁹ See G. J. Wenham, “*B’tulah* ‘a Girl of Marriageable Age,’” *VT* 22 (1972): 326-48; John H. Walton, “בְּתוּלָה,” *NIDOTTE* 1: 781-84; M. Tsevat, “בְּתוּלָה *b’tūlāh*,” *TDOT* 2: 338-43.

in reference to virginity. For example, we find elsewhere in the Old Testament: “The girl was very fair to look upon, a virgin, whom no man had known” (Gen 24:16); “they found among the inhabitants of Jabesh-gilead four hundred young virgins who had never slept with a man” (Judg 22:12). In positive contexts, this word evokes chastity and beauty (Gen 24:16; Esth 2:2), but in negative contexts, it evokes vulnerability (Judg 19:24; 22:11-12; 2 Sam 13:2) because a virgin is always considered to be in danger of violence which might threaten her virginity.²³⁰

In the phrase “virgin daughter Zion,” the word “virgin” intensifies the vulnerability which the metaphor “daughter Zion” evokes.²³¹ During wartime, a virgin daughter could be the first victim of the enemy. Therefore, it is shocking that virgin daughter Zion is mocking the Assyrian king. The weakest one, virgin daughter Zion, who is doomed to be destroyed by the Assyrian king, despises and mocks him.²³²

In the following parallel phrase, daughter Jerusalem shakes her head at him. The expression “to shake the head” is a gesture of derision, as seen in Ps 22:8: “All who see me mock at me; they make mouths at me, they shake their heads.”²³³ It is the exact opposite picture of what the Assyrian king did against God, as mentioned in the following verse (37:23): “Whom have you mocked and reviled? Against whom have you raised your voice and haughtily lifted your eyes? Against the Holy One of Israel!”

In light of this, here daughter metaphors are used ironically, because the most vulnerable ones are mocking their anticipated cruel destroyer. This ironic use of the

²³⁰ DBI, “Virgin, Virginity,” 917-18. Also cf. Tikva Frymer-Kensky, “Virginity in the Bible,” *Gender and Law in the Hebrew Bible and the Ancient Near East* (Sheffield: Sheffield Academic Press, 1998), 79-96; idem, *Reading the Women of the Bible* (New York: Schocken Books, 2002), 183-186.

²³¹ The word בְּתוּלָה “virgin” is in apposition with בַּת־צִיּוֹן “daughter Zion.” See GKC 130e; J-M 129r; Gibson, *Syntax*, 36.

²³² See Oswalt, *Isaiah 1-39*, 660.

²³³ Cf. Job 16:4; Pss 22:8; 109: 25; Lam 2:15. See Beuken, *Isaiah 28-39*, 365.

metaphor “daughter Zion” also implies confidence in her position as God’s abode, who will destroy the Assyrian army. This image emphasizes Zion’s inviolability as God’s abode, and the certainty of punishment on the Assyrian king who mocked the God of Israel.

52:2

Shake yourself from the dust, arise, sit,²³⁴ O Jerusalem!

הִתְנַעֲרִי מֵעֹפָר קוּמִי שְׁבִי יְרוּשָׁלַם

Loose²³⁵ the bonds from your neck,

הִתְפַּתְּחִי מִוִּסְרֵי צְוֹאֲרֶךָ

O captive daughter Zion!

שְׁבִיָּה בַת־צִיּוֹן:

- Context

This text is usually considered to belong to a long section (51:1-52:12) which deals with the salvation and restoration of Israel.²³⁶ In the previous paragraph (51:17-23), the metaphor of Jerusalem as a woman, who is forced to drink the cup of God’s wrath and who does not have any child to comfort and to help her, is used to express the destruction and devastation of Jerusalem. This image of a miserable woman leads into the proclamation of forthcoming deliverance for Jerusalem. The actual picture of restoration is described in 52:1-6, using the image of an abandoned woman.

This picture of restoration is the exact opposite of the picture of Babylon’s descent

²³⁴ In MT, שְׁבִי has dagesh which indicates the imperative form from ישב “to sit.” This is supported by IQIs^a and all versions. However, many Mss omit dagesh to allow the meaning “captivity,” thus many scholars suggest שְׁבִיָּה “captive” as the parallel phrase שְׁבִיָּה בַת־צִיּוֹן “captive daughter Zion” (e. g. BHS note, NASB, NJB and NRSV). However, this emendation is not necessary, because in comparison with 47:1, “to sit” is understood as enthronement and from a stylistic point of view it makes sense because in the parallelism with the next sentence שְׁבִיָּה puns on שְׁבִיָּה with opposite meaning. See J.L. Koole, *Isaiah III.2. Isaiah Chapters 49-55*, HCOT (Leuven: Peeters, 1998), 217-18; John Oswalt, *The Book of Isaiah: Chapters 40-66*, NICOT (Grand Rapids: Eerdmans, 1998), 357.

²³⁵ Kethiv (הִתְפַּתְּחִי: impv, m, pl) is supported by Targum, but most of versions (e. g., LXX, Syriac, and Vulgate) support Qere (הִתְפַּתְּחִי: impv, f, sg). Because the following pronoun in MT is שְׁבִיָּה בַת־צִיּוֹן (f, sg) and verbs in parallel sentence are all in the form of imperative, we read Qere.

²³⁶ Childs, *Isaiah*, 401; J. Alec Motyer, *The Prophecy of Isaiah: an Introduction and Commentary* (Downers Grove: InterVarsity Press, 1993), 402.

in chapter 47. For example, daughter Babylon is told to sit in the dust dethroned (v. 1) and in silence, and to go into darkness (v. 6). In addition, she will be exposed and shamed without her royal beautiful clothes. In 52:1, however, Zion is told to put on her beautiful (or glorious) garments as a symbol for the restoration of her royalty and is called the holy city in which the uncircumcised and the unclean shall not enter.²³⁷ In v. 2, Zion is told to arise from the dust and sit on the throne, and to loose the bonds of captivity from her neck.

- Text and the image of the metaphor

In v. 2, the imperatives are continued from v. 1 but the designations of their object are changed into the following order: Zion-Jerusalem in v. 1; Jerusalem-captive daughter Zion in v. 2. The first command to Jerusalem is “shake yourself from the dust” (מֵעָפָר (הִתְנַעֲרִי).²³⁸ The dust (עָפָר) often signifies either a sign of mourning (e.g., Job 2:12; 42:6; Lam 2:10; Ezek 27:30), or an expression of humiliation (e.g., Ps 119:25; Ps 7:6; 1Sam 2:8; 1Kgs 16:2; Lam 3:29). This gesture is more directly related to the picture for the destruction of Jerusalem, which is seen in 51:23: “... you have made your back like the ground and like the street for them to walk on” and for Babylon’s descent in 47:1, as mentioned above.²³⁹ Thus, “arise” (קוּמִי) is tied with “shake” (הִתְנַעֲרִי) as a simultaneous action, which implies Zion’s restoration.²⁴⁰ The following command is “sit” (שָׁבִי),

²³⁷ עוֹ “strength” and תְּפָאֳרָה “beauty” or “glory,” which are used for Zion, usually belong to God’s characteristics. Especially, in Ps 96:6, God appears with strength and beauty in His sanctuary as King-Creator (Koole, *Isaiah 49-55*, 215). Cf. Pss 78:61; 89:18.

²³⁸ The first verbs of two parallel lines (הִתְנַעֲרִי and הִתְפַּחֲחִי) have Hithpael forms with reflexive meanings and with similar sounds.

²³⁹ For the image of Jerusalem’s ruin related to the dust, cf. Isa 25:12; 26:5. Also see Koole, *Isaiah 49-55*, 217; K. Baltzer, *Deutero-Isaiah: a Commentary on Isaiah 40-55*, Hermeneia (Minneapolis: Fortress, 2001), 370.

²⁴⁰ See Koole, *Isaiah 49-55*, 217. Also cf. F. W. Dobbs-Allsopp, “Ingressive *qwm* in Biblical Hebrew,” *ZAH* 8

signifying her enthronement as anticipated by putting on her beautiful garments in v. 1 and in contrast with the dethronement of Babylon in 47:1.²⁴¹

In the second line of v. 2, there is only one command, that is, “Loose the bonds from your neck” (הִתְפַּתְּחִי מִזְּוָרְךָ).²⁴² As the designation “captive daughter Zion” (בַּת־צִיּוֹן) shows, this command “Loose the bonds from your neck” means to free a prisoner and plays a role as the sign of Zion’s deliverance, for example, “O LORD, I am your servant ... the child of your serving girl. You have loosed my bonds” (Ps 116:16).²⁴³ The word “captive” (שְׁבִיָּה) intensifies the difference between the two images related to “daughter Zion,” that is, the image of abandoned woman, which is depicted in 51:17-23, and the image of a royal woman, which appears in 52:1-2a.²⁴⁴ In light of this, as Koole mentions, this adjective (“captive”) “marks the gravity and also the intolerability of the situation.”²⁴⁵

The metaphor “captive daughter Zion” evokes the images of vulnerability and distress which lead to God’s proclamation for the deliverance of daughter Zion in the following text (52: 3). This metaphor also indicates her dependence on God because she is described as a captive who can not be released for herself.

(1995), 31-54, as cited in Koole, *Isaiah 49-55*, 217.

²⁴¹ Targum correctly read this “sit on the throne of glory” (תִּיבִי עַל כְּוֹרְסֵי יְקָרָא).

²⁴² For making the sense of this sentence smooth, some scholars want to add the preposition מִן before “the bonds” (מִזְּוָרְךָ), but as Koole contends, it is not necessary, because Hithpael form verb can take an accusative, e.g., Ex 32:3 (Koole, 218; GKC §54f).

²⁴³ Cf. Job 39:5; Jer 27:2.

²⁴⁴ In the vocative phrase “captive daughter Zion,” “captive” (שְׁבִיָּה) is considered the adjective modifying the metaphor “daughter Zion.” See Koole, *Isaiah 49-55*, 218; Motyer, *Isaiah*, 416; BDB, 985; *HALOT*, 4: 1391. Contra E.J. Young, *The Book of Isaiah: Chapters 40-66* (Grand Rapids: Eerdmans, 1972), 326; Oswalt, *Isaiah 40-66*, 358, who consider this as the noun.

²⁴⁵ Koole, *Isaiah 49-55*, 218-19.

62:11

See, the LORD has proclaimed to the end of the earth:

הִנֵּה יְהוָה יְהוּדָה הַשָּׁמַיִם אֶל-קִצְּהָ הָאָרֶץ

Say to daughter Zion,

אִמְרוּ לְבַת-צִיּוֹן

“See, your salvation comes!

הִנֵּה יִשְׁעֲךָ בָּא

See, his reward is with him,

הִנֵּה שְׂכָרוֹ אִתּוֹ

and his recompense before him.”

וּפְעֻלָּתוֹ לְפָנָיו:

- Context

This text belongs to the unit of vv. 1-12. In the certainty of God’s deliverance for Zion, this unit demonstrates the new status of Zion. In vv. 1-5, many metaphorical expressions are used for Zion, such as “a crown of beauty in the hand of the LORD, and a royal diadem in the hand of your God” (v. 3); no more “Forsaken,” but “My Delight Is in Her” (v. 4); and God’s bride over whom He will rejoice (v. 5).²⁴⁶ In vv. 6-7, by using the metaphor of watchmen who continually remind God of His promise for Zion, the confidence in God’s salvation is emphasized.²⁴⁷ The metaphor of watchmen is followed by God’s swearing to give peace in Jerusalem in vv. 8-9. Vv. 10-12 show the new vision of Zion, using various images for Zion’s future throughout the book of Isaiah.²⁴⁸ In v. 10 preparation for the coming people is commanded: prepare the way for the people; build

²⁴⁶ For the meanings of metaphors for Zion, see Darr, *Isaiah’s Vision*, 197-203.

²⁴⁷ While it is unlikely that the description of watchmen is based on an actual historical event, the meaning of watch is under debate. The most likely explanation is that the metaphor of watchmen depicts the image of an office in king’s court, who reminds a king of his word, as found in 2 Sam 8:16; 1Kgs 4:3; Isa 36:3, and this metaphor is the emphatic expression for the certainty of God’s deliverance (See Oswalt, *Isaiah 40-66*, 584-85; R.N. Whybray, *Isaiah 40-66*, NCB [London: Marshall, Morgan & Scott, 1975], 249). In this view, watchmen are usually considered angelic beings, but human agents, who are appointed by God, also can be in view.

²⁴⁸ Because this unit appears to have no direct connection with the preceding passage (62:1-9), many commentators have argued for the various redactional possibilities. In spite of this disagreement about the origin of this unit, many scholars agree that this unit serves as the conclusion of the whole of chs 60-62 (see Joseph Blenkinsopp, *Isaiah 56-66*, AB [New York: Doubleday, 2003], 241-42; J. L. Koole, *Isaiah III.3. Isaiah Chapters 56-66*, HCOT [Leuven: Peeters, 2001], 301; Oswalt, *Isaiah 40-66*, 587).

up the highway; clear it of stones; lift up an ensign over the peoples.²⁴⁹ This picture of preparation for the nations shows the glory of Zion over the world. In v. 11, God proclaims the glorious future of Zion to the end of the earth: the salvation of Zion and rewards brought by the Savior. V. 12 shows the new status of Zion: “The Holy People”; “The Redeemed of the LORD”; “Sought Out”; “A City Not Forsaken.”

- Text and the image of the metaphor

V. 11 uses the particle הִנֵּה “see” three times emphasizing Zion’s forthcoming salvation and restoration.²⁵⁰ The first הִנֵּה introduces the reason why preparation for the coming of the nations was commanded in v. 10. The reason is because the LORD declared Zion’s salvation to the end of the earth. The proclamation of salvation to the end of the earth is a reoccurring motif in Isaiah, for example, “... declare this with a shout of joy, proclaim it, send it forth to the end of the earth; say, ‘The LORD has redeemed his servant Jacob!’” (Isa 48:20).²⁵¹ The second and third הִנֵּה refer to the content which is declared to “daughter Zion,” which is the object of God’s love and delight, as depicted in the preceding paragraphs.²⁵² The second הִנֵּה heads the sentence “your salvation comes.”²⁵³ The third הִנֵּה heads the sentence “his reward is with him, and his recompense before him.” In fact, these sentences are borrowed from 40:10: “See, the Lord GOD

²⁴⁹ This motif of “a highway” and “an ensign” occurs with several different meanings in Isaiah. Especially, in ch. 11 and 49 this motif is used very similarly to this text. For the similar motifs about cleaning the way, cf. 40:3; 57:14 (Oswalt, *Isaiah 40-66*, 588-89; Blenkinsopp, *Isaiah 56-66*, 242-43).

²⁵⁰ The particle הִנֵּה is used as the interjection often indicating the forthcoming event (GKC §105b, §116p).

²⁵¹ Cf. 42:10; 43:6; 48:20; 49:6.

²⁵² Contra Koole, *Isaiah 56-66*, 323, who speaks that this name (daughter Zion) “refer to Zion’s sorry state at present.” The connotations of the metaphor daughter Zion is different depending on the context and this context is for the salvation and restoration, not suffering.

²⁵³ Other ancient versions have “saviour” instead of “salvation” of MT. This is probably interpretive (Koole, *Isaiah 56-66*, 324; Oswalt, *Isaiah 56-66*, 587).

comes with might, and his arm rules for him; his reward is with him, and his recompense before him.” In 40:10 the meaning of “his reward and recompense” is not clear, in this text the meaning is clearer as already explained in 61:7-8: “... they shall possess a double portion ... I will faithfully give them their recompense, and I will make an everlasting covenant with them.” Therefore, “his reward and recompense” signifies God’s blessing which God has promised in His covenants.²⁵⁴

In the text, the metaphor “daughter Zion” signifies the city, in which God is present and blesses, and her salvation and restoration to which the nations witness from the end of the earth. This metaphor denotes Zion’s restoration as God’s precious place, which signifies the restoration of her people who will be called “The Holy People” and “The Redeemed of the LORD,” and who will be called “Sought Out” and “A City Not Forsaken.”

Summary

In the book of Isaiah, the metaphor “daughter Zion” evokes various associations, according to each context. The first two texts, 1:8 and 10:32 describe “daughter Zion” as one who is vulnerable, in danger of the threatening enemy. In 16:1, “daughter Zion” is a secure place in which the Moabites seek refuge, because Zion is a city in which God will establish his righteous king. The image of one who mocks the Assyrian king is used for “daughter Zion” in 37:22, who was intended to be spoiled by the Assyrian army but is protected by God. This ironic use of the image of a vulnerable woman emphasizes the security of Zion in which God dwells. The last two texts, 52:2 and 62:11, proclaim

²⁵⁴ See Whybray, *Isaiah 40-66*, 252.

daughter Zion's restoration. While the former refers to her restoration from captivity to royal status, the latter describes a savior's coming with her salvation, reward and recompense which signify the return of God's love for daughter Zion.

