A literary-exegetical and social-scientific analysis of the book of Jonah: An exposition of its ancient social values

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A literary-exegetical and social-scientific analysis of the book of Jonah:
An exposition of its ancient social values

by

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FOREWORD

In this study I will be using the admittedly problematic term 'Hebrew Bible' to indicate that the text under investigation does not have its meaning primarily in relation to the Christian New Testament. I will also be using Yahweh and God interchangeably in this study to refer to Jonah's deity throughout.

It is hardly possible to speak of 'the Jews' as a singular uniform group of people from the Persian Period onwards. However, the terms Judeans and Yehudites creates the false impression that we are able to determine every author or his audience's tribal affiliation or geographical origin. However, I use ancient Jews and Yehudites interchangeably for functional reasons.

I also attempt to avoid value laden terms like "gentile," "pagan," "idolatrous," and opt for the, admittedly also problematic, term "foreign"when referring to the sailors and the Ninevites in the book of Jonah.

In this study the book of Jonah is studied in relation to Ancient Near Eastern social values as I consider it to be a literary product from ancient times and from the geographical area known as the Near East. I must therefore then also point out that this study is a literary, and not a theological, one.

All the translations are my own, except in instances where I quote directly from secondary sources.

DECLARATION

1. I understand what plagiarism is and am aware of the University of Pretoria's policy in this regard.

2. I declare that this thesis is my own original work. Where other people's work has been used it has been properly acknowledged and referenced in accordance with the Department of Ancient Lanuages and Culture's requirements.

3. I have not used work previously produced by another student or any other person to hand in as my own.

4. I have not allowed, and will not allow, anyone to copy my research with the intention of passing it off as their own work.

J. Schäder   December 2016

CHAPTER 1:

INTRODUCTION (The Pretext)

1.   INTRODUCTION

Biblical stories, like many others, have been considered powerful in shaping people's lives, "even when the story may seem innocuous."[1] In this regard David M. Gunn and Danna Nolan Fewell wrote as follows:

> Stories order and reorder our experience; that is to say, they *reveal* the way things are in the real world. They reflect a given culture. Alternatively, stories may be thought to *create* the real world. They are 'performative' rather than simply explanatory. They give meaning to life, implicitly making proposals for thought and action which are then embodied in a re-created world. Not only that, they can become 'policemen' of that world. They 'keep us in line and tend to make us more like our neighbours'.[2]

In a similar vein, Herman C. Waetjen wrote, in the preface of the published doctoral thesis of Ernest van Eck, as follows:

> Stories – with a repertoire coherently integrated into a plotline, with characters who act out the roles of protagonist, 'helpers', and antagonists in specific episodes that include settings of place and time – are narrative worlds which to one degree of [*sic*] another mirror the contextual world in which they were constructed. Accordingly, they may represent the various levels of the social, economic, cultural, political and religious structures of their contextual world as the environment which their characters inhabit and in which they carry on their activities. Codes and maps which constitute the boundary lines of kinship and community, rituals which move people from one status to another, institutions which order and control the symbolic universe – these are some of the aspects of a social construction of reality which may also be incorporated into the composition of narrative worlds.[3]

However, Gunn and Nolan Fewell also caution that,

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[1] Gunn and Nolan Fewell 1993:1

[2] *Ibid.*

[3] Van Eck 1995:1.

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stories can be subversive, a means of criticizing dominant patterns of thought and institution. Indeed, at times, to narrate an implicitly subversive story is the only safe way for social criticism to be spoken and heard. And, of course, such stories have the potential to create new social worlds.[4]

Waetjen, in turn, makes a similar observation:

> At the same time, however, artistically created narrative worlds may also distort their contextual world and its symbolic universe deliberately and systematically by authorial intention in order to critique and even subvert the status quo and at the same time to disclose a new moral order that is superior to the old and should therefore supersede it.[5]

It ought then to be clear from the above that critics are of the opinion that any piece of (ancient) literature not only reflects elements of the *"real world"* behind it, but also has the ability to re-construe and critique established social institutions and practices of the time from which it originates. This narrative world of a text is then a literary construction. It is then crucial to pay close attention to ancient texts' social settings as well as the values of the time that they reflect or distort. However, it is difficult to gauge the satirical sense of another culture as it has its roots in those habits which perish completely when a culture passes. Only when we are in a fortunate position of having enough literature of the given culture available to us can we begin to determine what was considered to be normal. We can then only hope to recognise a comic exaggeration when we see one. Indeed, in the case of the book of Jonah, such sources are at our disposal.

Critics have long been in agreement that the book of Jonah does not conform to the typical nature of prophetic genre in the Hebrew Bible, and that there are numerous problems in its analysis and interpretation.

