

Seeking to Understand Hebrew Wordplay:

A Seminar, Notes

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Notes

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## Understanding Hebrew Wordplay: A Seminar

### Introduction

#### Goals/objectives of this seminar...

- **Witness** how God weaves creativity into literary units using devices like wordplay!
- **Gain** a greater appreciation of Scripture's unity, and cohesion.
- **Recognize** theological truths we can glean from literary devices.
- **Observe** how God uses these techniques in Scripture to reinforce ethics, morals and virtues in the Christian life and spiritual formation.

#### What is wordplay generally speaking?

**On the most basic level:** "Wordplay is the creative use of words."<sup>1</sup>

We do this in our culture all the time...

(\*\*\*Watch the following clip from Abbott and Costello, Who's on First?').

In the modern era, popular literature often advances wordplay. Increasingly in Postmodern culture puns seems to be aimed mostly at humor, and the character development as authors develop their tone and style of storytelling. Some think it's a stroke of creative genius when words are bended and augmented. Others think it's just examples of creative chaos:

Consider one example from Alice's Adventures in Wonderland written by Lewis Carroll. Carroll bends language to augment reality in a nonsensical way:

"If I had a world of my own, **everything** would be nonsense. **Nothing** would be what it is because **everything** would be *what it isn't*. And contrary-wise; *what it is*, it *wouldn't be*, and *what it wouldn't be*, it *would*. You see?"

#### What is Hebrew Wordplay? What's the big idea?

You might be wondering... 'okay, but how does this relate at all to Hebrew?' Unlike the example above, Hebrew wordplay has a **didactic** purpose, aim, and end! The Telos (or goal) of Hebrew wordplay are multivarious. When we evaluate Hebrew wordplay, there is a telos or goal! It's desire is to teach us something! To reveal the creativity of God, to teach us a theological axiom or to instruct us in a way that increases our love and appreciation of God! Good English translations try their best to preserve this function of Scripture and today we are going to look at some examples today.

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<sup>1</sup> Douglas Mangum, The Lexham Glossary of Theology (Bellingham, WA: Lexham Press, 2014), Logos, Digital.

### **Consider just a few purposes of Hebrew wordplay:**

Before we get ahead of ourselves, consider a few purposes of Hebrew wordplay:

- **Didactic:** It teaches us something. It instructs.
- **Creative:** Gives form and function to literary works. It adds room for literary ambiguity.
- **Theological:** It teaches ethics, morals and objective values to listeners that plays a part in spiritual formation. It is axiomatic.
- **Humorous:** Reminders that our God is a God who created humor. The Bible instructs us; it is also a literary tapestry.

### **Hebrew wordplay—how should we define it?**

- **“HEBREW WORDPLAY** Refers to the Hebrew writers’ use of rhetorical devices like rhymes, puns, or homophones to create a literary effect by playing off sound patterns, ambiguity, or polysemy (multiple meanings a word or phrase could denote).”<sup>2</sup>
- **“Wordplays** are playful but significant uses of one and the same word or phrase with different meanings or of different words or phrases with the same meanings. Such imaginative, exciting and surprising uses of words or phrases can operate on the level of sentences, paragraphs or whole poems.”<sup>3</sup>

### **Locating general categories of Hebrew wordplay:**

There are many different types of wordplay we can focus on in Hebrew, but there are two essential types that we’ll examine today.

Hebrew wordplay has to be evaluated on a case-by-case basis, however, general categories can be within the parameter of two basic functions:

**Lexical wordplay**—“uses the range of meanings of a term or phrase to expose multiple layers within a narrative, piece of poetry, or wisdom saying.”

**Phonological wordplay**—“focuses on the direct or indirect similarity of sounds between multiple terms and, through contrast, creates literary tension within a text.”<sup>4</sup>

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<sup>2</sup> J. N. Tindall, “Hebrew Wordplay,” ed. John D. Barry et al., *The Lexham Bible Dictionary* (Bellingham, WA: Lexham Press, 2016).

<sup>3</sup> K. Heim, “Wordplay,” ed. Tremper Longman III and Peter Enns, *Dictionary of the Old Testament: Wisdom, Poetry & Writings* (Downers Grove, IL; Nottingham, England: IVP Academic; Inter-Varsity Press, 2008), 925.