2. Lamentations

Lamentations 1:6

From daughter Zion has departed all her majesty.

וַיֵּצֵא מִן־בֵּת־צִיּוֹן כְּלֵה־הַדָּרָהּ

Her princes have become like stags²⁵⁵ that find no pasture;

הָיוּ שָׂרֵיהָ כְּאַיִלִים לֹא־מִצְאוּ מְרֻעָה

They walked without strength before the pursuer.

וַיֵּלְכוּ בְּלֹא־כֹחַ לִפְנֵי רוֹדְףָּ:

- Context

This verse belongs to the first half (vv. 1-11) of the first lament (ch. 1), which is an acrostic of 22 stanzas. The first part of this unit (vv. 1-5) portrays Jerusalem destroyed, shamed, and dejected using various female images. In v. 1, the images of a widow, who sits alone, and a princess, who became a vassal, are used for the city. V. 2 depicts her as the bitterly weeping woman who does not have a comforter and whose lovers and friends have left her and even have become her enemies. All her people have gone into exile and all the land has become desolate. Her priests and young girls, who should worship God and sing in the festivals, are weeping because of Zion's sin (vv. 3-4). However, her enemies have prospered and have become her masters (v. 5). The following part (vv. 6-

²⁵⁵ For כְּאַיִלִים "like stags" in MT. LXX and Vulgate have "like rams" (ὡς κριοί, velut arietes), retaining the consonants of MT but changing its vowels. However, when we consider the image of a hunter described by the word רוֹדְף "pursuer" in third line, "stags" is preferred. Hillers also notes a parallel in one of the curses of Esarhaddon's vassal treaties (*ANET*, 540, lines 576-78): "Just as a stag is chased and killed, so may your avengers chase and kill you, your brothers, your sons"(as cited in Delbert R. Hillers, *Lamentations*, AB, rev. ed. [Garden City: Doubleday, 1992], 85).

11) describes Zion's distressed condition and degradation resulting from her sin.

- Text and the image of the metaphor

“Daughter Zion” is depicted as a woman who has lost her honorable status entirely. “All her majesty” (כָּל־הַדָּוָה) is an ambiguous expression because the meaning of this word is not clear in this context.²⁵⁶ In the Old Testament, this word “majesty” (דָּוָה) is frequently used as a characteristic which belongs to God and is given to His king: “His glory is great through your help; splendor and majesty (דָּוָה) you bestow on him” (Ps 21:5).²⁵⁷ In light of this, in this text the word “majesty” seems to signify what Zion possessed because God the great King has chosen her as His abode. In this context, the departure of her majesty from daughter Zion may indicate not only the loss of her royal status, which resulted from God's absence in Zion, but also her actual loss: her children (v. 5), her princes (v. 6), and her preciousness (v. 7).²⁵⁸

In the second and third lines, her princes are likened to stags which find no pasture and weakly flee before the hunter. The word “princes” (שָׂרִים) means a person of headship among a group and could signify leader, prince, or commander.²⁵⁹ In this text, this word implies the honorable position similar to “the princess” (שָׂרָה) in v. 1. There may be an expectation of the shocking effect of the downfall of status from that of “princes” in the past to that of “captives” in the present, although this word may not literally mean “princes” in this text. In the Old Testament, the image of “stags” (אַיִלִים) usually signifies

²⁵⁶ For example, Provan connects this to princes, while Hillers to children (Iain Provan, *Lamentations*, NCBC [Grand Rapids: Eerdmans, 1991], 41; Hillers, *Lamentations*, 85).

²⁵⁷ Cf. Job 40:10; Pss 8:6; 21:6; 29:4; 45:4f; 90:16; 96:6; 104:1; 110:3; 111:3; 145:5, 12; 149:9; Isa 2:10, 19, 21; 35:2; 63:1; Ezek 16:14.

²⁵⁸ Cf. J. Renkema, *Lamentations*, HCOT (Leuven: Peeters, 1998), 122.

²⁵⁹ *HALOT*, 3: 1350-53.

“the very essence of elegance, effortless grace and swiftness, which fits with the image of prince.”²⁶⁰ Here, however, in a reverse image, the princes, who should signify the pride and strength of Zion, are likened to stags which find no pasture (לֹא־מִצְאָי מִרְעֵה) to rest and so walk without strength before their pursuer or hunter (רוֹדֵף).²⁶¹

The description of “princes” in these two lines is analogous to that of Judah in v. 3. Judah is depicted as a woman who lives among the nations and finds no resting place (לֹא מִצְאָה מְנוּחַ), and whose pursuers (רֹדְפֶיהָ) have all overtaken her in the midst of her distress. Recently, many scholars have understood this as the exilic situation, which happened as a result of a covenantal curse: “The LORD will scatter you among all peoples ... you shall find no ease, no resting place for the sole of your foot” (Deut 28:64-65).²⁶² In light of this, the description of “princes” in these two lines most likely signifies Zion’s leaders who went into the Exile and lost their pride and glory.

As seen above, the two images “daughter Zion” and “princes” make a striking contrast between their past and future.²⁶³ Daughter Zion, which was the glorious city of God the great King, is depicted as a miserable woman who loses all her glory. Her princes, who signify her strength and pride, are like poor stags which have no resting place and are captured by hunter. Therefore, the metaphor “daughter Zion” evokes not only preciousness in her past, but also vulnerability in her present. Through this contrast,

²⁶⁰ Renkema, *Lamentations*, 124. Cf. SoS 2:9, 17; 8:14; Ps 18:34; Prov 5:19; Isa 35:6.

²⁶¹ See Kathleen M. O’Connor, *Lamentations and the Tears of the World*, (Maryknoll: Orbis Books, 2002), 21; Renkema, 123-24. Also cf. Nancy C. Lee, *The Singers of Lamentations: Cities under Siege, from Ur to Jerusalem to Sarajevo*, BIS 60 (Leiden: Brill, 2002), 93-94, who notes the similarity between Lam 1:6 and Jer 14:3-6 in using “the imagery of the nobles like deer who find no pasturage.” The word רֹדֵף is used in the sense of “to hunt” in 1 Sam 26:20.

²⁶² See Berlin, *Lamentations*, 52; F. W. Dobbs-Allsopp, *Lamentations*, Interpretation (Louisville: Westminster John Knox, 2002), 58-9. Also cf. O’Connor, *Lamentations*, 21; Provan, *Lamentations*, 39; Contra Hillers, *Lamentations*, 6-7; Renkema, *Lamentations*, 109-10.

²⁶³ See Dobbs-Allsopp, *Lamentations*, 62.

the poet of this lament leads the readers to empathize with the miserable fate of Zion.²⁶⁴

The context of chapter 2

Chapter 2 is the second lament in Lamentations, which may be divided into three parts: vv. 1-10: the destruction of Jerusalem by God's anger in the third person; vv. 11-19: the poet's speech to the destruction of Jerusalem in the first person; vv. 20-22: Jerusalem's speech to God.²⁶⁵ This second lament has many similarities with and differences from the first lament in chapter 1. Both consist of 22 stanzas in acrostic form and use similar themes, words, and phrases. There are, however, noticeable differences. While the first lament focuses on Zion which is shameful, unclean, and distressed, the second lament focuses on God who is angry and relentless.²⁶⁶

The first part (vv. 1-10) is full of images of anger and violence:

The Lord ... in his anger ... He has thrown down ... in the day of his anger (v. 1); The Lord has destroyed without mercy ... in his wrath he has broken down (v. 2); He has cut down in fierce anger ... he has burned like a flaming fire (v. 3); He has killed all ... he has poured out his fury like fire (v. 4); He has destroyed all (v. 5); He has broken down his booth ... and in his fierce indignation has spurned king (v. 6); The Lord has scorned his altar, disowned his sanctuary (v. 7); The LORD determined to lay in ruins (v. 8).

The symbols of Zion's glory, pride and strength, often described by female metaphors, are referred to as the objects of God's anger and punishment, resulting in an intensification of sadness and shock for Zion's ruin:

V.1: daughter Zion; the splendor of Israel; his footstool; v. 2: the strongholds of daughter Judah; the kingdom and its rulers; v. 3: all the might of Israel; v. 4: the tent of daughter Zion; v. 5: all its palaces; its strongholds; daughter Judah; v. 6: his tabernacle; in Zion festival and Sabbath; king and priest; v. 7: his altar; his sanctuary; the walls of her palaces; v. 8: the wall of daughter Zion; rampart and wall; v. 9: Her gates; her bars; her king and princes; her prophets; v. 10: The elders of daughter Zion; the young girls of Jerusalem.

²⁶⁴ See Berlin, *Lamentations*, 8-9, who explains the effect of the suffering female metaphors in Lamentations.

²⁶⁵ Berlin, *Lamentations*, 67. Also see Lee, *Lamentations*, 132; O'Connor, *Lamentations*, 31.

²⁶⁶ See Dobbs-Allsopp, *Lamentations*, 78-9; Berlin, *Lamentations*, 67.

The second part (vv. 11-19) depicts the sadness and mourning of people who find no comfort and hope. The poet expresses sadness through his own voice and the crying of faint infants. He indicates the hopelessness of Zion by reference to several groups: the prophets who have no more vision; the passersby who mock Zion's downfall; and the enemies who rejoice in her ruin. Finally, he mentions God, the Destroyer, as Zion's only hope and entreats "the wall of daughter Zion" to weep bitterly and continually before God (vv. 18-19). The last part (vv. 20-22) is the speech of Jerusalem, which appeals to God to look at Zion's miseries which have resulted from God's relentless punishment.

2:1

How the Lord has covered²⁶⁷ daughter Zion

איכה יעיב באפו ארני את־בת־ציון

with a cloud in His anger!

He has thrown down from heaven to earth

השליך משמים ארץ תפארת ישראל

the splendor of Israel,

And He has not remembered His footstool

ולא־זכר הִרְס־רַגְלָיו בְּיוֹם אָפוֹ:

in the day of His anger.

- Text and the image of the metaphor

This verse consists of three parallel lines. The first line begins with an interjection

²⁶⁷ Because this is a hapax legomenon, the root is not certain. There are three suggestions. First, Rudolph and some others have tried to explain this by relating it to an Arabic cognate 'yb, 'to blame, revile,' and they translate: 'How the Lord in His anger has disgraced Zion' (Provan, *Lamentations*, 59; NJPS; NRSV). Second, McDaniel and some scholars consider this to be a verbal form (with emendation) of the noun הועֵבָה (abomination) and translate: 'How the Lord in his anger has treated the Daughter of Zion with contempt' (Hillers, *Lamentations*, 35; Berlin, *Lamentations*, 68; Targum; an alternative of NIV). The first two opinions are similar in their translations. Finally, a traditional view has understood it as עִיב (to cover with a cloud) by relating with the noun עָב "cloud" (e.g., LXX, Syriac, KJV, RSV, NASB). The weakness of this is that 'covering with a cloud' does not seem to fit with the circumstance of God's punishment because "God's contact with Israel through the medium of a cloud is usually something positive" (Provan, *Lamentations*, 59; also see Hillers, *Lamentations*, 35). Renkema shows some examples that the darkness of clouds "is understood as a threatening element among the theophanic phenomena" (Renkema, *Lamentations*, 216-17; also see Dobbs-Allsopp, *Lamentations*, 80-81). Furthermore, we can also see the negative use of the image of the cloud against God's people in Lam 3:43-44.

אִיֶּכָה “how,” which reveals the emotion of sadness and is often employed as the opening word in the lament.²⁶⁸ God’s first action is to cover “daughter Zion” with a cloud in His anger. In 3:43-44, the image of “covering with a cloud in his anger” is explained in two ways, as both threatening and barricading: “You have wrapped yourself with anger and pursued us, killing without pity; you have wrapped yourself with a cloud so that no prayer can pass through.” This image of clouds is often found in texts describing God as the Warrior and the Judge: the Warrior God enwrapped in clouds (Ps 18:10-13: “thick darkness was under his feet ... He made darkness his covering around him, his canopy thick clouds dark with water ...broke through his clouds hailstones and coals of fire”);²⁶⁹ the Judge on the day of the LORD (Ezek 30:3, 18: “the day of the LORD is near; it will be a day of clouds, a time of doom for the nations”; “At Tehaphnehes the day shall be dark ... the city shall be covered by a cloud, and its daughter-towns shall go into captivity”).²⁷⁰ Therefore, this image signifies God’s rejection of daughter Zion and God’s impending judgment. This is clearer in comparison with the other two lines.

The second line mentions that God has thrown down the splendor of Israel from heaven to earth. This is the gesture of God’s rejection, but the actual meaning of the word “splendor” (תְּפִאֲרֹת) is ambiguous. Renkema mentions that the word תְּפִאֲרֹת “can be used in general to refer to what is considered beautiful or to the things that make people proud: adornment, splendour, beauty, as well as non-material things such as victory.”²⁷¹ In this context, scholars have suggested that this word could refer to Zion, the temple, and the

²⁶⁸ Cf. Isa 1:21; Jer 48:17; Lam 1:1; 2:1; 4:1, 2.

²⁶⁹ Cf. 2 Sam 22:12, 13; Pss 18:10-13; 97:2.

²⁷⁰ Cf. Ezek 30:3, 18; Joel 2:2; Zeph 1:15. See Renkema, *Lamentations*, 216-17; Lee, *Lamentations*, 133-34; Dobbs-Allsopp, *Lamentations*, 80-81; O’Connor, *Lamentations*, 33. “Cloud” also signifies God’s theophany (Ex 13:21-22; 19:16-19; 1 Kgs 8:10, 11; Ps 78:14). God’s theophany means the guidance for his people but the great threat for his enemies.

²⁷¹ Renkema, *Lamentations*, 218; also see *HALOT*, 4: 1772-73; *BDB*, 802.

ark of the covenant, considering a parallel with the following line.²⁷² However, it is not convincing, because the expression “throwing down from heaven to earth the splendor of Israel” never occurs with reference to the temple in the Hebrew Bible and it is not necessary to assume a literally exact parallel between the two lines. Rather, we can find a similar expression in 1:6, which signifies Zion’s loss of her status: “From daughter Zion has departed all her majesty.” Therefore, when God has thrown down the splendor of Israel from heaven, it could imply that God himself dispossessed Israel of its glory, and thus Zion was degraded from a heavenly to an earthly position. It could also mean that God cut a link between heaven which is God’s dwelling place and earth which is human’s place so that the people may not have access to Him.²⁷³

In the third line, His footstool could mean the temple, or the ark of the covenant. In the ancient Near East, this expression *הַרְסֵם־רַגְלָיו* “His footstool” originated from a low stool on which the king rests his feet while sitting on his throne. When God, the King, dwells in heaven, the temple or the ark of the covenant is the place where his feet touch the earth: for the temple, “Let us go to his dwelling place; let us worship at his footstool” (Ps 132:7); for the ark of the covenant, “I had planned to build a house of rest for the ark of the covenant of the LORD, for the footstool of our God” (1 Chron 28:2).²⁷⁴ No matter whether temple or ark in these cases, thus, that God has not remembered His footstool signifies that He rejected the Jerusalem temple as His abode. Therefore, Zion is no longer His dwelling place but the place of God’s judgment.

Three lines are parallel in their contents which signify God’s rejection of Zion and

²⁷² See Provan, *Lamentations*, 59-60; Renkema, *Lamentations*, 218.

²⁷³ See Renkema, *Lamentations*, 219; Berlin, *Lamentations*, 68.

²⁷⁴ Cf. Isa 6:1-13.

God's impending judgment. "Daughter Zion," "the splendor of Israel," and "His footstool" similarly imply Zion's preciousness resulting from the presence of God. Therefore, God's anger and rejection of them are shocking. Especially, the action of God's anger and rejection against "daughter Zion" evokes the image of her vulnerability.

2:4

He has bent his bow like an enemy,

poised His right hand like a foe.²⁷⁵

And He has killed all who were pleasing to the eye.

In the tent of daughter Zion

He has poured out His fury like fire.