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[4] Gunn and Nolan Fewell 1993:1-2.
[5] Van Eck 1995:1.

All the laws are thwarted here: theological laws because it is the pagans who believe in God better, and in a God who retracts and repents; psychological and homiletic laws in which the most barbarous of people convert en bloc, while the good believers accuse God, preferring death to the success of their preaching; natural laws with the sudden storms, a curious fish, and soon an amazing gourd… Nothing is normal in this book: everything is abnormal: Jonah, the storm, the fish, the Ninevites, the gourd, the worm, the prayer and even…God! Above all God! Everything and everyone are upside down.[6]

Even though the peculiarities of the book of Jonah are often stated, the reasons for them are seldom discussed in detail, especially in relation to the extent that the text represent the 'real world' or it being parodied in the narrative one. It can then be argued that when the book of Jonah is read in the light of its social setting we ought to be able to understand the underlying social values that influence its meaning more clearly.

2. RESEARCH PROBLEM

Questions regarding the historicity of the events and miracles in the book of Jonah continue to dominate discussions about the book in conservative circles.[7] Apart from the question of the historical plausibility of the events mentioned in Jonah, traditional problems that have been dealt with – and are still largely contested – in Jonah research are the following:

(a) *The dating of the book of Jonah:* An integral part of the discussion on determining the date of the book of Jonah is determining who its author was, its provenance, its initial audience, and its *Sitz im Leben* ("setting in life").

The author of the book of Jonah is never identified in the book itself and it has traditionally been considered that it was Jonah himself. However, there are numerous reasons why this is unlikely. As a result, the author, the book's provenance, original audience, and its *Sitz im Leben* are unknown or virtually impossible to determine with any certainty. It becomes difficult to determine the precise historical context to situate the book in. The issue of the dating of the book is closely related to its authorship and, as noted previously, the author of the

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[6] A. Maillot, translated by F. Clerc, in Marguerat & Bourquin (1999:115-116).
[7] Bridge 2009:102.

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book is unknown or anonymous. The dating of the book of Jonah ranges conservatively from the 9th century and more liberally to the 2nd century BCE. This wide range for its dating is the result of the individual scholars' perspective on the historical viability or plausibility of the story, and this then influences their dating of the book.

The identification of the original audience for whom the book of Jonah was intended is closely related to the date of its composition. As its dating is contested, it is uncertain who they were.

(b) *The Gattung (genre) of the book of Jonah:* Determining the *Gattung* of the book of Jonah has been considered integral to understanding the message and purpose the author of the book wished to convey.[8] It has been categorised according to a wide range of genres. It must have some genre, even if it is not specifically classifiable as one particular type. The ancient authors themselves did not necessarily attribute the book of Jonah to a specific genre or category.

(c) *Composition and redactional issues of the book of Jonah:* The function, position, and possible later insertion of sections in the book of Jonah have been investigated in quite some detail by historical critics. The composition of the book of Jonah was the object of research by the exponents of *Literarkritik* ("literary criticism"). Via this approach it was attempted to identify and reconstruct the original sources of the story.

Consequently the "prayer or psalm of Jonah" (2:3-10) has been identified as a *Fremdkörper* (foreign body), and likely a later insertion. The same has also been suggested of two other poetic sections of the book, namely Jonah 1:14 and 4:2-3.[9] It has also been argued that displacement of a few verses have occurred – either accidentally or on purpose – during the book's redaction history.

A parallel structure within the four chapters of the book has also been used as an argument to identify two primary sources underlying the book of Jonah in its present form.[10] The book consists of distinctive sections or pericopes. The supposed historical distance of the origin or redaction to include different sources have also played an important role in the book's

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[8] Potgieter 1991:2, 3, 106-108.

[9] *Ibid.*, 2.

[10] *Ibid.*, 1.

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demarcation and in determining its structure. How and why is it then that the book took on the form that it currently has in its 'final form'?

(d)   *The purpose and message of the book of Jonah:* There are widely diverging opinions as to the purpose, themes, and message of the book of Jonah. Uriel Simon articulated / explained how problematic it is to precisely determine the themes of the book:

> Biblical narrative tends to prefer indirect expression over explicit ideological, ethical, or psychological statements. This tendency reaches its most radical manifestation in the book of Jonah. As a result, it is particularly difficult to identify the central theme that unites all the elements of the story into a literary and conceptual whole.[11]

He lists four prominent themes that have been identified by various critics in the book of Jonah over its research history, namely (i) Atonement versus repentance; (ii) Universalism versus particularism; (iii) The realisation versus compliance of prophecy; and (iv) Compassion: justice versus mercy.[12] Against each of the afore-mentioned themes or purposes critique has also been offered. It ought to be clear then that there is no agreement on Jonah's purpose and message.