<sup>4</sup> Tindall, J. N. “Hebrew Wordplay.” Edited by John D. Barry, David Bomar, Derek R. Brown, Rachel Klippenstein, Douglas Mangum, Carrie Sinclair Wolcott, Lazarus Wentz, Elliot Ritzema, and Wendy Widder. *The Lexham Bible Dictionary*. Bellingham, WA: Lexham Press, 2016.

### Defining Terms...

To properly understanding Hebrew Wordplay there are some important definitions (for most basic level of wordplay and examples that we'll be looking at today): **Polysemy, Homonym, Paronomasia.**

#### **Polysemy:**

- **Polysemy** occurs when a word form carries more than one meaning.
- Various meanings expressed by an individual word (polysemy).
- Ex:
  - One of the *bird's wings* is broken = parts of a bird for flying.
  - The *hospital is building a new wing* = a new part of a building.
  - A river *bank*; a money *bank*

**Presenter Notes:** K. Heim explains that the polysemantic pun is slightly more “subtle and subdued.” At times it is not so different from a metaphor. Another author writes, “Because of the resemblance between the senses, their collision is less violent”...polysemantic wordplay, “gives two meanings for the price of one, and so adds to the poem’s density and richness of significance.”<sup>5</sup>

#### **Homonym:**

- A **homonym** is one of two or more words spelled and pronounced alike but different in meaning.
- Identity in sound between two or more words (homonymy)
  - Ex: *Cache – Cash; Scents – Sense; Chile – Chili; Choir – Quire; Site – Sight; Facts- Fax*

**Presenter Notes:** K. Heim has called homonymic wordplay “contrived and farfetched.” There is a GREAT QUOTE which suggests that stark examples of homonymic wordplay: “jumps out of its setting, yapping, and bites the Master on the ankles.”<sup>6</sup>

#### **Paronomasia:**

- **Paronomasia** is similarity in sound between two or more words (paronomasia).
- ”The use of a word in different senses or the use of words similar in sound to achieve a specific effect, as humor or a dual meaning; punning.”
- Ex: “I used to be a tap dancer until I fell in the sink.”
  - "Champagne for my real friends and real pain for my sham friends.”  
(credited to Tom Waits)

**Presenter Notes:** DIFFERENCE NOTED: “The term polysemy identifies words that have two or more related senses, while the term homonymy identifies words that have two or more unrelated senses.”<sup>7</sup>

<sup>5</sup> G. N. Leech, *A Linguistic Guide to English Poetry* (English Language Series; Harlow: Longman, 1973), pg. 210-212.

<sup>6</sup> W. Empson, *Seven Types of Ambiguity* (2nd ed.; London: Chatto & Windus, 1947), 108.

<sup>7</sup> K. Heim, “Wordplay,” ed. Tremper Longman III and Peter Enns, *Dictionary of the Old Testament: Wisdom, Poetry & Writings* (Downers Grove, IL; Nottingham, England: IVP Academic; Inter-Varsity Press, 2008), 925.

### Common Markers:

In the study of Hebrew wordplay especially here are several common markers that you can look for, and familiarize yourself with along the way:

- Literary devices:
  - **Repetition**
    - (consonance, assonance, rhyme, and alliteration)
  - **Unusual word pairings:**
    - (puns/paronomasia, oxymora)
    - Look for:
  - **Rhetorical Devices**
  - **Rhymes, Puns, or Homophones, Onomatopoeia**

## SECTION 1: Lexical Wordplay

### What is Lexical Wordplay?

Categories inevitably will have overlap, but the first one that we are going to cover conceptually is lexical wordplay!

**Lexical wordplay** — “uses the **range of meanings** of a term or phrase to expose multiple layers within a narrative, piece of poetry, or wisdom saying.”

- ❖ EX: Polysemantic pun is subtle & subdued.
  - ❖ “Because of the resemblance between the senses, their collision is less violent.”
  - ❖ It “gives two meanings for the price of one, and so adds to the poem’s density and richness of significance.”<sup>8</sup>

### Examples of Lexical Wordplay: צִיּוֹן (Tsywn) or “Zion” in Jer. 30:17

One author Trevor Major writes, “Jerusalem was perfect. It was close to the road that ran all the way up the Judean mountains. It was in a central location, and it would be easy to defend. There were steep slopes on three sides. The main entrance to the town was from the north, along a narrow ridge. And, like any decent fortress, a good-sized wall protected the thousand or so people inside. Well, almost perfect. It was on the edge of a desert. No wonder they called it ZION, meaning ‘parched place’.”<sup>9</sup>

- ❖ “A **double meaning** can be brought to one’s attention via a repetition of the same sequence, first in one sense and then in another.”<sup>10</sup>
- ❖ One word can be used in **multiple senses** to convey a CONTINUITY of thought or a CONTRAST in thought.
- ❖ Zion is an essential focus of the text, yet it carries a second meaning, “**dryness, parched ground.**”<sup>11</sup>

<sup>8</sup> G. N. Leech, *A Linguistic Guide to English Poetry* (English Language Series; Harlow: Longman, 1973), pg. 210-212.