דָּרַךְ קִשְׁתּוֹ כְּאֹיֵב

נָצַב יְמִינוֹ כְּצֹר

וַיַּהַרְגַם כָּל מְחַמְדֵי-עֵין

בְּאֹהֶל בַּת-צִיּוֹן שָׁפַךְ כְּאֵשׁ חֲמָתוֹ:

- Text and the image of the metaphor

God is described in the first line like an enemy-archer who will kill Zion's inhabitants with the bow. The Old Testament often describes God as an archer who will judge the wicked, or His rebellious people.²⁷⁶ What is striking here is that He is mentioned as the enemy of His people. This demonstrates the poet's deep grief of the severe distress brought on by God's punishment.²⁷⁷ Some scholars try to change כָּ in the phrase כְּאֹיֵב to a different form because the comparison is unique in the Old Testament

²⁷⁵ Because in MT the second line is shorter than others, many scholars, who identify meter in Hebrew poetry, have suggested various emendations (see Renkema, *Lamentations*, 228-30). But when we consider the limitation of our knowledge of the meter of Hebrew poetry, following MT is a safer way. For the matter of the meter of Hebrew poetry, see Tremper Longman, "A Critique of Two Recent Metrical Systems," *Bib* (1982): 230-54; Berlin, *Lamentations*, 2. They mention that today, there is no consensus about the matter of meter and indeed many scholars do not believe that there is actual meter in Hebrew poetry.

For the translation of the phrase נָצַב יְמִינוֹ "standing His right hand," there have been many questions and the various emendations for text, in connection with making parallel lines. Recently, in light of what mentioned above, many scholars, retaining MT, consider God as the subject and "His right hand as the accusative, because this is supported by many ancient versions and makes sense in this text (Berlin, *Lamentations*, 66; Renkema, *Lamentations*, 230; Provan, *Lamentations*, 63).

²⁷⁶ Cf. Lam 3:12; Pss 7:13; 18:14; 38:2; 64:7; 144:6; Deut 32:23; Job 6:4; 20:24.

²⁷⁷ Dobbs-Allsopp, *Lamentations*, 83.

and makes odd sense. The use of כִּי “like,” however, can be understood as the intention of the poet who would express that God is not the enemy in the absolute sense, but in the metaphorical sense.²⁷⁸ “His right hand” is ready for shooting the arrow. In v. 3 it is mentioned that “His right hand” is withdrawn before the enemy, which signifies the protection of God: “Your right hand, O LORD, glorious in power-- your right hand, O LORD, shattered the enemy” (Ex 15:6). Therefore, God, who decides not to protect Zion by a gesture of withdrawing His right hand, is ready to attack Zion with His right hand.

In the second line, the expression “all who were pleasing to the eye” (כָּל מִחְמַדֵּי-עֵין) could mean either Zion’s inhabitants, the temple, or the precious things in Zion.²⁷⁹ A consideration of the context, however, leads to a preference for the first, Zion’s inhabitants, because the verb הרג “to kill” is used mainly for persons, as in this first line.²⁸⁰ Although this text does not make clear to whose eye they are pleasing, their preciousness is certain.²⁸¹ Therefore, in this line, “Zion’s beloved people, God’s chosen people, are killed by their enemy, their God. It is once again a very shocking image.

In the third line, the interpretation of “the tent of daughter Zion” has been a matter of debate. In this context, the word אֹהֶל “tent” can refer to either the temple or Jerusalem as a dwelling place: for the temple, “O LORD, who may abide in your tent? Who may dwell on your holy hill?” (Ps 15:1); for Jerusalem, “Your eyes will see Jerusalem, a quiet habitation, an immovable tent ...” (Isa 33:20).²⁸² In the first two lines, however, the

²⁷⁸ Ibid., 83; Renkema, *Lamentations*, 229.

²⁷⁹ This word מִחְמַד usually means “desirable and precious object,” or “one what is pleasing to the eyes” (*HALOT*, 2: 570). Cf. Isa 64:10; Lam 1:10; Sos 5:16; 2 Chron 36:19; 1Kgs 20:6; Ezek 24:16, 21; Hos 9:16. Also cf. Renkema, *Lamentations*, 232-33.

²⁸⁰ *HALOT*, 1: 255. Except for a few metaphorical occurrences (Ps 78:47), in all other cases this word is used for persons.

²⁸¹ LXX τὰ ἐπιθυμήματα ὀφθαλμῶν μου (the desirable things of my eyes) implies Zion as the subject of delight.

²⁸² See Renkema, *Lamentations*, 234. For the reference to the temple, cf. Pss 15:1; 27:5; 61:5; 78:60; for the

objects of God's attack are Zion's inhabitants, thus, it is preferable that "the tent of daughter Zion" means Jerusalem as the dwelling place of her inhabitants. In addition, the use of the word אֹהֶל "tent" seems to be intentional, because this word אֹהֶל "tent" often carries the nuance of vulnerability contrasting to the stable image of "house": "My dwelling is plucked up and removed from me like a shepherd's tent; like a weaver I have rolled up my life" (Isa 38:12).²⁸³ This vulnerable image of "tent" fits well with the image of a fire attack in this line. As in v. 3, God's furious attack is likened to fire which is poured out from heaven, as is often found in scenes of God's judgment: "for the day ... to pour out upon them my indignation, all the heat of my anger; for in the fire of my passion all the earth shall be consumed" (Zeph 3:8).²⁸⁴

The poet uses contrasting effects in the three lines: God the protector and the enemy-archer; the precious ones and killing; the tent of daughter Zion and burning. Especially, while employed together with the vulnerable image of "tent," the metaphor "daughter Zion" evokes the shocking effect of the destruction of "daughter Zion" who is precious and vulnerable.

reference to Jerusalem, cf. Isa 33:20; 54:2.

²⁸³ Cf. Job 19:12; Jer 4:20; 10:20; 35:7; Isa 38:12. Also see *DBI*, 854.

²⁸⁴ Cf. Ps 18:7-20; Isa 10:17; 30:27; Zeph 1:18.

2:8

The LORD determined²⁸⁵ to lay in ruins
the wall of daughter Zion.

He stretched a line;
he did not withhold His hand from destroying.

And He caused rampart and wall to lament;
they languished together.

הָשִׁב יְהוָה לְהַשְׁחִית חוֹמַת בִּתְּצִיּוֹן

נָטָה קוֹ לֹא־הִשְׁיֵב יָדוֹ מִבְּלֹעַ

נִיבְּאֵל-חֵל וְחוֹמָה יַחְדָּו אֲמָלְלוּ:

- Text and the image of the metaphor

This stanza demonstrates God's intentional plan for the destruction of Israel.²⁸⁶ The first line mentions that the wall of God's beloved daughter Zion is destroyed not by chance but by God's deliberate action. Both the main verb הָשִׁב (to think, or plan) and the infinitive לְהַשְׁחִית (to destroy) support this idea that God is intentionally planning to destroy Zion.²⁸⁷ In the phrase "the wall of daughter Zion," the wall protects the city and also symbolizes the city, because the fate of the wall is identified as the fate of the city. Thus, to destroy the wall signifies to destroy the city in "both a physical and social sense."²⁸⁸

In the second line, God's intentional action is described as the gesture of measuring the city for its destruction. The expression "to stretch the line" (נָטָה קוֹ) is usually employed in the action of building: "when the city shall be rebuilt for the LORD ... the

²⁸⁵ LXX reads καὶ ἐπέστρεψεν probably from הָשִׁב (Hiph, pf, 3rd, m, sg, of שׁוּב, to turn). However, all other versions support MT and MT makes better sense in the context which the destruction of Zion is God's intended plan (see Renkema, *Lamentations*, 251).

²⁸⁶ Dobbs-Allsopp, *Lamentations*, 86; Renkema, *Lamentations*, 251.

²⁸⁷ The word שָׁחַת in the Hiph form means "to destroy deliberately" while the Piel form means "straightforwardly to ruin" (*HALOT*, 3: 1467-72).

²⁸⁸ Berlin, *Lamentations*, 71. Also see Renkema, *Lamentations*, 252-53.

measuring line shall go out farther, straight to the hill Gareb.”²⁸⁹ This expression, however, also appears in the context of the demolition of Jerusalem: “I will stretch over Jerusalem the measuring line for Samaria, and the plummet for the house of Ahab; I will wipe Jerusalem as one wipes a dish, wiping it and turning it upside down” (2 Kgs 21:13).²⁹⁰ While it is mentioned that God has withdrawn His right hand before the enemy in v. 3 and poised His right hand for shooting an arrow in v. 4, in this text God does not withdraw His hand from destroying Zion.

In the third line, the poet describes the weeping and languishing of the wall and rampart by God’s action. As mentioned above, “the rampart and wall (חֵל וְחוֹמָה), which refer to the inner and outer wall, symbolize the city, and here they are personified as mourners for the destruction of the city.”²⁹¹ The mourning and languishing of her walls, which signify protection and security, make people hopeless and forlorn.

In this stanza, the poet makes God more cruel and the people more hopeless by portraying God’s deliberate plan for the destruction of Jerusalem. In addition, by personifying the wall and rampart as mourners, the poet invites people to sympathize with the sorrowful designation of Zion. In the phrase “the wall of daughter Zion,” the metaphor “daughter Zion” evokes vulnerability associated with “daughter,” and intensifies the sadness of Zion’s reversed fate.

²⁸⁹ Cf. Isa 44:13; Job 38:5; Jer 31:38; Zech 1:16.

²⁹⁰ Cf. Isa 28:17; 34:11. For a helpful discussion, see Provan, 143.

²⁹¹ Cf. F. W. Dobbs-Allsopp, *Weep, O Daughter of Zion: A Study of the City-lament Genre in the Hebrew Bible*, (Roma: Editrice Pontificio Istituto Biblico, 1993), 89. He notes that in the Mesopotamian lament tradition, the city gate and the surrounding walls were the place of mourning. He also considers that the image of the mourning wall in v. 8 could appear from the image of someone being some distance away, hearing mourning from inside wall, but unable to see the mourners. Cf. Berlin, *Lamentations*, 71, who notes that “the rampart and wall” refer to the inner and outer wall and cites Philip J. King and Lawrence E. Stager, *Life in Biblical Israel* (Louisville: Westminster John Knox, 2002), 231.

2:10

They have sat²⁹² on the ground in silence,²⁹³
the elders of daughter Zion.

יִשְׁבוּ לָאָרֶץ יְדוּמוֹ זְקֵנֵי בִתְ-צִיּוֹן

They have thrown dust on their heads
and put on sackcloth.

הֵעִלוּ עִפְרָ' עַל-רֵאשֵׁם חֲנָוֵי שָׂקִים

They have bowed their heads to the ground,
the young girls of Jerusalem.

הוֹרִידוּ לָאָרֶץ רֵאשֵׁן בְּתוֹלַת יְרוּשָׁלַם:

- Text and the image of the metaphor

This stanza forms the conclusion of the unit (2:1-10). After the destruction of Zion, the poet expresses the emotion of Zion's inhabitants in the two representatives' actions. As Berlin mentions, "elders" (זְקֵנֵי בִתְ-צִיּוֹן) and "maidens" (בְּתוֹלַת יְרוּשָׁלַם) symbolize "the old and young, the men and the women, the mature and the inexperienced."²⁹⁴ As usual in the Old Testament, their misery is shown by their actions.

In the first two lines, four motions are performed: sitting on the ground; being silent; throwing dust on their heads; and putting on sackcloth. Three of these actions are the traditional gestures of mourning with the exception of "being silent": "Joshua tore his clothes, and fell to the ground on his face before the ark of the LORD until the evening ... and they put dust on their heads"²⁹⁵ Though "being silent" is not the usual gesture of mourning, a clear example can be found: "... they raised their voices and wept

²⁹² Cairo-Geniza (LXX, Syriac and Vulgate) read יִשְׁבּוּ (Qal, pf, pl), probably because of the disagreement of the tense of verbs with other lines. However, in poetry there are many examples of a prefix conjugation in the place where an affix conjugation is expected, MT is more likely (see *IBHS*, 498-501). Also cf. Lee, *Lamentations*, 146; Renkema, *Lamentations*, 263. They argue that this prefix conjugation means the state of the elders who still remain in Zion and sit in sadness.

²⁹³ LXX (Syriac and Vulgate) reads ἐσιώπησαν (aorist). This is the same case as יִשְׁבוּ. Some scholars have tried to explain its root as דָּמָה II (to wail)²⁹³ but most of textual witnesses support the traditional translation (to silence) and it fit with the context of 'no vision' (v. 9), though 'silence' is not the usual custom in mourning (see Provan, *Lamentations*, 70).

²⁹⁴ Berlin, *Lamentations*, 71.

²⁹⁵ Cf. Job 2:12; 42:6; Ezek 27:30

aloud; they tore their robes and threw dust in the air upon their heads ... and no one spoke a word to him, for they saw that his suffering was very great” (Job 2:12, 13). The elders are the leaders in Zion, who give advice and guidance to the people, but before the great sufferings of Zion, they could not say anything except for mourning in silence and in Lam 3:36, 28 the parallel is found: “It is good that one should wait quietly for the salvation ... to sit alone in silence when the Lord has imposed it.” In addition, this image of silence can be connected to the images in v. 9 where there is no more guidance in Zion and prophets receive no vision.²⁹⁶

In the third line, “the young girls of Jerusalem” bow their heads to the ground. The meaning of the expression “bowing their heads” (הוֹרִידוּ לְאָרֶץ רֵאשָׁיוֹ) is not clear, because this expression does not occur elsewhere in the Old Testament. This literally means “to cause their heads to go down to the ground.” This may be translated as either “to hang one’s head to the ground,” or “to put one’s head to the ground, but in either case the meaning is identified as the gesture of mourning.”²⁹⁷ In addition, the image of “going down” is connected to a scene in which Zion’s gates have sunk down in v. 9.²⁹⁸

In this stanza, “the elders of daughter Zion” and “the young girls of Jerusalem” intensify the sadness in this scene of mourning. Although they can function as a pair of representatives of Zion’s inhabitants symbolizing the old and young; the men and the women; and the mature and the inexperienced, each of them has its own dominant associations. That is, “the elders of daughter Zion” evokes the image of dignity and “the

²⁹⁶ See Renkema, *Lamentations*, 263; Provan, *Lamentations*, 70.

²⁹⁷ See Provan, *Lamentations*, 70; Renkema, *Lamentations*, 265-66. Provan argues, through Isa 58:5 and Job 10:15, that “to bow down one’s head” can refer to “the sign of self-abasement; while signifying the same meaning, Renkema understands this as putting their head in the dust, or as rolling themselves in the dust, relating to Lam 3:29; Jer 6:26; Exek 27:30; Mic 1:10.

²⁹⁸ Berlin, *Lamentations*, 71.

young girls of Jerusalem” the image of beauty and purity because of their role and position in Zion. In the phrase “the elders of daughter Zion,” although “daughter Zion” directly refers to Jerusalem, it has the implication of a distressed woman who was God’s precious one in the past but now is an abandoned and ruined one, as repeatedly described in this chapter. In light of this, the mourning of the elders and young girls effectively makes people empathize with the ruin of Zion.

2:13

What can I say for you?²⁹⁹ To what can I compare
you,
O Daughter Jerusalem?
To what can I liken you, so that I may comfort you,³⁰⁰
O Virgin Daughter Zion?
For vast as the sea is your ruin,³⁰¹ who can heal you?

מָה אֶעֱיָדֶךָ מָה אֲדַמֶּה-לְךָ
הִבַּת יְרוּשָׁלַם
מָה אֲשׁוּהֶךָ וְאֲנַחֲמֶךָ
בְּתוּלַת בַּת-צִיּוֹן
כִּי-גָדוֹל כַּיָּם שְׁבָרְךָ מִי יִרְפָּא-לְךָ:

- Text and the image of the metaphor

The poet confesses in this stanza that he could not find a word for comforting Zion, because the ruin of Zion is too enormous to comfort. Thus, this stanza continues the theme that “there is no comforter for Zion,” which is one of the dominant themes in chapter 1 (vv. 2, 9, 16, 17, 21) and the theme of “silence in mourning” in 2: 9, 10. In the first two lines, the poet uses the interrogative *מָה* three times to introduce three rhetorical

²⁹⁹ Vulgate reads *comparabo te* (will I compare you?). Following the Vulgate some scholars have emended it to אֶעֱיָדֶךָ. However, when we follow MT, we can find the chiasmic structure in the first two lines. The first phrase implies ‘saying for your comfort’ and after two parallel *מָה* clauses which have the same meaning, the phrase referring to “your comfort” appears again (Provan, *Lamentations*, 72). In addition, most textual witnesses support MT.

³⁰⁰ LXX reads τίς σώσει σε καὶ παρακαλέσει σε (who will save you and comfort you?, perhaps מִי יוֹשִׁיעַ לְךָ וְיַנְחֶמְךָ). MT is supported by other ancient versions and makes sense in light of comparison with the first line.