There is then no shortage of opinions and perspectives on the interpretation of the book of Jonah and on its interpretation problems. Initially much was done on the investigation of the composition and compilation of the book by the *Literarkritik*, or those employing the historical-critical or diachronic approach. However, in the past three decades a tendency has developed amongst specialists to work more immanently with texts. Today readers desire to read the individual biblical books in their 'final form,' as they are, without altering or misinterpreting them. So it has come about that a door has been opened for an array of approaches – specifically that of a literary-exegetical nature – which studies Jonah in the light of its unity.[13] 'New' literary criticism is a method that enables us to investigate the whole text of the book of Jonah and presents a way around Jonah's (historical) interpretation problems.

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[11] Simon 1999:vii.

[12] *Ibid.*, vii-xiii.

[13] In the past three decades the application of narrative approaches to biblical texts has grown in popularity. Ground-breaking work has been done by the likes of Robert Alter, who published his famous *The Art of Biblical Narrative* in 1981, contributing to this development.

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At least two aspects of the book of Jonah have to be investigated: the context and the text, or in other words, the sources and the discourse. It is necessary to investigate these two areas / aspects for a more comprehensive understanding of the book of Jonah as a whole. This is due to the overemphasis that has been placed on affirming its historical nature.[14]

To attempt to provide a solution to the above-mentioned problems is virtually impossible. However, by employing a combination of methods in analysing the text of Jonah, it can be better understood, and new perspectives can be posited for some of the traditional problems associated with research on the book of Jonah. The purpose of this study is therefore not to address each of these issues but to supply new perspectives to aid the exegete in a better understanding of this multi-facetted little book of only four chapters.

3.   HYPOTHESIS

It ought to be clear from the preceding that what is necessary is a comprehensive approach which can address as many of the problem areas of the interpretation of the book of Jonah as possible. In the past one aspect of the literary nature of the book of Jonah has frequently been neglected in order to emphasise another.

The hypothesis of this study is then as follows:

If a literary-exegetical analysis and a social-scientific analysis of the book of Jonah is conducted, *then* we will be able to answer some of the major questions raised during the course of research on the book of Jonah – and even indicate how traditional research has fallen short in its approaches – and thus propose a new framework and terminology in approaching the study of the book of Jonah in future. It will also be indicated in what respects the book of Jonah is unique amongst the literature of the Hebrew Bible and to what extent, and how, the author(s) or redactor(s) purposefully inverted or distorted / subverted Ancient Near Eastern values to emphasise the book's ironic and parodying message.

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[14] Other aspects regarding the book of Jonah that are also studied are its position amongst the Twelve Minor Prophets, its relation to other books in the Hebrew Bible, the sign of Jonah in the New Testament, etc. However, these issues are beyond the scope of this study, as this study will focus on the text itself, as it will be approached synchronically.

4.   METHODOLOGY

Over the decades, theologians, literary critics, commentators, and other students of the Hebrew Bible have used various angles of approach to study the book of Jonah in an attempt to solve its numerous interpretational problems.[15] At the outset of this study it is necessary to review the benchmarks established by previous scholars working on the book of Jonah. The academic context and progress has to be appraised and synthesised to understand the foundation that forms the basis of research on the book of Jonah in modern times. Especially an overview of the hypotheses and proposed solutions to the problems regarding the book of Jonah must be given. In order to place this study in the flow of scholarly research it is also necessary to briefly trace these trends of interpretation over the past two millennia.[16]

The tendency has developed over the past three decades to approach texts more immanently, i.e. in their totality. Today the emphasis falls largely on reading a text or book as it is, without making unnecessary alterations to it. To understand the book of Jonah better in its totality it would then need to be approached synchronically, as opposed to diachronically.[17] The synchronic approach, or 'new' literary criticism, has originated as a critique against the diachronic approach, also known as historical-criticism or literary criticism.[18] The shortcoming of the diachronic approach is that it narrows the meaning of a text as it only focuses on snippets of it. In some academic and religious circles the results of historical-criticism have been met with (often aggressive) opposition.[19] This has opened the door for the development of new approaches to literary-exegesis of biblical texts. With time these approaches

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[15] Fokkelman (1999:2) stated that "[Reading] is the action of conferring meaning to the text." However, it can be argued that the more readers there are, the more meanings can be deduced.

[16] Cf. Taylor 2010:2-12.

[17] When the terms synchronic, diachronic, and literary criticism are used, they are used as employed in the study of the Hebrew Bible, and not as they are traditionally used in literary circles.

[18] "Met sulke kritiek is daar nie fout te vind nie en daar behoort daarvan kennis geneem te word. Die probleem is egter die rigting waarin daar opgegaan is as reaksie teen die resultate van die historiese kritiek, te wete 'n fundamentalistiese teruggrype na wat die indruk skep van 'n amperse voorwetenskaplike benadering tot die Skrif" (Cronjé 2002:10).