<sup>9</sup> Stephen J. Bell, “Under the Walls of Zion,” *Apologetics Press* (blog), August 11, 2010, <https://apologeticspress.org/under-the-walls-of-zion-3453/>.

<sup>10</sup> G. N. Leech, *A Linguistic Guide to English Poetry* (English Language Series; Harlow: Longman, 1973), pg. 210-212.

<sup>11</sup> (See: Lexicon :: Strong's H6726 - שֵׁיטוֹן)

- ❖ The **two meanings** of this word are held in tension with one another...there is the effect of Yahweh's judgment looming as a warning.

### **Multiple Meanings with Lexical Wordplay**

**Proverbs 30:33** utilizes repetition plays on a word's **polysemy** (or multiple meanings) to create a memorable effect.

For pressing milk produces curds,  
pressing the nose produces blood,  
and pressing anger produces strife.

אף (aph) can = "nose" or "anger" depending on context  
חֶמָּה (hemach) = sounds like another word for anger (חֶמָּה chemah)  
Three parallel phrases are evident →

For pressing milk brings forth curd  
כִּי מִיץ חֶלֶב יוֹצִיא חֶמָּה  
And pressing the nose brings forth blood  
וּמִיץ-אֵף יוֹצִיא דָּם  
And pressing anger brings forth strife  
וּמִיץ אַפִּים יוֹצִיא רִיב

### **Wordplay involving a single word**

- The verb שָׁמַר *shamar* is repeated twice
- Two different senses
- **Polysemantic** wordplay
  - Correlation between deed & consequence

Proverbs 19:16a

šōmēr miṣwâ šōmēr napšô

("he who **keeps** [= **observes**] the command will **keep** [= **preserve**] his life").

שָׁמַר מִצְוָה שָׁמַר נַפְשׁוֹ

### **In Popular literature:**

I know this may be overwhelming, but we don't have to look far for parallels in our culture where this type of play on words occurs in literature from more recent eras. When you look closely, you realize more and more that you have been trained to some degree to see these nuances! Perhaps it is done most beautifully in great literary works:

**Mercutio:** "Nay, gentle Romeo, we must have you dance."

**Romeo:** "Not I, believe me. You have dancing shoes  
With nimble **soles**; I have a **soul** of lead  
So stakes me to the ground I cannot move."

With fresh eyes, let's take a glance at Hebrew again:

### **Wordplay involving two or more words:**

#### **Proverbs 13:3:**

Whoever guards his mouth preserves his life;  
he who opens wide his lips comes to ruin.

- Two verbs *nšr* and *šmr*
- Overlapping meaning; juxtaposed
- *npš* literally refers to the “throat” (denotation) but metaphorically is used for “life” (connotation).
- Prompts: deeper reflection, consideration.

Proverbs 13:3

נֹשֵׁר פִּי שֹׁמֵר נַפְשׁוֹ

*nōṣēr pîw šōmēr napšô*

(“he who **guards** his mouth **protects/saves** his **throat/life**”)

#### **Untying Knots – Daniel and Piglet**

The book of Daniel and the story of ‘Winnie the Pooh’ have more in common than we think...(\*\*watch video).

- All jokes aside, meanings build a theme.
- Juxtaposition is used with the words:
  - The verb שָׁרָא (*shera'*, “loosen”) for “loosening knots”.
  - The noun קֶטֶר (*qetar*, “knot”).
  - Used three times in Dan 5 with two different senses.
  - Belshazzar’s fear contrasted with Daniel’s ability.

#### **Daniel 5:6—5:12—5:16**

The word emphasizes Belshazzar’s fear in the phrase...

וְקֶטֶרֵי חֲרָצָה מִשְׁתָּרִינִין

(*weqitrey chartseh mishtarayin*)

“and the knots of his loins were loosened” (Dan 5:6).

The exact words are used to describe Daniel as “the one who loosens knots”...