³⁰¹ LXX reads ὅτι ἐμεγαλύνθη ποτήριον συντριβῆς σου (For the cup of your destruction was enlarged). LXX seems to attempt the meaning of MT to make clearer. However, other versions support MT.

questions. The first question is “what can I say for you?” The main verb עִירָא literally means “to bear witness.”³⁰² This verb is usually employed in the negative sense which is “to bear witness against someone” (Deut 32:46; Ps 50:7; 91:9) or “to warn” (Ex 19:21; 1 Sam 8:9; 1 Kgs 2:42; Jer 42:19). This verb, however, can be used in the positive sense: “For when the ear heard, it called me blessed, And when the eye saw, it gave witness of me” (Job 29:11, NASB). In light of this, this question can mean that the poet wants to bear witness to Zion’s present situation, so that he may comfort Zion, but he can not testify to the hope of Zion’s restoration.³⁰³ The second question “to what can I compare you?” is the continuance of the same thought as the first question. This means that he cannot find any other event in history, which can be compared with Zion’s downfall. The vocative “O daughter Jerusalem” expresses the poet’s empathy for Jerusalem which was the capital city of Israel but is now destroyed.³⁰⁴ The second line also repeats the same idea as the first line and emphasizes the hopelessness of comfort.³⁰⁵ The vocative “O virgin daughter Zion” is a more emphatic form than “daughter Zion” because “virgin” (בְּתוּלָה) can evoke the idea of chastity and beauty in a positive context (Gen 24:16; Esth 2:2) and vulnerability in a negative context (Judg 19:24; 22:11-12; 2 Sam 13:2).³⁰⁶ Here this word “virgin” intensifies the vulnerability of “daughter Zion.” Therefore, the metaphor of preciousness and vulnerability, “virgin daughter Zion,” is now forced “to endure this incomparable suffering without any form of comfort.”³⁰⁷ This leads the readers to sympathize with the doom of daughter Zion.

³⁰² See *HALOT*, 4:795. This verb is עִירָא which is found in Hiph form.

³⁰³ Dobbs-Allsopp, *Lamentations*, 96

³⁰⁴ In הַבַּיִת הַזֶּה יְרוּשָׁלַיִם, the article הַ is used as a vocative mark (*IBHS*, 13.5.2c).

³⁰⁵ Cf. O’Connor, *Lamentations*, 38, who nicely summarizes this feeling of the poet: “Nothing is adequate to express her pain, for her suffering is beyond compare, unspeakable, unhealable, and greater than the sea itself.”

³⁰⁶ See the notes for “virgin” explained in Isa 37:22 in this thesis.

³⁰⁷ Renkema, *Lamentations*, 270.

In this third line, the reason why he cannot comfort Zion is mentioned and is followed by the fourth rhetorical question. The reason is because Zion's ruin is as vast as the sea. Here "sea" is a symbol of immensity which is beyond the imaginative power of people and is exceeded only by God alone: "Yonder is the sea, great and wide, creeping things innumerable are there" (Ps 104:25); "... you find out the limit of the Almighty? ... Its measure is longer than the earth, and broader than the sea" (Job 11: 7-9).³⁰⁸ Therefore, this simile continues the idea of incomparability.³⁰⁹ The last rhetorical question "who can heal you?" is the poet's deplorable sigh for the improbability of Zion's restoration and closes this stanza.³¹⁰

This stanza shows the poet's pity for Zion's ruin by his questions to Zion. The interjection phrases, "daughter Jerusalem" and "virgin daughter Zion," reveal a similarity and a difference. Although Jerusalem and Zion is often interchangeable, Jerusalem is the word for the political capital and Zion is for the religious center in which the temple, God's abode, is placed. Therefore, if distinguished, the metaphor "daughter Jerusalem" evokes her vulnerability in the political and physical sense, while the metaphor "virgin daughter Zion" has the same association in the religious and spiritual sense. In light of this, these metaphors evoke people's sympathetic emotion for Zion's ruin and hopelessness.

³⁰⁸ Some scholars suggest that "sea" signifies the image of chaos and the cosmic sea, which implies the destruction and hostility, as seen in the Canaanite myth (Berlin, *Lamentations*, 73; Renkema, *Lamentations*, 279). This opinion, however, seems to go beyond the meaning of this text, because in the Canaanite myth "sea" is not the image of the ruin but the destroyer, and this simile focuses on the vastness of sea.

³⁰⁹ Renkema, *Lamentations*, 279.

³¹⁰ Cf. Dobbs-Allsopp, *Lamentations*, 97. He connects this healing to the wounded body. However, this healing seems to refer to the restoration of the personified Zion, not to the healing of individual persons.

Lee, *Lamentations*, 150-51, notes comparison between this verse and the theme "the absence of a physician to help" in Jeremiah: "Is there no balm in Gilead? Is there no physician there? Why then has the health of my poor people not been restored?" (Jer 8:22). Cf. Jer 6:13-14; 8:14-15; 19:10-11; 46:11.

2:18

Their heart cried out to the Lord.³¹¹

צָעַק לִבָּם אֶל־אֲדֹנָי

O wall of daughter Zion,³¹²

חֹמַת בַּת־צִיּוֹן

let tears flow down like a torrent day and night!

הוֹרִידֵי כַנְחָל דְּמַעַתָּה יוֹמָם וְלַיְלָה

Give yourself no relief,

אַל־תִּתְּנֵי פִּנְיָתְךָ לָדָךְ

let the daughter of your eyes have no rest!

אַל־תִּדְּמִים בַּת־עֵינֶיךָ:

- Text and the image of the metaphor

The poet, who could not find a comforter and a hope for Zion, in v. 17, turns his eyes to the Lord who devised His plan for Zion's destruction and carried it out without pity. In v. 18, he adjures Zion to cry out to the Lord, the relentless destroyer of Zion in vv. 1-10, 17, because He is her only hope. The first two words of the first line, "their heart cried out" (לִבָּם) is very difficult, because the mood of the verb (צָעַק) is indicative while the other verbs in this stanza are two imperatives and two prohibitions. The identity of the pronoun suffix in the phrase לִבָּם "their heart" is not clear.³¹³ In addition, this line hangs by itself, separated from the following lines. As Renkema mentions, however, if this line functions as the beginning of a new unit, this line would not be unusual in this context.³¹⁴ Thus, although its identity is not clear, the pronoun "their" would refer to Zion's inhabitants who are symbolized by "the wall of daughter Zion" which is the subject in the

³¹¹ All ancient versions support MT but some scholars emend this text because other verbs in this verse have "3rd person female singular form" referring to the wall (e.g., Hillers, *Lamentations*, 40; Westermann, *Lamentations*, 146). When we recognize לִבָּם "their heart" as the subject expressing the collective people of Jerusalem (or Israel), this text fits well in this context, though there is no parallel with the following clauses (Berlin, *Lamentations*, 74; Provan, *Lamentations*, 75). Cf. Renkema, *Lamentations*, 308, who considers the pronoun "their" to be "children" in v. 19.

³¹² Though the use of the wall as the subject was supported by every ancient version, this impersonal subject puzzled many commentators and they proposed emendations to this text (e.g., Hillers, *Lamentations*, 40; Westermann, *Lamentations*, 146). However, as Berlin explains, because this text is poetry, we have to consider this as "the poetic personification of the wall, which cries out for help because it has been destroyed and has not been able to protect the people" (Berlin, *Lamentations*, 75).

³¹³ For textual difficulties, see Robert Gordis, *The Song of Songs and Lamentations* (New York: Ktav, 1974), 166; Renkema, *Lamentations*, 307-8.

³¹⁴ Renkema, *Lamentations*, 308.

following lines.³¹⁵ In light of this, Dobbs-Allsopp gives a good explanation for this line: “The ‘heart’ that was ‘wrung within’ Zion because of her suffering and the hurt of her people, the poet now implores, should measure the depths of her crying and should be poured out ‘like water.’”³¹⁶

In the second and third line, the poet entreats “the wall of daughter Zion” (בַּת־צִיּוֹן הַחֹמָה) to shed tears continually, “day and night.” Zion’s wall, the run-down remainder of the ruined Zion, which once signified her security and strength, symbolizes Zion and her inhabitants as a whole.³¹⁷ While the mourning of “the wall” in v. 8 is the expression of the sadness, here the crying of “the wall” is an entreaty for God’s compassion. The crying of the wall is likened to a torrent, expressing the enormous depth of sadness. The poet thinks that the appeal to God is the last hope of Zion. His mind is eagerly expressed in his use of the two imperatives and the two prohibitions, which urge Zion to weep ceaselessly. In the third line, the two prohibitions “Give yourself no relief, Let the daughter of your eyes have no rest!” intensify the appeal for weeping in the second line. The meaning of the phrase “the daughter of your eyes” (בַּת־עֵינֶיךָ) is not clear, thus many translations read simply “your eyes.” However, through similar expressions, the meaning can be understood: Deut 32:10: “as the apple of his eye” (כְּאֵישׁוֹן עֵינָיו); Ps 17:8: “as the apple of the daughter of the eye” (כְּאֵישׁוֹן בַּת־עֵינָי); Prov 7:2: “as the apple of your eyes”

³¹⁵ In Lamentations, the relationship between personified Zion, her inhabitants, and her buildings is very flexible and in the sadness for Zion’s destruction, Zion symbolizes her inhabitants, and her buildings also Zion and her inhabitants (cf. Dobbs-Allsopp, *Lamentations*, 52). Contra Renkema, *Lamentations*, 311 and Provan, *Lamentations*, 76, who consider “the wall” to refer to God. However, their opinion is not harmonized with an image which depicts the wall as mourning for its destruction in v. 8.

³¹⁶ Dobbs-Allsopp, *Lamentations*, 98.

³¹⁷ See O’Connor, *Lamentations*, 41; Berlin, *Lamentations*, 75. Cf. Lee, *Lamentations*, 156, who considers “the ‘wall’ of Jerusalem as symbolic of its persona” and, following Gordis, the grammatical relationship between “the wall” and “daughter Zion” as an appositional genitive. However, this phrase “the wall of daughter Zion” (בַּת־צִיּוֹן הַחֹמָה) is not in the relationship of an appositional genitive but an possessive genitive, because the wall is a synecdoche for Zion (Dobbs-Allsopp, *Lamentations*, 98; *IBHS*, 9.5.1g, h).

(כְּאִישׁוֹן עֵינֶיךָ); Zech 2:8: “the apple of his eye” (בְּבִבְתָּ עֵינֹו). The above examples show that in the figurative sense these expressions signify “the very precious thing” like the English expression “the apple of one’s eyes.”³¹⁸ In light of this, this idiomatic phrase “the daughter of your eyes” evokes “the preciousness” associated with “daughter” and would refer to “the apple of your eyes.” In this sentence, the poet urges that “Zion must not spare ‘the apple of her eyes’ by resting or pausing in her tears,” although her eyes are precious and vulnerable.³¹⁹

In this stanza, “the wall of daughter Zion” functions as the addressee and the metaphor “daughter Zion” evokes a contrast between the glory of the past and the ruin of the present. Through an exclamation for “the wall of daughter Zion,” the poet reveals his ego which suffers and grieves in Zion’s reversed destiny between the past and the present. He beseeches “the wall of daughter Zion,” so that she should weep day and night for God’s help. This more effectively leads people to empathize with Zion’s crying.

4:22

Your iniquity is accomplished,³²⁰ O daughter Zion,
 he will exile you no longer.
 He will punish your iniquity, O daughter Edom,
 he will uncover your sins.

תִּסְעֹנֶךָ בְּתִצִּיּוֹן
 לֹא יוֹסִיף לְהַגְלוֹתְךָ
 פָּקַד עֹנֶיךָ בְּתֵאֲרוֹם
 גִּלָּה עַל־חַטָּאתֶיךָ:

³¹⁸ Renkema, *Lamentations*, 313. Cf. The similar expression in Ethiopic means “the pupil of the eye” (H. Haag, “בְּתָר,” *TDOT* 2: 332).

³¹⁹ *Ibid.*, 313.

³²⁰ In the sentence תִּבְעֵינֶיךָ “Your iniquity is accomplished,” the verb takes the affix conjugation which indicates the poet’s confidence in the accomplishment of his proclamation (see Provan, 123; Berlin, 102; *IBHS*, 31.6.2b). The phrase “your iniquity” is usually translated as “your punishment” because it fits well with the context, although the parallel with “your iniquity” used for Edom in the second line is broken (e.g., NIV, NRSV). However, we keep the literal translation “your iniquity” to show the parallel with next line.

- Context

After chapter 3, the climax of Lamentations, as O'Connor mentions, chapter 4 expresses "diminishment, a shriveling of feelings," and "a closing of horizons."³²¹ It is made evident in the length of lines and the monotone emotional quality of the voice, although the scenes of the event are depicted vividly and colorfully. This chapter is also an acrostic. In 4:1-10, the poet demonstrates Zion's miserable situation after her ruin. There was a great reversal of every social order. The precious ones of Zion: her children (vv. 2-4), the rich (v. 5), the princes (vv. 7-8), and mothers (v. 10), all experience terrible things which never happened before. 4:11-16 mentions the reason why this sad event happened in Zion, which was their sin and impurity before God. In 4:17-20, the voice of Zion's people testifies to their horrible experience under the invasion of enemies. 4:21-22 which is the conclusion of this chapter claims the restoration of Zion and the retribution for Edom.

- Text and the image of the metaphor

After proclaiming that the cup of God's wrath will pass to Edom in v. 21, the poet declares that the punishment of Zion's iniquity is accomplished. Through the use of the affix conjugation form, the poet's confirmation for Zion's restoration is revealed.³²² This is the most obvious mention of Zion's restoration and contrasts the end of chapter 1 and

³²¹ O'Connor, *Lamentations*, 58; also see Dobbs-Allsopp, *Lamentations*, 129.

³²² Dobbs-Allsopp, *Lamentations*, 138, who notes that the verb *תָּמַם* "to be accomplished" is with the last Hebrew letter *מ* and it should not be accident. Contra Renkema, *Lamentations*, 564-66, who argues the verb indicates not that God's punishment has come to an end, but that the destructive effects of the sin of daughter Zion have reached completion. However, when we follow MT, which all versions support, his opinion does not fit the second half of the first line, where he changes the vowels into the Niphal infinitive.

2.³²³ The poet proclaims “daughter Zion” in the hope of her restoration, as God’s precious abode which was abandoned and suffered. Although Zion’s inhabitants are still under distress, he affirms God’s restoration and announces, “He will exile you no longer.” As Dobbs-Allsopp notes, the poet would intentionally employ the verb גלה II (to lead into Exile, in Hiph form), in contrast with the use of this verb in the opening part of Lamentations (1:3: “Judah has gone into exile with suffering and hard servitude”), that is, the contrast between the beginning and ending of the Exile.³²⁴

The second line is against “daughter Edom.” Some scholars question why the enemy is not Babylon but Edom, because Zion is actually destroyed by Babylon. However, Edom is not only a traditional enemy of Israel before the Exile (Num 20:14-21; Isa 34:5-17), but also after the Exile (Ps 137:7; Ezek 35; Obad). Especially, Ps 137:7-9 describes the Edomites as joining with the Babylonians’ violence on Jerusalem: “Remember, O LORD, against the Edomites the day of Jerusalem’s fall, how they said, ‘Tear it down! Tear it down! Down to its foundations!’ O daughter Babylon, you devastator!”³²⁵ In light of this, the content of this line can be understood. Because of Edom’s mocking and violence on Zion’s misfortune, Edom’s fate is changed with Zion’s. God will punish their iniquity and uncover their sins, as God did to Zion. Edom is personified as “daughter Edom” parallel with “daughter Zion.” “Daughter Edom” is used in an ironic sense

³²³ Provan, *Lamentations*, 123.

³²⁴ Dobbs-Allsopp, *Lamentations*, 138. In addition, he also notices the word play between גלה II (to lead into Exile) in the first line and גלה I (to uncover).

³²⁵ Cf. Obad 12-14:

But you should not have gloated over your brother on the day of his misfortune; you should not have rejoiced over the people of Judah on the day of their ruin; you should not have boasted on the day of distress. You should not have entered the gate of my people on the day of their calamity; you should not have joined in the gloating over Judah's disaster on the day of his calamity; you should not have looted his goods on the day of his calamity. You should not have stood at the crossings to cut off his fugitives; you should not have handed over his survivors on the day of distress.

because “daughter Edom” is the object of mocking and punishment, while there could be similar connotations of preciousness by their expressions of self-confidence and vulnerability by impending punishment.³²⁶

Therefore, in this stanza the contrast between “daughter Zion” and “daughter Edom” makes the meaning of this stanza clearer. The announcement that “daughter Zion,” who was described as a vulnerable one, will be restored makes people, who have compassion on her distressed situation, rejoice. While using the ironic designation “daughter Edom” who had self-confidence and mocked Zion’s ruin, the poet makes people agree with the announcement of the punishment on “daughter Edom.”