מִשְׁרָא קֶטְרִין

(*meshare' qitrin*)

acknowledging Daniel’s problem-solving ability (Dan 5:12, 16).

One Author, Wolters summarizes the recurring themes and wordplay of Daniel well, writing, “An author can also use lexical wordplay to connect literary units. The repetition of a term or phrase often reinforces the unity of a collection as a whole...The use of קֶטֶר (*qtr*, “knots”)

serves as a pun upon the previous literary context and also as a tool for advancing the literary motif of Daniel's use of his God-given abilities.”<sup>12</sup>

## SECTION 2: Phonological Wordplay

### Phonological wordplay, A Definition

- ❖ Phonological wordplay — “focuses on the direct or indirect similarity of sounds between multiple terms and, through contrast, creates literary tension within a text.”
- ❖ EX: Homonymic puns sometimes “contrived or farfetched.”
  - Different words pronounced OR spelled in identical or similar fashion.
  - “The extreme example of the homonymic pun jumps out of its setting, yapping, and bites the Master on the ankles.”<sup>13</sup>

Humor me, once more and view one more clip of ‘Winnie The Pooh’, but first let’s test something having to do with phonetics.

Now say: *‘Issue’* with an British accent.

Now make the noise for *sneezing*...  
...you get the idea. (\*\*play video clip).

### Intentional rhymes:

Sometimes phonological wordplay can be as basic as an intentional rhyme which keeps the interest of the reader or listener. For example:

הָיָה רֵבְהוּ — in Genesis 1:2

- Take for example the most basic example of soundplay using rhyming from the Pentateuch:
  - Genesis 1:2 the primordial heavens and earth are described in what is certainly an intentional rhyme:
  - *tōhû wābōhû* (“*formless and void*”)

### Strange words + Ambiguity:

Strange words also have the capacity to produce ambiguity and oddness:

וְכָהֵנָה (uvehawwath) — in Proverbs 11:6b

- ❖ וְכָהֵנָה can be interpreted both as “desire” or “disaster”
  - ❖ Both interpretations are attested in the books of Proverbs and Psalms
  - ❖ Might be an example of intentional ambiguity or a simultaneous reference to both meanings.

<sup>12</sup> Wolters, Al. “Untying the King’s Knots: Physiology and Wordplay in Daniel 5.” *Journal of Biblical Literature* 110 (1991): 117–22.

<sup>13</sup> W. Empson, *Seven Types of Ambiguity* (2nd ed.; London: Chatto & Windus, 1947), 108.



### **What's the point?**

You might still be wondering, okay, but what's the point? What's the big idea? In Scripture the author is always doing something with what the author is saying. Scripture always has an objective that it's ever increasing toward.

“**Sound patterns**...are part of the Hebrew poets' strategy for **ornamenting their language** and occasionally **supporting their message** or, even more frequently, imposing cohesion on a poetic unit, particularly the line.”<sup>14</sup> — Let's look at some examples!

### **Similar sounding phrases:**

#### **Micah 6:3-4:**

3 “O my people, what have I done to you?

How have I wearied you? Answer me!

4 For I brought you up from the land of Egypt  
and redeemed you from the house of slavery,  
and I sent before you Moses,  
Aaron, and Miriam.

The LORD demands justice not ritual

YHWH employs rhetoric of similar sounding phrases to make the point:

“How have I wronged you based on my action in the past?”

Parallel and similar sounding phrases

A question paired with a statement→

#### **YHWH's question:**

וַיִּמָּה הֵלֵאֲתִיכָהּ

umah hel'ethikha

“and how have I wearied you”?

#### **& HIS statement:**

כִּי הֵעֵלֵיתִיכָהּ

kiy he'elithikha

“for I brought you out”

### **Soundplay tangles words:**

Chiefly sound play tangles words, mixing and mashing noises in our ears!

Take one example from children's literature, *The Phantom Tollbooth*. Like Alice in Wonderland the author aims the sound play mostly at humor, but also plot and character development as authors develop their tone and style of storytelling. Bending and augmenting words, the narrator creates a type of organized chaos that reflects the oddity of his own dimension traveling story:

*“I'm the **Whether** Man, not the **Weather** Man, for after all it's more important to know **whether** there will be **weather** than what the **weather** will be.”* — Norton Juster, *The Phantom Tollbooth*

<sup>14</sup> T. Longman III “Sound Patterns” Dictionary of the Old Testament: Wisdom, Poetry & Writings, 772.

**Sounds supporting meaning:**

Before moving on to the third and final section of this seminar, consider one more example in Hebrew in which the sounds of the words, and the wordplay they produce, actually support the meaning of the text itself:

**Nahum 1:10:**

For they are like entangled thorns,  
like drunkards as they drink;  
they are consumed like stubble fully dried.

Consonance is formed by sibilants (aka: stream of air directed through a narrow passage in the mouth toward the teeth: šādê, sāmek, šîn, šîn, zayin)

Supports the passage's meaning:

Drunkards are the focus...

"superabundance of sibilants" mirrors and mimics slurry drunken speech<sup>15</sup> →

כִּי עַד־סִירִים סְבֻכִּים וְכִסְבָּאִם סְבוּאִים אֶכְלֹוּ כִקְשׁ יִבֶּשׁ מְלֵא:

kî 'ad-sîrîm sēbūkîm ûkēsob'ām šebû'im  
'ukkelû kēqaš yābēš mālē'

Like thorns they are entangled,  
like drunkards stinking of drink;  
they will be fully consumed like dry stubble.

**SECTION 3: 8th Century Prophets & Wordplay**

Studying the 8<sup>th</sup> century prophets: Hosea, Amos, Micah, Isaiah helps biblical scholars to uncover a wealth of understanding concerning how wordplay is used with theological significance! The treasure trove of truth in the 8<sup>th</sup> century prophets helps us to better understand how wordplay bears on our life and understanding of the scriptures to a deeper degree.<sup>16</sup>

<sup>15</sup> Longman, T., III. "Sound Patterns." Edited by Peter Enns. Dictionary of the Old Testament: Wisdom, Poetry & Writings. Downers Grove, IL; Nottingham, England: IVP Academic; Inter-Varsity Press, 2008.

<sup>16</sup> The content of these slides are heavily influenced by: Chisholm, Robert B., Jr. "Wordplay in the Eighth-Century Prophets." Bibliotheca Sacra 144 (1987) pg. 44-52.

<u>Scripture Reference in 8<sup>th</sup> Century Prophets:</u>	<u>Theological Significance:</u>
Hosea 8:3, 5; Amos 5:10, 15; Isa. 1:19-20; Hosea 7:13, 9:17; Micah 2:5,10	<b>EXEGETICALLY</b> , to show correlations, contrast, or reversal.
Micah 4:11-13; Micah 6:3-4	<b>THEOLOGICALLY</b> , to highlight the sharp differences between divine and human perspectives.
Micah 2:5,10; Isa. 24:17-18	<b>JUDGEMENT &amp; JUSTICE:</b> punishment announced by God fits the crime committed.
Isa. 5:1-7; Micah 6:3-4	<b>CONTRASTING</b> two or more persons, objects or issues.
Isa. 24:17-18; Isa 1:4-7; Micah 2:1-5; Amos 6:1-7	<b>LITERARILY</b> , to attention poetic nature of divine justice.

Just a few examples are noted here, that we will explore more in the concluding slides! Let's dive in to just a few examples.

### **Ex 1: Poetic Justice / Warning:**

- **Hosea 12:11 contains an example of Phonological Wordplay.**
  - **Example 1:** is an instance of Poetic Justice being issued via a warning from God.

#### **It reads:**

11 Is there idolatry in **Gilead** (גִּלְעָד)?  
 Certainly its inhabitants will come to nothing!  
 Do they sacrifice bulls in **Gilgal** (בְּגִלְגָּל)?  
 Surely their altars will be like  
**stones heaped up** (כְּגִלְגָּלִים) on a plowed field!

Through Hosea, the LORD refuses false claims of innocence! Language mirrors the imminent destruction that is threatened if repentance does not entail. G's and L's seem to fly all over the page just as stone altars would crumble to piles of rubble and heaps of stone!

### **EX 2: Reversal / Contrast:**

- **We find an example of Lexical Wordplay in Isa. 1:19–20**
  - **Example 2:** “exegetically significant uses are to indicate correspondence and contrast (or reversal).”

#### **It reads:**

19 If you are willing and obedient,  
 you shall eat the good of the land;  
 20 but if you refuse and rebel,  
 you shall be eaten by the sword;  
 for the mouth of the Lord has spoken.”

Obedience to God's commands brings blessing (cf. vv. 16–17) and agricultural prosperity (v. 19). If Israel rejects Yahweh's demands it would result in judgment (v. 20).