- Summary

Because Lamentations consists of laments which mourn Zion’s ruin, most occurrences of “daughter Zion” focus on Zion’s vulnerability. While often contrasting Zion’s glorious status in the past and Zion’s distressed situation in the present, the poet shocks people and expresses his grief. Besides “daughter Zion,” the poet uses various “daughter” metaphors, such as “virgin daughter Judah” (1:15), “daughter Jerusalem” (2:13), and “daughter Edom” (4:21). Except for the use of “daughter Zion” in 4:22, all other texts of “daughter” metaphors focus on her vulnerability. Through this female metaphor, the poet invites people to sympathy with her distressed situation and to weep with “daughter Zion.” By this process of lamenting, the poet leads people to be aware where their hope is.

³²⁶ Cf. Berlin, *Lamentations*, 12

3. Other texts (Jeremiah, Micah, Zephaniah, Zechariah, and Psalm)

Jeremiah 4:31

Indeed,³²⁷ I heard a cry as of a woman writhing,³²⁸

anguish³²⁹ as of one bringing forth her first child,

the cry of daughter Zion panting, stretching out her hands,

“Woe is me! I am fainting before killers!”

כִּי קוֹל כְּחוּלָה שָׁמַעְתִּי

צָרָה כְּמִבְכִּירָה

קוֹל בַּת־צִיּוֹן הַתִּיפַח תִּפְרָשׁ כַּפֶּיהָ

אֵי־נָא לִי כִי־עִיפָה נַפְשִׁי לְהַרְגִים:

- Context

This text belongs to the unit 4:29-31 which describes the people’s reaction to their enemy’s terrifying attack. In 4:1-4, God’s call for repentance is stopped and the remainder of this chapter reports God’s judgment on the sinful people who do not return to God. 4:29 depicts the miserable situation of people’s unprepared flight and abandoned towns under the enemies’ attack: “At the noise of horseman and archer every town takes to flight; they enter thickets; they climb among rocks; all the towns are forsaken, and no one lives in them.” In this situation, Zion is depicted as a woman who dresses in crimson, decks herself with ornaments of gold, and seeks her lovers’ help (v. 30). Her lovers, however, will not help her but despise and kill her. Then, the voice of “daughter Zion,”

³²⁷ The word כִּי “Indeed” is usually translated as the conjunction “for” (e.g., KJV, NRSV, and NASB) but I translate this as the emphatic adverb, because this verse is not a subordinate clause connected to the previous verse, but rather emphasizes the fact that the last sentence in v. 30 “they seek your life” was turned into reality (*IBHS*, §39.3.4e). Cf. Holladay who considers this as the contrastive adverb and translates as “instead” (*Jeremiah I*, Hermeneia [Philadelphia: Fortress Press, 1986], 149). There is a sense of contrast between v. 30 and 31, but the last sentence in v. 30 “they seek your life” seems not to permit this translation “instead,” because v. 31 offers the facts related to the previous sentence.

³²⁸ LXX, Targum, and Vulgate read similarly to “as of a woman in travail” (probably from חָלָה “to writhe” or “to be in labour,” while MT reads “as of a sick woman” from the verb חָלָה “to be weak.” We will follow LXX because the parallelism with the next sentence suggests it and the support of ancient versions is strong. In addition, without changing the Hebrew letters, חוּלָה can be considered the irregular form of Qal ptc f sg of חָלָה to writhe, or to be in a labour (see Holladay, *Jeremiah*, 145; B. B. Kaiser, “Female Impersonator,” 167). For the detailed discussion, see Holladay, *Jeremiah*, 145.

³²⁹ LXX reads τοῦ στεναγμοῦ σου “your groaning,” making a parallel with “voice” in the first sentence.” However, the poetry does not require an exact parallel and in 6:24 and 49:24 the word is employed in the context associated with “labour in pain.” This seems to support MT as the correct reading. See Holladay, *Jeremiah*, 145; Jack R. Lundbom, *Jeremiah 1-20*, AB (New York: Doubleday, 1999), 369.

who is being killed in a terrible pain, is reported.

- Text and the image of the metaphor

The prophet hears a cry which is likened to that of a woman in pain who is called “daughter Zion.” This image is different from the image of a whore who is called “desolate one” in the previous verse (v. 30).³³⁰ Along with the change of images, there is the change of narrator’s voice, from the objective third person to the subjective first person. The narrator’s attitude towards the subject of each image also changes, from an objective observer of Zion’s adultery to a subjective observer empathizing with Zion’s pain.³³¹

The voice of “daughter Zion” is likened to two similes: “as of a woman writhing” (בְּחֹלָה) and “as of one bringing forth her first child” (בְּמִבְּרִיחָה).³³² These kinds of similes are often found in texts describing God’s punishment: “... Pangs and agony will seize them; they will be in anguish like a woman in labor. They will look aghast at one another; their faces will be aflame” (Isa 13:8).³³³ In addition, the second simile emphasizes the fact that the pain is an inexperienced and frightening thing, just like a woman giving her first birth.³³⁴ Therefore, these similes give a terrible shock to her inhabitants who have confidence in Zion’s inviolability.³³⁵

“The voice of daughter Zion,” which is likened to a woman in labor, actually turns

³³⁰ See Holladay, *Jeremiah*, 148-9; Robert P. Carroll, *The Book of Jeremiah*, OTL (Philadelphia: Westminster Press, 1986), 172; contra Lundbom, *Jeremiah*, 369.

³³¹ See Frymer-Kensky, *Wake of the Goddesses*, 170. Cf. Kaiser, “Female Impersonator,” 166-7.

³³² חֹלָה is considered the irregular form of Qal ptc f sg of חָלַל to writhe, or to be in a labour (see Holladay, *Jeremiah*, 145; Kaiser, “Female Impersonator,” 167; DCH, 3: 212).

³³³ Cf. Jer 6:24; 13:21; 22:23; 50:43; Nah 2:10; Mic 4:9-10.

³³⁴ Holladay, *Jeremiah*, 171.

³³⁵ Cf. 4:10; 6:13-14. False prophets prophesied Zion’s inviolability.

out to be a cry for help at the terror of violence and murder. She is panting and stretching out her hands for help.³³⁶ However, there is no helper and comforter, so that she cries out, “woe is me! I am fainting before killers!” as predicted in v. 30.³³⁷

The metaphor “daughter Zion,” evokes the notion of Zion’s vulnerability as a woman in great pain contrary to Zion’s preciousness as God’s abode. This is employed as a tool which shocks the people who believe in Zion’s security. Particularly, the change from the image of whore to the image of “daughter Zion,” who becomes the object of the enemy’s violence, urges the people to realize their sin and to repent.

6:2

The lovely and delicate,³³⁸ O daughter Zion,
I will destroy.³³⁹

הַנְּוֹהַ וְהַמְעֻנָּה
דְּמִיתִי בַת־צִיּוֹן:

- Context

The text belongs to the unit 6:1-5, which describes the scene of the enemy’s invasion. V. 1 warns the people of the impending danger of a great destruction and

³³⁶ Cf. Lam 1:17; Isa 1:15. Stretching one’s hands is not the action appropriate for a cry of death, but the action of prayer or of seeking help (Lundbom, *Jeremiah*, 369; Holladay, *Jeremiah*, 171; contra William McKane, *Jeremiah I*, ICC [Edinburgh: T. & T. Clark, 1986], 112).

³³⁷ The phrase “woe is me” (אִי־נָא לִי) echoes “woe to us” (אִי לָנוּ) and implies an impassioned cry of grief or despair. In addition, the particle emphasizes the mood of entreaty (Lundbom, *Jeremiah*, 370; Holladay, *Jeremiah*, 171). The verb עִיֵּפָה “to be faint” is an affix conjugation, thus, many scholars try to translate with the past tense (see Holladay, *Jeremiah*, 172). However, because this is a stative verb, in a dialogue the stative verb is translated with the present tense.

³³⁸ Targum, Syriac, and Vulgate read these two words with MT, except LXX which is considered as paraphrasing MT. Recently many scholars have suggested other possible translations, notably NRSV “the loveliest pasture,” which considers נְוָה as feminine by-form of נֹוֹה “pasture” (for further discussion, see Holladay, *Jeremiah*, 202). Although the latter can be fit with the following verse which deals with shepherds, I will follow MT, because MT has the strong support of other ancient versions.

³³⁹ For the translation of דְּמִיתִי, versions are divided. Syriac and Vulgate read “to compare,” דִּמְהָ I, and although they paraphrase MT, LXX (ἀφαίρεω, to cut off) and Targum (קִלְקַל, to ruin; בִּהָת, to be ashamed) seem to read “to destroy” דִּמְהָ III (McKane, *Jeremiah I*, 140-41). I will read with the latter, because this fits well with the context which describes the scene of enemy’s invasion.

commands them to flee. In order to emphasize impending danger by the enemy who is coming from the north, the prophet mentions the names of Benjamin, Tekoa, and Beth-hakkerem, which are around Jerusalem (northeast, west, and southwest)³⁴⁰ and he describes their actions of fleeing, blowing the trumpet and raising the war signals.³⁴¹ After mentioning “daughter Zion” in v. 2, the following texts depict the invaders by using the metaphor of shepherds grazing their flocks (v. 3), and quotes the enemy’s voices preparing for war against Zion and the people’s voice being threatened by the enemy’s invasion (vv. 4-5).³⁴²

- Text and the image of the metaphor

“Daughter Zion” is depicted as the lovely (הַנְּזֵהָה) and delicate one (הַמְּעִנְנָה). The word “lovely” (הַנְּזֵהָה) is mainly found in the Song of Songs as a modifier used for a lover.³⁴³ In SoS 6:4 this word is employed when the poet likens his lover to the beauty of Jerusalem: “You are beautiful as Tirzah, my love, comely (נְאֻזָה) as Jerusalem.” The word “the delicate one” (הַמְּעִנְנָה) is often used in the sense of “one who takes one’s pleasure in” as well as in the sense of “delicate.” This word is used for a woman who will soon lose her delicacy, notably in Isa 47:1 for daughter Babylon: “Come down and sit in the dust, virgin daughter Babylon! ... For you shall no more be called tender and delicate”

³⁴⁰ For the location of cities’ names, see Lundbom, *Jeremiah*, 416; Holladay, *Jeremiah*, 205; J. A. Thompson, *The Book of Jeremiah*, NICOT (Grand Rapids: Eerdmans, 1980), 253.

³⁴¹ See Carroll, *Jeremiah*, 191; Holladay, *Jeremiah*, 205. They note the rhetoric of assonance and word-play on the place names. Also Carroll notes that “the actions of fleeing, blowing the trumpet and raising the war signals all convey the single idea of an invading force threatening Jerusalem.”

³⁴² For the argument which considers “the shepherds” as the enemy, see Holladay, *Jeremiah*, 206; Lundbom, *Jeremiah*, 416-17; McKane, *Jeremiah*, 141; contra Walter Brueggemann, *Jeremiah 1-25: To Pluck Up, To Tear Down*, ITC (Grand Rapids: Eerdmans, 1988), 66.

³⁴³ Cf. SoS 1:5; 2:14; 4:3.

(עַנְנָה).³⁴⁴ Similarly to “daughter Babylon” in Isa 47:1, here “daughter Zion” is described as the object of God’s destruction.³⁴⁵

As often seen with the metaphor “daughter Zion,” the contrast between “the lovely and delicate one” and “the abandoned and killed one” is intended to shock the people who expect God’s faithfulness in spite of their unfaithfulness. Therefore, the metaphor “daughter Zion” evokes the association of vulnerability by being depicted as the object of delicacy and destruction at the same time.

6:23³⁴⁶

They grasp the bow and the javelin,
they are cruel³⁴⁷ and have no mercy,
their sound is like the roaring sea.
They ride on horses, equipped like a man for battle,³⁴⁸
against you, O daughter Zion!

קָשֶׁת וְכִידּוֹן יִחְזִיקוּ
אֲכֹרֵי הוּא וְלֹא יִרְחֲמוּ
קוֹלָם כִּיָּם יִהְיֶה
עֲרוּךְ כְּאִישׁ לְמִלְחָמָה
עֲלֶיךָ בַת־צִיּוֹן:

- Context

This text belongs to the unit 6:22-26 which is the description of the enemy’s invasion from the north. 6:22 reports the approaching of a great nation from the north. In

³⁴⁴ Cf. Deut 28:56; Isa 47:1; for a man, Deut 28:54. This word is used in the form of the adjective, the infinitive or the participle.

³⁴⁵ Cf. Lundbom, *Jeremiah*, 416. He translates the word with רָמָה II (to be silent), considering the use of this word in Isa 47:5; 15:1; Hos 4:5. However, Isa 15:1 and Hos 4:5 are translated with רָמָה III (to destroy) by most translators and in Isa 47:5 the silence is the action of lament happening after the destruction of the city. Therefore, to destroy fits well in this context.

³⁴⁶ This text for “daughter Zion” (6:22-24) is parallel to 50:41-43 which is for “daughter Babylon.”

³⁴⁷ MT reads “he” (הוא) but this does not fit with the other verbs which have the plural forms such as יִחְזִיקוּ “they grasp”; and יִרְחֲמוּ “they have compassion.” In addition, many MSS and the parallel in 50:42 read “they are cruel” (אֲכֹרֵי הֵמָּה). LXX and Vulgate show trends which harmonize these in the singular form, while Targum and Syriac in the plural form. When we consider the difference between versions, we will follow MT, because ancient versions seem to have the same problems in their Hebrew text and in MT we often meet sudden changes between the singular and plural.

³⁴⁸ LXX reads ὡς πῦρ “like fire” in the place where MT reads כְּאִישׁ “like a man.” However, when we consider that the parallel text 51:42 reads כְּאִישׁ “like a man,” we will read with MT.

v. 23, the enemy is depicted as a cruel and hostile army with “bow and javelin” which is coming down in order to attack “daughter Zion.” Vv. 24-5 refers to the voice which is frightened at the enemy’s approaching. They are cruel and have no mercy. They ride horses. In the ancient period, the cavalry was the symbol of a strong army.

- Text and the image of the metaphor

This verse reports in detail the characteristics of the enemy, making the people more fearful. The enemy is armed with the typical weapons, “bow and javelin.”³⁴⁹ They are cruel and have no mercy.³⁵⁰ This refers to enemy soldiers who have a reputation for being cruel, especially during war time in the ancient Near East.³⁵¹ The sound of the enemy army is likened to the roaring sea. This expression describes the aggressive and destructive enemy army.³⁵² They ride horses. The cavalry was a fearful army, because the Israelites lived in hilly terrain and “never mastered this form of warfare.”³⁵³ In addition, they are described as “equipped like a man for battle” (עָרוּךְ כְּאִישׁ לְמִלְחָמָה). This expression is the description of the army ready for battle, as seen in Jer 46:3: “Prepare (עָרְכוּ) buckler and shield, and advance for battle!” Now this mighty and aggressive army is ready to attack “daughter Zion.”

After giving a precise description of the enemy army, the use of the vocative “daughter Zion” is intended to evoke an image of daughter Zion’s vulnerability. In

³⁴⁹ Cf. Holladay, *Jeremiah*, 224. He considers this word to indicate “spear,” arguing that the depiction of Assyrian bas-reliefs is more reliable than the War Scroll of Qumran. Contra Lundbom, *Jeremiah*, 443, who argues that the word כִּדְרוֹן refers to a sword in light of the reference in the War Scroll of Qumran.

³⁵⁰ Cf. Prov 11:17; 12:10; 17:11; Isa 13:9; Jer 6:23; 30:14; 50:42. The word אֶכְרִי is used for describing the cruelty of the wicked.

³⁵¹ Lundbom, *Jeremiah*, 444.

³⁵² Cf. Isa 5:30; 17:12.

³⁵³ Lundbom, *Jeremiah*, 444.

addition, the following verses (vv. 24-25) report the terrified voices of Zion's inhabitants, emphasizing the vulnerability of Zion.

Mic 1:13

Harness³⁵⁴ the chariot to the steeds,

Inhabitant of Lachish!

It was the beginning of daughter Zion's sin,

for in you were found the transgressions of Israel.

רָתַם הַמִּזְרָבָה לְרֶכֶשׁ

יֹשֶׁבֶת לַחִישׁ

רֵאשִׁית חַטָּאת הִיא לְבַת־צִיּוֹן

כִּי־בָךְ נִמְצְאוּ פְשָׁעֵי יִשְׂרָאֵל:

- Context

The unit 1:10-16 is a lament over the cities of Judah. This lament portrays a picture of distress where each city experiences confusion, disorder, and disintegration under the enemy's attack. While the actual locations of some cities are not clear, they are usually considered to be located to the west of Jerusalem.³⁵⁵ This unit has many poetic elements which create an intensification of confusion: the change of the person in verbal forms, the extensive use of paronomasia, the frequent use of imperative forms, and the various descriptions of towns.³⁵⁶ While this lament contains elements of taunting for towns, this lament reveals its concern for Jerusalem. This lament concludes with the proclamation of their children's exile.