19 אם־תֹאכְלוּ וּשְׂמַעְתֶּם טוֹב הָאָרֶץ תֵּאֱכֹלוּ

20 ואם־תִּמְאָזְנוּ וְיָמְרִיתֶם תִּרְבּוּ תֵאֱכֹלוּ

- **Obey:** The people would **eat** (tō' kēlû) the good things of the land.
- **Disobey:** unrepentant sinners would **be destroyed** (lit. “eaten,” te'ukkelu) by the sword (symbolic of enemy invasion and military might).
  - 'ākāl used in two distinct senses (“eat”/“destroy”)
  - contrast between the promise and the threat, a contrast which corresponds to the opposite responses in 19–20.

### EX 3: Ethical Instruction:

- In Isa. 5:1–7 we find an excellent example of Paronomasia...
  - **Example 3:** Contrasting God's requirement against human perversion (gap between human and divine perspective).
  - Isaiah uses **paronomasia**—based on the similarity in sound between certain words.
  - God demanded justice (cf. **mišpāṭ** and **ṣedāqâ** in v. 7), which corresponds to the good grapes of verses 2 and 4.
  - God witnessed only bloodshed (**mišpāḥ**), v. 7) and cries of distress (**se'āqâ**, v. 7).

#### It reads:

7 Indeed Israel is the vineyard of the Lord who commands armies,  
the people of Judah are the cultivated place in which he took delight.  
He waited for justice (לְמִשְׁפָּט), but look what he got—disobedience (מִשְׁפָּח)!  
He waited for fairness (צְדָקָה), but look what he got—cries for help (צַעֲקָה)!

Writing on this very passage, Dr. Robert Chisholm comments, ““Just as מִשְׁפָּח and צַעֲקָה are semantically significant phonological alterations of לְמִשְׁפָּט and צְדָקָה, respectively (note the identical vowel patterns which are retained, even when some of the consonants are changed)...so Judah's treatment of the poor was an **ethically significant alteration** (in this case “perversion” is preferable because of the moral connotation) of God's requirements.”<sup>17</sup>

### Ex 4: Punishment fits the crime:

- The fourth and final example we are going to look at today is an example of Homonymy from Micah 2:5, 10.
  - **Example 4:** In this case the punishment fits the crime of the trespass at hand.

<sup>17</sup> The content of these slides are heavily influenced by: Chisholm, Robert B., Jr. “Wordplay in the Eighth-Century Prophets.” *Bibliotheca Sacra* 144 (1987), 49.

## תִּהְיֶה לְךָ נִסִּי VS תִּהְיֶה לְךָ נִסִּי

- Micah 2:5— Therefore you will have none to **cast the line by lot** in the assembly of the Lord.
- Micah 2:10— Arise and go, for this is no place to rest, because of **uncleanness that destroys** with a grievous destruction.
- Word for “destruction” in v. 10 (is from the verb ḥābal, “to destroy”) functions as a homonym of ḥēbel, “measuring-cord” (v. 5)
  - Unfulfilled ambition (by the sinful real estate owners) and appropriate punishment (God has dispossessed them and taken away their representation in future allotment of the land).
  - AKA poetic justice.

5 Therefore you will have none to **cast the line by lot** in the assembly of the Lord.

(mašlik ḥēbel begôrāl, lit. “one casting a measuring-cord by lot”)

10 Arise and go, for this is no place to rest,

because of **uncleanness that destroys with a grievous destruction** (תִּהְיֶה לְךָ נִסִּי)

**destructive illness** (tôm’â teḥabbēl weḥēbel nimrās, lit. “uncleanness which brings destruction, even irreversible destruction”)

### **In Summary:**

**EXEGETICALLY**, to show correlations, contrast, or reversal.

**THEOLOGICALLY**, to highlight the sharp differences between divine and human perspectives.

**JUDGEMENT & JUSTICE**: punishment announced by God fits the crime committed.

**CONTRASTING** two or more persons, objects or issues.

**LITERARILY**, to draw attention to poetic nature of divine justice.

As you read Scripture, whether in English, Hebrew or another language look closely for such clues as we have discussed today that nuance, and ornament language. Our God is deeply creative and seeks to instill theological truth in us through instruction, humor, narrative and even poetry. In closing this seminar, let’s direct our eyes one more time to Scripture and read the great Shammah of Deut. 6:4-9 collectively as we go out into our communities today.

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