³⁵⁴ The word רָתַם is a hapax legomenon. Targum and Syriac plausibly translate as "to harness." The gender of this word is the masculine which is different with the feminine subject in this verse. The most probable solutions are two: the first is the change of a vowel from imperative form into infinitive form (רָתַם); the second is to retain MT, considering the subject "inhabitant" (יֹשֶׁבֶת) to be a collective noun and the masculine to indicate the performer of the action (see Bruce Waltke, "Micah," *The Minor Prophets: An Exegetical and Expository Commentary*, vol. 2, ed. Thomas Edward McComiskey [Grand Rapids: Baker, 1993], 628-30; Francis I. Andersen, and David Noel Freedman, *Micah: A New Translation with Introduction and Commentary*, AB [New York: Doubleday, 2000], 227).

³⁵⁵ For the precise discussion about the locations of cities, see Andersen and Freedman, *Micah*, 207-212; for the probable map of cities, see Delbert R. Hillers, *Micah*, Hermeneia (Philadelphia: Fortress Press, 1984), 29.

³⁵⁶ For the discussion of word-play in this unit, see Andersen and Freedman, *Micah*, 212-14.

- Text and the image of the metaphor

The main content of this verse is a denouncement of Lachish which is mentioned as “the beginning of daughter Zion’s sin.” The object of this denouncement is called “inhabitant of Lachish” (יֹשֶׁבֶת לָכִישׁ) which can be considered a designation for the whole population of Lachish.³⁵⁷ While this expression occurs five times in this unit, the prophet describes all the inhabitants of Lachish through the image of a single female inhabitant who is vulnerable, emotional, and terrified in this situation. The mention of Lachish is connected with the disaster approaching Jerusalem in v. 12, because Lachish is “the beginning of daughter Zion’s sin.”³⁵⁸

The prophet urges the inhabitant of Lachish to “Harness the chariot to the steeds” (הַמְרַכְּבָה לְרֶכֶשׁ). Although the chariots and the steeds could be items which fit well with Lachish because this city is considered the most important military city in Judah, protecting Jerusalem the capital, this sentence is difficult to understand.³⁵⁹ It is usual to harness the steeds to the chariot, not the chariot to the steeds. In addition, the word הַמְרַכְּבָה means a war-chariot and the word רֶכֶשׁ refers to swift riding steeds, not to chariot horses (סוס). Therefore, while this sentence indicates the disordered reaction of the inhabitant of Lachish to the enemy’s invasion, the prophet creates “the pungent irony” by their reaction, although it is not clear whether this action is ready for battle or for

³⁵⁷ See *ibid.*, 241; James Luther Mays, *Micah*, OTL (Philadelphia: The Westminster Press, 1976), 56-7. This use of “inhabitant” (יֹשֶׁבֶת) which is a feminine singular participle is often found in the Old Testament (e.g., Isa. 12:6; Jer 21:13; 46:19; 48:18; 48:19; 51:35; Mic 1:11ff; 15; Zech. 2:11; 5:7). This use only occurs in prophetic and poetic texts which describe the scenes of the delight of salvation or the lament of destruction. This very emotional poetic use indicates the reasons why the feminine singular form is employed for the whole inhabitants of a city. Though the grammatical form of this expression is not the same as the metaphor “daughter Zion,” this similarly describes the city as the image of a female inhabitant: “daughter Zion” is an appositional genitive; “inhabitant of Lachish” is a possessive genitive. Therefore, this is not the metaphor of Lachish, but of inhabitants of Lachish.

³⁵⁸ The pronoun הִיא (3rd f sg) is considered to refer to Lachish, not chariot or horse.

³⁵⁹ For a precise discussion of Lachish and the difficulties of this sentence, see Andersen and Freedman, *Micah*, 227-28.

flight.³⁶⁰ This also implies that Lachish's sin could be the pride of their military strength, which is also the sin of Jerusalem.³⁶¹ The reliance on their military strength is identified as a sin against God: "Alas for those who go down to Egypt for help and who rely on horses, who trust in chariots ... but do not look to the Holy One of Israel or consult the LORD!" (Isa 31:1).³⁶² Therefore, the prophet writes a parenthetical sentence, while changing the subject from the second person into the third person, "Lachish is the beginning of daughter Zion's sin."³⁶³ Then, he gives the reason for his accusation of the sin which was found in Lachish (לַחִישׁ).³⁶⁴

This unit describes the picture of war, terror and violence, which is similar to other texts in which the metaphor "daughter Zion" occurs. However, this text is different. Contrary to the other texts, "daughter Zion" is not a subject or a vocative in this verse. The subject is Lachish and daughter Zion is mentioned in the third person in the parenthetical clause. However, as Ben Zvi mentions, Zion is central in this unit, because the repetition of the phrase about the enemy's approaching to the gate of Jerusalem in v. 9 and v. 12 implies that Jerusalem is the prophet's main concern in this unit.³⁶⁵ In light of this, the text does not simply focus on the sin of Lachish but rather on the fact that the disaster is approaching Jerusalem as a result of the sin which has started in Lachish.

³⁶⁰ See Waltke, "Micah," 630, and Mays, *Micah*, 58. While both see this as an ironic cry, Waltke consider this as an action for the flight but Mays as the action for battle.

³⁶¹ See Mays, *Micah*, 58; Waltke, "Micah," 630; William McKane, *The Book of Micah: Introduction and Commentary*, (Edinburgh: T & T Clark, 1998), 47; Hans Walter Wolff, *Micah: A Commentary*, CC (Minneapolis: Augsburg, 1990), 62. Contra Andersen and Freedman, *Micah*, 229-30. who considers this sin as the idolatry of Samaria, interpreting Israel as the northern kingdom. However, because this word "Israel" occurs in Mic 1:5, 14-15 and 3:1, 8, 9, and all indicate the inhabitants of Jerusalem or Judah, we will read "Israel" as Judah.

³⁶² Cf. Deut 17:16; Isa 2:7; 31:1-2; Hos 10:13-15; 14:3.

³⁶³ Waltke, "Micah," 630.

³⁶⁴ See McKane, *Micah*, 47-8; Wolff, *Micah*, 62; Waltke, "Micah," 630. They consider לַחִישׁ "in you (2nd f sg) to refer to Lachish. Contra Mays, 58; Andersen and Freedman, 229-30. They consider this to refer to "daughter Zion." However, when the second line is treated as the parenthetical sentence, that the second person is continued from the first line is natural.

³⁶⁵ Ehud Ben Zvi, *Micah*, FOTL (Grand Rapids: Eerdmans, 2000), 54.

Therefore, the metaphor “daughter Zion” evokes the vulnerability of Zion who will encounter the impending disaster resulting from her own sin.

Mic 4:8

And you, O tower of the flock, O Hill of daughter Zion, ³⁶⁶	וְאַתָּה מִגְדַּל-עֶדֶר עֵפֶל בַּת-צִיּוֹן
To you it shall come	עֲרִיךְ תֵּאָתֶה
And the former dominion shall return,	וּבָאָה הַמְּמֹשָׁלָה הָרְאשֹׁנָה
The kingship of daughter Jerusalem	מִמְלַכְתּוֹת לְבַת-יְרוּשָׁלַם:

- Context

V. 8 loosely connects with vv. 6-7, which describe God’s ruling over Zion and the remnant on the LORD’s day.³⁶⁷ This is an oracle for the future in which God is likened to a shepherd who gathers the lame sheep (v. 6). It proclaims that God’s everlasting dominion over the remnant who are gathered from the nations will be in Mount Zion (v. 7). These images of God’s flock and His dominion in Zion are continued in v. 8, although there is a break between v. 7 and v. 8.³⁶⁸

- Text and the image of the metaphor

This verse begins with the phrase וְאַתָּה “and you,” which is the *casus pendens* that emphasizes the resumptive pronoun in עֲרִיךְ “to you.”³⁶⁹ Two parallel vocative phrases follow this: “O Tower of the flock, O Hill of daughter Zion.” Both refer to Jerusalem.

³⁶⁶ LXX, Targum, Syriac and Vulgate read “hill” (עפל) as “dark” (אפל) and translate with “dark tower of the flock..” Although we cannot explain evidently why all ancient versions misread “hill” (עפל) as “dark” (אפל), MT seems to read fittingly in the context.

³⁶⁷ Cf. Ben Zvi, *Micah*, 108, who argues that v. 8 has double-duty for vv. 4:6-7 and vv. 4:9-5:1. MT has “open” division mark (פ, p^etûhā) before v. 8. For a similar opinion, see Waltke, “Micah,” 690.

³⁶⁸ For a break between v. 7 and v. 8, see Andersen and Freedman, *Micah*, 432.

³⁶⁹ *IBHS*, 4.7b. This occurs again in 5:1 and makes structural coherence with it (see Ben Zvi, *Micah*, 108).

The “tower” מִגְדָּל is a very important place in a fortified city and is often considered the place of safety.³⁷⁰ “The flock” is employed as the image for the remnant, which is connected with the image of gathering His people as the lame sheep in v. 6.³⁷¹ Therefore, “tower of the flock” symbolizes Jerusalem which is a shelter for the people returning from the Exile.³⁷²

The expression “hill of daughter Zion” also signifies Jerusalem. In the Old Testament, עִפְלָה (“hill”) indicates a hill in a general sense (2 Kgs 5:24), and in a special sense the temple mount or acropolis in Jerusalem.³⁷³ Each of these two expressions which refer to Jerusalem, however, has different associations. “Tower of the flock” has the connotations of comfort and security as the shelter where the remnant will return and take rest, while “hill of daughter Zion” evokes the image of glory as God’s abode, which Jerusalem had in the past.³⁷⁴

The repetition of two synonymic verbs (“to come” and “to return”), which is given a central position in the parallel structure of this verse, emphasizes the certainty of the return of Israel’s glorious kingship. Two subjects follow after the two verbs, intensifying the theme of the return of kingship and making the parallel structure in this verse: “the former dominion” and “the kingship of daughter Jerusalem.” “The former dominion” (הַמְּמִשְׁלָה הָרִאשׁוֹנָה) implies the Davidic kingship which can be found in 5:1: “And you, O Bethlehem of Ephrath ... From you one shall come forth to rule Israel for Me -- One

³⁷⁰ Cf. Ps 48:13; Isa 32:14; Jer 31:38 Zech. 14:10. In Ps 61:4; Prov 18:10, God is described as the tower for His people.

³⁷¹ Mays, *Micah*, 103, notes that this word “flock” is often used for “the theme of Israel as the flock of YHWH.” Cf. Isa 40:11; Jer 13:17, 20; Zech 10:3.

³⁷² See Andersen and Freedman, *Micah*, 439; Waltke, “Micah,” 690; Wolff, *Micah*, 125. Some scholars have tried to find an exact place which “tower of the flock” signifies. However, when we consider the metaphorical characteristic of this expression in this oracle, studies for finding the precise location of this name can lose the main focus of this expression in this text. For the various discussion of this expression, see McKane, *Micah*, 131-33.

³⁷³ Cf. Isa 32:14; Neh 3:26f; 11:21; 2 Chron 27:3; 33:14.

³⁷⁴ See Mays, *Micah*, 103.

whose origin is from of old, from ancient times” (NJPS).³⁷⁵ “The kingship of daughter Jerusalem” (מִמְלַכַּת לְבַת־יְרוּשָׁלַם) means the kingship belonging to daughter Jerusalem, not the rule over daughter Jerusalem, because the two words are in genitive relationship.³⁷⁶ Therefore, this phrase also refers to the Davidic kingship which daughter Jerusalem had in the past and the righteous human kingship which God established.³⁷⁷ This verse predicts the return of Davidic kingship which is based on God’s kingship.

In v. 8, two daughter metaphors are used: “daughter Zion” and “daughter Jerusalem.” These two metaphors are not completely parallel, but being used both in the first line and the last line they make a structural parallel and intensify the image of royalty and glory for Jerusalem, as it was in the past and will be in the future.³⁷⁸

4:10

Writhe and bring forth,³⁷⁹

O daughter Zion, like a woman in labor!

For now you shall go forth from the city

and dwell in the country.

And you shall go to Babylon, there you shall be saved.

There the LORD will redeem you from the hands of your foes.

חֹלִי וְנָחִי

בַּת־צִיּוֹן כַּיּוֹלֶדֶת

כִּי־עַתָּה תֵצֵאִי מִקִּרְיָהּ

וְשָׁכַנְתְּ בַשָּׂדֶה

וּבָאֵת עַד־בָּבֶל שָׁם תִּנְצְלִי

שָׁם יִגְאֹלְךָ יְהוָה מִכַּף אִיבֹיֶיךָ:

³⁷⁵ See Andersen and Freedman, *Micah*, 439; Hillers, *Micah*, 56; Wolff, 1 *Micah*, 25. Especially, Ben Zvi, *Micah*, 114, notes that 4:8 and 5:1 have the structural and thematic similarity and create the inclusio-structure in 4:8-5:1.

³⁷⁶ See GKC, 130a.

³⁷⁷ Cf. Anderson and Freedman, *Micah*, 439; Wolff, *Micah*, 125. They note intentional choices for the word “king” מֶלֶךְ for God in v. 7 and “ruler” מֶשֶׁל for the Davidic king in 5:1.

³⁷⁸ When Zion and Jerusalem together occur in parallel in one verse, Zion comes first in most cases. It shows that Zion, which contains more religious connotations than Jerusalem, is considered to be more important and effective designation than Jerusalem.

³⁷⁹ The meaning of the verb נָחִי is not clear and this made ancient versions render this word into various meaning and scholars emend into the other words. However, the basic meaning of this word is “to burst forth” from the root נָחַ (impv f sg) and in Job 38:8 this verb is used in the metaphorical sense “to give birth from womb,” which fits well in this context (see McKane, 139; Waltke, 694-95; Wolff, 140). Cf. some scholars contend that this verb נָחַ can refer figuratively to a sound being burst forth by the pain of a labour from the same basic meaning “to burst forth” (Leslie Allen, *The Books of Joel, Obadiah, Jonah and Micah*, NICOT [Grand Rapids: Eerdmans, 1976], 332; Ralph L. Smith, *Micah-Malachi*, WBC [Waco: Word Books, 1984], 40).

- Context

The unit 4:9-10 is the first of three smaller units which begin with the word עתה “now” in the larger unit 4:8-5:1. V. 9 consists of three rhetorical questions which reproach “daughter Zion” for her unfaithfulness. Zion is crying aloud in pain and terror in her distressed situation, forgetting God who is her King and Counsellor.³⁸⁰ In v. 10 the prophet urges that “daughter Zion” must suffer great pain like a woman in labour. She shall go into exile, but the LORD will save her from her suffering in Babylon. The addressee in this unit is “daughter Zion,” who signifies not the city but the inhabitants of Zion going into exile.

- Text and the image of the metaphor

The prophet does not give easy comfort, but mentions what “daughter Zion” should experience. Because “daughter Zion” cries for help in vain trying to escape her distress, the prophet emphasizes her punishment. Two imperative verbs (“writhe” and “bring forth”) refer to the pain which she has to suffer. In the prophetic texts which mention Israel’s suffering, this pain is often likened to that of a woman in labour, which is considered to be excruciatingly painful.³⁸¹

The reason for the prophet’s urging is because she will go into exile and will be saved there. The word “now” (עתה) indicates daughter Zion’s actual future which she must realize: the Exile and the redemption.³⁸² Her descent is described by contrasting the

³⁸⁰ The king and the counsellor in v. 9 refer to God, who is mentioned as the king in v. 7 and plays a role as a king in v. 10 and as a counsellor and planer in v. 12. For the detailed discussion for the identity of these words, see Ben Zvi, *Micah*, 115-16; Waltke, “Micah,” 693-94; Wolff, *Micah*, 139.

³⁸¹ Cf. Isa 13:8; 23:4-5; 26:17; Jer 4:31; 6:24; 13:21; 22:23; 49:24.

³⁸² See Waltke, “Micah,” 695; Wolff, *Micah*, 139.

words: a city and an open field, Zion and Babylon. The city (קִרְיָה) is a fortified place which signifies security, but the country (שָׂרָה) is a place “exposed to violence (Gen 4:8; Deut 21:1; Mic 3:12), wild beasts (Ex 22:30), or the sword (Jer 6:25; 14:18; 40:7).”³⁸³ The country which she must pass through is located between Zion and Babylon. Zion is the place which signifies both the abode of God the King and the royalty of His people, but Babylon is the place of punishment and suffering. “Going out from Zion” and “entering into Babylon” indicate the loss of all things which she possessed through her relationship with God. Her punishment and suffering, however, will lead not to her destruction, but to her restoration.

The repetition of “there” (שָׁם) denotes the fact that God’s salvation will begin in the place of her sufferings, that is, her salvation comes after her punishment, not in Jerusalem but in Babylon.³⁸⁴ Therefore, she has to go into the Exile. Two synonymous verbs “to save” and “to redeem” seem to be used deliberately in different forms. The verb “to save” (נִצַּל) is employed in passive form (Niphal) without its agent and the verb “to redeem” (נִאֵל) is in active form with the subject “the LORD” (יְהוָה). This use of the two verbs makes the story of redemption dramatic, by delaying the disclosure of the agent until the last clause.³⁸⁵

This verse describes “daughter Zion” as a woman writhing in labor and then going into exile, contrasting to the image of a royal woman whose King is with her in v. 9. The metaphor “daughter Zion” is employed at the climax of her suffering. Therefore, this

³⁸³ Waltke, “Micah,” 695. Also see Mays, *Micah*, 105-6; Wolff, *Micah*, 140.

³⁸⁴ Allen, *Micah*, 333.

³⁸⁵ See Andersen and Freedman, *Micah*, 446; also cf. Wolff, *Micah*, 140, who says, “the accent at the end of the saying is upon the redeeming will of Yahweh, which is mightier than all the affliction from the present enemy.”

metaphor is associated with vulnerability and leads the people to lament the result of their sin.

4:13

Arise and thresh, O daughter Zion,
for I will make your horn iron
and your hoofs bronze;
you shall pulverize many peoples,
and shall devote their gain to the LORD,³⁸⁶
their wealth to the Lord of all the earth.

קוּמִי וְדוּשִׁי בַת־צִיּוֹן
כִּי־קִרְנֶךָ אֲשִׁים בְּרֹזֶל
וּפְרָסֹתֶיךָ אֲשִׁים נְחוֹשֶׁה
וְהִדְקוֹת עַמִּים רַבִּים
וְהִחַרְמֹתִי לַיהוָה בְּצַעֲמָם
וְחִילָם לְאֲדוֹן כָּל־הָאָרֶץ:

- Context

The unit 4:11-13, beginning with the word וְעַתָּה (“And now”), has similar content and structure to the previous unit 4:9-10. V. 11 describes the nations’ assembling against “daughter Zion.” They plan to destroy her. In v. 12, however, it is proclaimed that the nations did not know the plan of God who intends to destroy them “as sheaves to the threshing floor.” V. 13 contains God’s message for daughter Zion that with God’s strength, daughter Zion will destroy and suppress the great nations.

- Text and the image of the metaphor

The divine message is striking because daughter Zion, who was the object of the enemy’s violence, is described as a destroyer against the enemy. The threshing floor’s image continues from the previous verse. This verse begins with two imperative verbs:

³⁸⁶ Because the form of the verb הִחַרְמֹתִי is the same as the first person sg, this makes many scholars emend this word as the regular 2nd fem sg form, הִחַרְמִיתִי following ancient versions (see BHS; Mays, *Micah*, 107; KJV). The verb הִחַרְמִיתִי, however, is the archaic form of the suffix 2nd fem sg of הָרַם “to thresh” (GKC, §44h).

“arise” (קוּמִי) and “thresh” (רוּשִׁי). The imperative “arise” usually indicates a change of action or status of the subject and supports the second verb which expresses a main action.³⁸⁷ The verb “thresh” signifies an action in which “daughter Zion” destroys the enemy, bringing up the image of a bull threshing sheaves in the threshing floor. The reason for this command is explained in the following כִּי clause. The repetition of the word אֲשִׁימָה “I will make” indicates that God is the main subject who makes daughter Zion’s mission possible.³⁸⁸ The weak daughter Zion is likened to a strong bull which has an iron horn and bronze hoofs. The word קֶרֶן “horn” signifies strength in the Old Testament.³⁸⁹ Especially, the iron horn is employed as the tool that the false prophet Zedekiah uses to emphasize Israel’s military superiority against Aram in 1 Kgs 22:11. The bronze hoofs also symbolize the mighty.³⁹⁰ Their hard materials, iron and bronze, also intensify the image of Zion’s destructive power.³⁹¹

In the following command, the image of the threshing floor continues, where God commands that “you shall pulverize” (הִדְרִקוּתָם). This signifies the complete destruction, such as making grain into dust.³⁹² The last command does not continue the image of the threshing floor but uses the image of holy war. The word “to devote” (חָרַם) indicates that this is not Zion’s battle, but God’s, which traditionally results in the scene of the conquest and defense of the Promised Land.³⁹³ “Their gain” (בְּצֻעָם) refers to the enemy’s illegal

³⁸⁷ Cf. SoS 2:10, 13; Isa 23:12; 51:17; 52:2; 60:1; Lam 2:19. See GKC, §120d, g.

³⁸⁸ See Allen, *Micah*, 337; Waltke, “*Micah*,” 698.

³⁸⁹ Cf. Deut 33:17; 1 Sam 2:10; 2 Sam 22:3; Pss 22:22; 75:11; 132:17; Jer 48:25; Lam 2:3. See *TDOT*, “קֶרֶן,” 13:172-174.

³⁹⁰ Cf. Isa 5:28; Jer 47:3; Ezek 26:11.

³⁹¹ Cf. Hillers, *Micah*, 61, who mentions the theory of conceptual metaphor which evokes the concept of the strength by employing the words “horn” and “hoofs,” without using a concrete picture for an animal threshing with its horns, as Lakoff and Johnson argue in their book, *Metaphors We Live By*.

³⁹² Cf. Ex 30:36; 2 Kgs 23:6, 15; 2 Chron 15:16; 34:4, 7; 2 Sam 22:43; Ps 18:43.

³⁹³ Cf. Josh 7; 1 Sam 15.

possession, while “their wealth” (חַיִּלָם) to the legal possession containing their military power. Therefore, both expressions together denote “all the different kinds of wealth available as tribute to Yahweh.”³⁹⁴ The fact that daughter Zion devotes these things to God signifies “an economic and political form of confession that YHWH is ‘Lord of all the earth,’” as Mays says.³⁹⁵

The metaphor “daughter Zion” is striking and ironic, because the weakest one, which the enemy plans to violate, will destroy her mighty enemy by God. In addition, there is disharmony between the image of the iron horn and the bronze hoofs, which symbolize the strength of a bull, and the image of “daughter Zion.” This contrasting use of images emphasizes the fact that her war and her victory depend on God only.

Zephaniah 3:14

Sing aloud, O daughter Zion;

shout, O Israel!³⁹⁶

Rejoice and exult with all your heart,

O daughter Jerusalem!

רְנִי בַת־צִיּוֹן
הִרְעִי יִשְׂרָאֵל
שִׂמְחִי וְעִלְזִי בְּכָל־לֵב
בַּת יְרוּשָׁלַם:

- Context

This text (v. 14) belongs to the concluding unit (3:14-20) of this book, which proclaims God’s promise for Israel: a judgment on the enemy, Israel’s return, and God’s

³⁹⁴ See Andersen and Freedman, *Micah*, 454; also see Waltke, “Micah,” 699

³⁹⁵ Mays, *Micah*, 111.

³⁹⁶ LXX reads κήρυσσε θυγάτηρ Ἰερουσαλημ (“proclaim daughter Jerusalem”). In MT the verb “shout” has the imperative masculine plural form because the subject “Israel” is a collective masculine noun, while the other verbs have the imperative feminine singular form corresponding to female subjects, “daughter Zion” and “daughter Jerusalem.” This inconsistency of gender between the verbs seems to make LXX change the subject “Israel” into “daughter Jerusalem,” as Sweeney and Hanson argue (Marvin P. Sweeney, and Paul D. Hanson, *Zephaniah: A Commentary*, Hermeneia [Minneapolis: Fortress, 2003], 198).

reign in Zion.

- Text and the image of the metaphor

The text is a summons for Zion to rejoice in her restoration. This is a theme which is often found in prophetic texts.³⁹⁷ The summons consists of three parallel clauses denoting the joy of salvation which will be accomplished in the future. Three addressees, “daughter Zion,” “Israel,” and “daughter Jerusalem,” which are used in parallel, show the flexible use of these words in prophetic and poetic texts. In fact, the metaphor “Zion” can refer to mount Zion, Jerusalem, the inhabitants of Jerusalem, and the people of Israel, as seen in chapter 3.³⁹⁸ Jerusalem also can serve as a synecdoche for the nation or the people as a whole.³⁹⁹ Therefore, these designations signify the people of Israel as a whole and is also a way by which the biblical writers express their lament and delight.

In the three parallel clauses, four verbs expressing delight are employed in the imperative form: “sing aloud” (רָנַן), “shout” (הִרְרִיעַן), “rejoice” (שִׂמְחָה), and “exult” (עָלִיז). Although each of these verbs has a slightly different nuance, by being put together in this verse, they create the fullness of delight and emphasize the certainty of salvation which is the reason for this joy.⁴⁰⁰

The metaphors “daughter Zion” and “daughter Jerusalem” evoke the image of her restored royalty and preciousness before God, by the change of her status from the

³⁹⁷ Cf. Isa 12:6; 44:23; 49:13; 54:1; Joel 2:21; Zech 2:14; 9:9. Also cf. J. J. M. Roberts, *Nahum, Habakkuk, and Zephaniah*, (Louisville: Westminster John Knox, 1991), 222. He notes that this theme occurs usually either “in the beginning of new oracles,” or “in rhetorical transitions of thought within the same oracle.”

³⁹⁸ Cf. Isa 1:27; 46:13; 51:16; Zeph 3:14; Zech 2:7.

³⁹⁹ See *DBI*, 437. Cf. Isa 3:1, 8; 5:3; 8:14; Jer 32:32; Amos 2:5; Zech 1:19. Jerusalem is often personified similarly to Zion, especially in parallel with Zion (cf. Isa 37:22; 40:9; 52:1, 2; Jer 51:35; Lam 2:13; Mic 4:8; Zeph 3:16 Zech 1:14; 9:9).

⁴⁰⁰ See O. Palmer Robertson, *The Books of Nahum, Habakkuk, and Zephaniah*, NICOT (Grand Rapids: Eerdmans, 1994), 336. For the different nuances of these verbs, see Marvin P. Sweeney, and Paul D. Hanson, *Zephaniah: A Commentary*, Hermeneia (Minneapolis: Fortress, 2003), 197-98..

abandoned city of God into the restored abode of God the King. The image becomes clearer in the following verse (v. 15): “The LORD has taken away the judgments against you ... The king of Israel, the LORD, is in your midst; you shall fear disaster no more.”

2:14

Sing aloud and rejoice, O daughter Zion!

For lo, I will come and dwell in your midst,

Says the LORD.

רְנֵי וְשִׂמְחֵי בַת־צִיּוֹן
כִּי הִנְנִי־בָא וְשֹׁכְנֵתִי בְתוֹכְךָ
נְאֻם־יְהוָה:

- Context

The unit 2:14-17 is a summons for the joy of Zion’s deliverance and God’s presence in Zion. The structure and content is very similar to Zeph 3:14-15.⁴⁰¹ This unit describes the delight of salvation which is accomplished by God’s return, while the previous unit (2:10-13) urges Zion to escape from daughter Babylon.

- Text and the image of the metaphor

This verse begins with a summons for Zion to rejoice in God’s return. A couple of imperatives, “sing aloud” (רְנֵי) and “rejoice” (שִׂמְחֵי), are used for “daughter Zion” as “an expostulation of indescribable joy,” as found in Zeph 3:14.⁴⁰² The reason for her joy is because God will return and dwell in the midst of “daughter Zion.” The phrase הִנְנִי־בָא “lo, I will come,” which consists of an interjection הִנֵּה with a suffix and a participle, indicates

⁴⁰¹ Cf. Isa 12:6; Jer 31:7; Zech 9:9.

⁴⁰² E.H. Merrill, *Haggai, Zechariah, Malachi: An Exegetical Commentary*, (Chicago: Moody, 1994), 124. He also mentions that “one could even translate the verbs as a hendiadys, ‘shout joyfully.’”

the imminence and certainty of God's return.⁴⁰³

God's coming and dwelling in Zion's midst signifies the restoration of Zion's royalty and security as God's abode. In addition, as many scholars note, God's presence in Zion is a promise which is repeatedly found throughout the Old Testament.⁴⁰⁴ Therefore, this verse describes the mercy and faithfulness of God, who will accomplish His promise in spite of His people's unfaithfulness.

The image of "daughter Zion" in this verse is in contrast to the image of Zion who is depicted as one who dwells in "daughter Babylon" in v. 11. The latter evokes Zion's vulnerability because Zion is still in a place of danger, but the former evokes her preciousness and security because Zion is recovered as God's abode.

9:9

Rejoice greatly, O daughter Zion!

Shout aloud, O daughter Jerusalem!

Lo, your king comes to you;

Righteous and saved⁴⁰⁵ is he, humble and riding

on a donkey, on a colt, the foal of a donkey.

גִּילִי מְאֹד בַּת־צִיּוֹן

הֲרִיעִי בַת יְרוּשָׁלַם

הִנֵּה מֶלֶכְךָ יָבוֹא לָךְ

צַדִּיק וְנוֹשָׁע הוּא עֲנִי וְרֹכֵב

עַל־חֲמוֹר וְעַל־עֵיר בֶּן־אֲתוֹנוֹת:

- Context

The unit 9:9-10 describes the coming of Zion's king. This king will peacefully rule

⁴⁰³ See GKC §116p, which explains that the particle הנה with a participle is used for denoting the event as imminent and this is called *futurum instans*. Also see *IBHS*, §37. 6f; C. Meyers, and E. Meyers, *Haggai and Zechariah 1-8*, AB (New York: Doubleday, 1987).

⁴⁰⁴ See Merrill, *Zechariah*, 125; Meyers and Meyers, *Zechariah 1-8*, 168; Thomas McComiskey, "Zechariah," *The Minor Prophets: An Exegetical and Expository Commentary*, vol 3, ed. Thomas McComiskey (Grand Rapids: Baker Books, 1998), 1064; Mark Boda, *Haggai, Zechariah*, NIVAC (Grand Rapids: Zondervan, 2004), 237-38.

⁴⁰⁵ While MT reads "saved" (Niph. Ptc), all ancient versions have an active meaning close to "saviour." Two other occurrences of this passive participle (Deut 33:29; Ps 33:16) have the meaning "saved," and the context prefers "saved" to "victorious" because Zion's king is described not as a warrior king but as a humble and peaceful king.

over the nations, which were punished and restored by God in the unit 9:1-8. While God is depicted as Warrior-King in this chapter, in this unit (9:9-10) Zion's king, who is established by God, is depicted as a righteous and humble king who will rule over the kingdom of God.

- Text and the image of the metaphor

This verse is a summons for Zion to rejoice in the coming of her king. This verse has many similarities to Zeph 3:14-15 and Zech 2:14, a summons for joy and the coming king. This verse has, however, some differences from the two other references. In Zeph 3:14-15 and Zech 2:14, the coming king is clearly God but in this verse the identity of the king is not clear. The addressor is God but He refers to the king as “your king.” In addition, in v. 10, God speaks in the first person but the king is mentioned in the third person. Therefore, it is reasonable to consider the coming king not as God but as a human king.⁴⁰⁶

The addressees, “daughter Zion” and “daughter Jerusalem,” refer to the same entity. Two imperatives “rejoice” and “shout aloud” serve together as the summons for abundant delight, as in Zeph 3:14 and Zech 2:14. The interjection “Lo” (הִנֵּה), while arousing attention, introduces the reason for Zion's rejoicing, which is the coming of her king. The king is portrayed as possessing the four characteristics. First, he is “righteous” (צַדִּיק). This word is employed mainly for God, as well as for a king or leader in Israel, implying his right relationship with God: “The God of Israel has spoken ... One who rules over

⁴⁰⁶ See C. Meyers and E. Meyers, *Zechariah 9—14*, AB (New York: Doubleday, 1993), 123-125; Barry. G. Webb, *The Message of Zechariah: Your Kingdom come*, BST (Downers Grove, IL: InterVarsity Press, 2003), 131; Boda, *Zechariah*, 415.

people justly (צַדִּיק), ruling in the fear of God” (2 Sam 23:3).⁴⁰⁷

Second, he is “saved” (נִשְׁעָ). Many scholars translate this word as “victorious.”⁴⁰⁸ MT, however, reads “saved,” which denotes that the king was saved by God and his salvation depends on God.⁴⁰⁹ The reading of MT fits well with the description of the king in this context, that is, a humble and righteous figure whose return is depending on God’s victory.

Third, he is “humble” (עָנִי). With the interchangeable words אֶבְיֹון רַל and עָנִי, this word usually refers to those who are economically and sociologically poor and lowly, and thus are oppressed by the rich and powerful. This is, however, often employed for a righteous person who always relies on God in his distress: “He leads the humble (עָנִיִּים) in what is right, and teaches the humble his way” (Ps 25:9).⁴¹⁰

Finally, he is “riding on a donkey.” This expression has a connection with the royal tradition of Gen 49:10-11: “Binding his foal to the vine and his donkey’s colt to the choice vine.”⁴¹¹ This reference to royalty can be found in the coronation ceremony of Solomon (1 Kgs 1:33, 38). In this verse the expression “riding on a donkey” refers to the

⁴⁰⁷ Cf. Jer 23:5; 33:15; Ex 23:45; Prov 29:2; Ps 72:1ff; Isa 53:11. Some scholars find the meaning “victorious” in this word (e.g., NRSV, NJPS, and BDB). This sense can come “from the idea of righteousness vindicated, that is, the victory of Yahweh experienced by the one who is in a right relationship to him” as Mason argues (Rex A. Mason, “Zechariah 9.9-10,” *Bringing Out the Treasure: Inner Biblical Exegesis in Zechariah 9-14*, ed. Mark J. Boda and Michael H. Floyd, JSOTSup 370 [Sheffield: Continuum International Publishing Group - Sheffield Academic Press, 2003], 35). However, in this verse, the king is not depicted as a victorious warrior but a humble and saved one. Therefore, more general meaning “righteous” fits well in this context.

⁴⁰⁸ Cf. NRSV; NJPS; and D. Peterson, *Zechariah 9-14 and Malachi*, OTL (Louisville: Westminster/John Knox, 1995), 58.

⁴⁰⁹ See Meyers and Meyers, *Zechariah 9-14*, 126-27; P. L. Redditt, *Haggai, Zechariah and Malachi*, NCB (London: M. Pickering/Harper Collins, 1995), 114; I. Duguid, “Messianic Themes in Zechariah 9-14,” *The Lord’s Anointed: Interpretation of Old Testament Messianic Texts*, ed. P. E. Satterthwaite (Carlisle: Paternoster, 1995), 267; Boda, *Zechariah*, 416.

⁴¹⁰ Cf. Eccl 6:8; Isa 49:13; 66:2; Pss 72:2; 74:19. Also see, Mason, 37-38, who argues that in the Old Testament the poor (עָנִי) often refers to the righteous (צַדִּיק). In addition, as many scholars note, “righteous” and “humble” are the characteristics of “the Servant” of the “Servant Song” in Isaiah 53, who is often considered to refer to the future Messiah (see Meyers and Meyers, 128; Webb, 132; Mason, 37-38).

⁴¹¹ See K. Larkin, *The Eschatology of Second Zechariah*, CBET 6 (Kampen: Pharos, 1994), 70; Meyers and Meyers, *Zechariah 9-14*, 130; Peterson, *Zechariah 9-14*, 58; Mason, “Zechariah 9:9-10,” 38; Boda, *Zechariah*, 417.

king's royalty as well as humility. This humble and peaceful characteristic of the king is clearer, especially in the contrast between "a donkey" and "a horse and chariot." The latter signifies military strength and is rejected by God in v. 10.⁴¹²

The metaphors "daughter Zion" and "daughter Jerusalem" are associated with "preciousness" in this verse. She is urged to rejoice in the coming of her king. God conquered the enemy and restored her king as well as her royal position as a king's city. Therefore, this verse expresses joy and delight for the restoration of royalty and security to Zion, the place of God's abode.

Psalm 9:15

so that I may recount all your praises,⁴¹³
in the gates of daughter Zion,
I may rejoice in your deliverance.

לְמַעַן אֶסְפְּרָה כָּל־תְּהִלָּתֶיךָ
בְּשַׁעְרֵי בַת־צִיּוֹן
אֲנִילָה בִישׁוּעָתְךָ:

- Context

Psalm 9 is a prayer praising God's righteous judgment on the nations. The unit 9:14-15 belongs to a petition. In v. 14 the psalmist prays for deliverance from a dangerous enemy situation, which is likened to "being confined within the gates of death." The psalmist hopes that he can praise God and rejoice in His deliverance in v. 15.

⁴¹² See Meyers and Meyers, *Zechariah 9-14*, 130-131; McComiskey, "Zechariah," 1166; Mason, "Zechariah 9:9-10," 38; Boda, *Zechariah*, 416-17.

⁴¹³ MT has an odd form for the word "your glories" (תְּהִלָּתֶיךָ), that is, a singular noun and a singular suffix for a plural noun. Ancient Versions have plural form for the noun "glory" but MT reads singular, as Hengstenberg notes (E. W. Hengstenberg, *Commentary on the Psalms*, vol. 1, trans. John T. Leith and Patrick Fairbairn. Edinburgh: T & T Clark, 1860, 150). However, with the support of versions, the plural form seems to fit well in this context because the plural form expresses the abundance of God's glory (see *HALOT*, 4:1692).

- Text and the image of metaphor

This verse offers the reason for the psalmist's petition for deliverance in v. 14. The reason for his deliverance is to recount God's praise within Zion and to rejoice in God's deliverance. The place of praise is "in the gates of daughter Zion," which is in contrast with "the gates of death." Some scholars interpret the phrase "in the gates of daughter Zion" as before the people of Jerusalem, considering the functions of "gate" as a public place and court.⁴¹⁴ When we consider the intended contrast with "the gates of death," this interpretation does not seem to fit in this context. The hyperbolic expression "gates of death" describes his distressed situation as "the sphere of death and the total separation from God" and the term "gates" signifies a confined space from which he cannot escape, such as a prison.⁴¹⁵ In light of this, the expression "the gates of daughter Zion" denotes a sphere of life and security. "Daughter Zion" does not simply mean the people of Zion but Zion as God's abode, as seen in v. 12: "the LORD, who dwells in Zion."⁴¹⁶ The term "gates" does not literally indicate the public place in Jerusalem, but symbolizes the security of Zion, in which the psalmist can be protected from the enemy's attack. Therefore, the psalmist desires to praise God's glory and rejoice in his deliverance both in the presence of God and among the peoples of God, that is, he wants to attain what he prayed in v. 12: "Sing praises to the LORD, who dwells in Zion. Declare his deeds among the peoples."

The metaphor "daughter Zion" evokes Zion's preciousness as God's abode and the

⁴¹⁴ See George A. F. Knight, *Psalms*, vol. 1, DSB (Louisville: Westminster John Knox Press, 1982), 52; K.R. Schaefer, *Psalms*, Berit Olam (Collegeville: Liturgical, 2001), 26; Franz. Delitzsch, *Biblical Commentary on the Psalms*, vol. 1 (Grand Rapids: Eerdmans, 1968), 169.

⁴¹⁵ H-J Kraus, *Psalms 1-59: A Commentary* (Minneapolis: Augsburg, 1988), 195-96; Also see, Hengstenberg, *Psalms*, 149.

⁴¹⁶ Kraus, *Psalms*, 196; Samuel Terrien, *The Psalms: Strophic Structure and Theological Commentary* (Grand Rapids: Eerdmans, 2003), 142.

sphere of life. This image is made clearer by the comparison with the expression “the gates of death.” The psalmist’s confidence in God is appropriately expressed in the metaphor “daughter Zion.”

B. Summary

As seen above, the metaphor “daughter Zion” evokes various connotations which are associated with “daughter,” such as preciousness, vulnerability, and dependence. Because of two totally reversed situations of Zion, this metaphor often is shocking to the people who expected Zion’s inviolability and evokes compassion of the people who hear Zion’s distress. Except Ps 9:14, Isa 16:1 and 37:22, all other occurrences are classified into two opposite contexts. One context is God’s punishment, in which “daughter Zion” is described as a vulnerable object, which is abandoned and destroyed by God: Isa 1:8; 10:32; Jer 4:31; 6:2, 23; Lam. 1:6; 2:1, 4, 8, 10, 13, 18; Mic 1:3. The other context is God’s restoration, in which “daughter Zion” is depicted as God’s beloved and precious abode, to which God her King is returning: Isa 52:2; 62:11; Lam 4:22; Mic 4:8, 10, 13; Zeph 3:14; Zech 2:14; 9:9. When biblical writers employ this metaphor, they often make a contrast between Zion’s glorious past and distressed present, or between Zion’s distressed present and glorious future. Through these opposite pictures, they express their lament, urge the people to repent, and encourage them to hope for the future.

The texts (Ps 9:15, Isa 16:1, and 37:22), which do not belong to these two categories, also use images of contrast. Ps 9:15 use opposite images between “gates of death” and “gates of daughter Zion.” The former symbolizes “the sphere of death,” while the latter

“the sphere of life.” Isa 16:1 contrasts “daughters of Moab” with “daughter Zion.” Each of them signify “vulnerability” and “security.” Isa 37:22 uses the metaphor “daughter Zion” ironically. She was to be spoiled and violated by the Assyrian army but instead God employs her as a mocker against the Assyrian king.

The biblical writers, therefore, use the “daughter” metaphor, which originated from their cultural background, as an effective tool for expressing their emotion, admonishing the people and proclaiming their confidence in God.

Chapter 6

Conclusion

At the outset of this thesis it was declared that metaphor is not an exceptional matter of poetic creativity or excessive rhetoric, but is an ordinary component of everyday language and its effect is mainly dependent on its cultural context. Thus, the metaphor “daughter Zion” is based on the ancient Israelites’ common associations with “daughter” and “Zion.”

“Daughter Zion” belongs to a group of metaphors which denote the relationship between God and His people, Israel. There are several metaphors for this relationship, such as king/subject, father/children, judge/litigant, master/servant, and husband/wife. These metaphors focus on different elements of this relationship. Three of these metaphors, king/subject, parents/children, and husband/wife, can be discerned in passages related to “Zion.”

While the “Zion” in “daughter Zion” itself is a metaphor, this target domain “Zion” signifies God’s glorious abode and Israel’s glorious future. This is frequently seen in the Psalms, especially in the so-called “Zion tradition.” The royal metaphor which is dominant in the Zion tradition focuses on God as the great King who dwells in Zion. “Zion” is also employed as a female metaphor, such as wife, mother, widow, and daughter. The female metaphor focuses on sinful people, symbolizing the destiny of Jerusalem as well as the Israelites as a whole, in the context of Israel’s ruin and restoration. The metaphor “daughter Zion” appears both as the royal metaphor and the female metaphor, both in glorious and lamenting situations.

The source domain “daughter” has various associations with “daughter” in ancient

Israelite society: dependence, vulnerability, and preciousness. The word “daughter” is used in many other metaphors, such as “daughter my people,” “daughter Jerusalem,” “daughter Babylon,” and “daughter Judah.” In these metaphors, “daughter” evokes similar associations, although different elements are emphasized based on varying target domains and contexts.

As seen in the examples of various “daughter” metaphors, “daughter Zion” is considered a conventional metaphor, the form of which is fixed, like an idiomatic phrase, because “daughter” metaphors are employed without further explanation. It does not mean, however, that “daughter Zion” stopped functioning as a metaphor, but rather it indicates that this metaphor “continues to exert [its] metaphorical power in a more subdued yet nevertheless significant manner.”⁴¹⁷ This metaphor as a conventional metaphor is stable but continually evokes various associations with “daughter” from the ancient Israelites’ understanding, according to its context.

The metaphor “daughter Zion,” which personifies “Zion” as “daughter,” is employed by biblical writers to express their emotion, both in terms of their joy and also in terms of their lament. Because the metaphor “daughter Zion” is highly emotive and the target domain “Zion” also is a metaphor, “daughter Zion” has a flexible semantic range, such as Jerusalem, the inhabitants of Jerusalem, the Israelites as a whole, Judah, and Israel. This flexibility of meaning often makes it difficult to distinguish between these meanings.

The contexts of “daughter Zion,” which occurs 26 times, can be divided into three different categories. The first category includes thirteen occurrences which refer to the

⁴¹⁷ Stiver, *Religious Language*, 121.

situation of God's punishment.⁴¹⁸ Among them, God's punishment is a past event in Lamentations, while in the other texts it is a future event. Therefore, through using this metaphor, Lamentations expresses the grief of the distressed ruin of Jerusalem and Israel, while the other texts warn about the severe pain and distress which the people of Jerusalem and Israel will experience.

The second category describes a changed situation from God's punishment to Zion's restoration and occurs in eight places.⁴¹⁹ In the texts of this category, "daughter Zion" mainly refers to God's restored abode to which her king is coming,⁴²⁰ as well as to the Israelites as a whole, who are returning from their captivity.⁴²¹ This restoration of "daughter Zion" symbolizes the restoration of God's kingdom, Israel. Therefore, this metaphor gives hope to the people who are concerned about the future of Israel.

The last category includes the texts which describe "daughter Zion" as God's glorious abode, which cannot be conquered by any enemy but rather can mock or destroy the enemy.⁴²² These texts do not evoke the connotation of Zion's destruction but only those of security and strength contributing to Zion's ideal picture, as seen in the Zion tradition.

When biblical writers employ this metaphor, they often contrast two opposite images in order to make this metaphor more effective. In the first category, they use a contrast between Zion's glorious past as God's abode and her distressed present as an abandoned and ruined city. These contrasting pictures produce a shock in the reader and

⁴¹⁸ Isa 1:8; 10:32; Jer 4:31; 6:2, 23; Lam. 1:6; 2:1, 4, 8, 10, 13, 18; Mic 1:3.

⁴¹⁹ Cf. Isa 52:2; 62:11; Lam 4:22; Mic 4:8, 10; Zeph 3:14; Zech 2:14; 9:9.

⁴²⁰ Cf. Zeph 3:14; Zech 2:14; 9:9. Also cf. Isa 62:11 and Mic 4:8 describe this situation as "the coming of salvation" and "the coming of kingdom."

⁴²¹ Cf. Lam 4:22; Mic 4:10.

⁴²² Cf. Ps 9:15; Isa 16:1; 37:22; Mic 4:13.

through them the biblical writers express their lament and urge the people to repent.

The second category shows a contrast between daughter Zion's distressed present as captivity and ruin and her glorious future as God's restored abode. While using these contrasting pictures, biblical writers encourage the people to hope for the future. In the third category, an unstable and dangerous situation is contrasted with the situation of security and strength which "daughter Zion" possesses as God's abode. This contrast strengthens the people's confidence in God and Zion's inviolability.

These three different categories also confirm the fact that a metaphor works not at the level of a word but at the level of a sentence or a paragraph, as argued in cognitive theories of metaphor.⁴²³ Therefore, although the same metaphor is used, the focus can change according to the context. In the first category, the main focus is on daughter Zion's vulnerability, because "daughter Zion" is described as a ruined, devastated, and abandoned one.

The second category mostly evokes the images of Zion's restored preciousness and her dependence on her King, because the restoration of her status depends on the return and deliverance of her King. Therefore, these texts often urge "daughter Zion" to rejoice in the return of her King.⁴²⁴ The third category largely focuses on the image of security as God's abode, because "daughter Zion" is described as a place of inviolability, in spite of the threat of any mighty enemy.

Through this project, we have observed how effectively biblical writers use the metaphor "daughter Zion." While using this metaphor and others, they try to communicate God's message to their contemporaries in a more successful way: to warn,

⁴²³ Stiver, *Religious Language*, 115.

⁴²⁴ Cf. Zeph 3:14; Zech 2:14; 9:9.

to encourage and to give hope. Because a metaphor works in people's cognition creatively making a new meaning, a metaphor often functions as a more effective tool than univocal language. That is the reason why many biblical writers employ this metaphor as a poetic tool to communicate God's message to His people.

There remain some areas for further study prompted by the present study. Because of the limitation of our topic in this thesis, we could not deal with all the texts of other "daughter" metaphors, such as "daughter my people," "daughter Egypt," and "daughter Judah." A detailed textual study of other "daughter" metaphors may offer a fuller picture of daughter metaphors in the Old Testament.

In addition, as seen in this study, a metaphor is an effective tool which biblical writers use for communicating to their readers in the Old Testament. Especially in prophetic texts, female metaphors which include "daughter" metaphors are frequently employed by biblical writers as tools which express their feeling, such as anger and love, for their people in relation to God. However, each female metaphor possesses different connotations. Therefore, a broader study of female metaphors in prophetic texts would provide a better understanding of how the biblical writers used female metaphors as tools in their communication.

The metaphor "daughter Zion" signifies the Israelites' pride and faith in relationship with God. Threatened by a mighty enemy, biblical writers express their confidence in God by using "daughter Zion." They also warn the sinful Israelites using the image of daughter Zion's pain and killing. After Israel's destruction, they reveal their lament and distress in the picture of daughter Zion's ruin. The Israelites' pain is daughter Zion's pain and their captivity is her captivity. However, "daughter Zion" is also a metaphor of hope.

Daughter Zion's restoration symbolizes the restoration of her people. Therefore, the biblical writers, who warn Israelites using the picture of daughter Zion's ruin, encourage them to have hope by employing "daughter Zion." "Daughter Zion" is a symbol of their connectedness to God and their confidence in God.

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