[19] "Die invloed van die kant van die strukturalisme, die nuwere literêre benaderings, met inbegrip van die leser-respons kritiek en die kanoniese benadering is ook duidelik te bespeur in nuwere navorsing. Dit alles hou verband met die nuutste neiging onder talle navorsers om eerder sinkronies as diakronies te werk te gaan; die sogenaamde immanente lees van die teks is vir hulle belangrik. Die teks in sy "finale vorm" word beklemtoon en nie soseer die voorgeskiedenis daarvan nie. Daarom word die eenheid van die boek gesoek op die vlak van intratekstuele relasies…of die geïmpliseerde leser…, eerder as op die vlak van outeurskap" (Cronjé 2002:12).

have grown in esteem amongst the scholarly community and are used more frequently than when they were first applied in the 1980's. The publication of books such as *The Art of Biblical Narrative* by Robert Alter in 1981 has shown that this approach is ground-breaking. Gunn and Nolan Fewell rightly pointed out that "we no longer have to plead for, but can presume the legitimacy of, a 'literary approach'."[20] Today this approach has found its maturity.

Even though the primary approach in this study will be synchronic in nature, the findings of diachronic studies on the book of Jonah will not be neglected. "The lexical studies of many historical critics are essential to sound exegesis because of their careful attention to morphology and philology."[21] The data they have gleaned will aid in the formulation of better and more critical conclusions.[22] Different approaches are then required to aid us in understanding the complexity and various dimensions of the message underlying the book of Jonah.

Regarding Jonah's *dating*, it would be advantageous to understand the manner in which the values of the Ancient Near East are depicted and if they are representative of the norms of the time – or have been distorted / subverted – in the book. The following question then arises: Which values and from which period need to be investigated? The collective journal articles published in *Semeia*, especially volume 68 (1994), have indicated that the same social values are identifiable in texts from across the Ancient Near Eastern and Ancient Mediterranean societies *c.* 600 BCE–300 CE. These 900 years extend over the wide range of dates which have been proposed for the book of Jonah's original dating. This then enables us to investigate the representation of Ancient Near Eastern social values in the book without restricting ourselves to a specific date or one *Sitz im Leben*.

Regarding Jonah's *Gattung*, it would be very useful if instead of limiting ourselves to the transposing or identification of features related to modern genre categories, we give the text and story the opportunity to speak for itself, by determining the structure of the book and the manner in which role-players influence the movement of the story in order to understand the specific features evident that guide the reader in the reading process.

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[20] Gunn & Nolan Fewell 1993:x.

[21] Taylor 2010:32.

[22] The unity of the text is neither as self-evident as the proponents of the newer methods would like it to be and the results of historical-criticism's results can never really be left out of consideration. The synchronic and diachronic approaches need not stand in opposition to each other but can supplement and support each other in the exegetical process (cf. Cronjé 2002:14).

Instead of toiling over *compositional and redactional issues*, our study will be dictated by the synchronic approach which would make our point of departure the text in its 'final form,' as we have it at our disposal today.

The interpretations of the book of Jonah, and attempts to identify its purpose and meaning, have largely been dictated by etic perspectives amongst the critics who study it. As a result the emic perspective has been neglected. Therefore, it is important to understand how the initial or implied audience might have understood it by investigating their social values and by determining in which manner they are reflected in the book of Jonah.

Two methods will then be used to analyse the book regarding the above problems:

(1)   A literary-exegetical analysis

Semiotic literary theory's basic premise is that the meanings of texts are determined by a number of codes that are essentially social in character. Effective communication only takes place when sender and receiver share common codes. A close reading of a text in a foreign and ancient language is necessary as there are conventions, such as its script, grammatical characteristics, and syntax, which are not familiar to readers who have another mother tongue.[23]

In conducting a literary-exegetical analysis the text will be scrutinised closely to understand how all its textual relations fit together on the micro and macro levels, from its morphological characteristics up to its structure. Studying the syntactic and linguistic characteristics of the text as central to its understanding is then our aim. "When we succeed in making a correct division of the text into its various parts, everything comes together."[24] As the text will be approached immanently or synchronically its "final form" as is available to us today, in the form of Codex Leningradensis, will be analysed. This analysis of the text will likely indicate that it has been well preserved and transmitted.

(2)   A social-scientific analysis

By conducting a social-scientific analysis of the book of Jonah it will be indicated how Ancient Near Eastern values are reflected and distorted / subverted in it. The questions that must be answered are as

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[23] Potgieter 1991:9.
[24] Fokkelman 1999:97.

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follows: Does this text define or challenge the status quo? What makes Jonah "different"? What techniques did the author employ to convey his message to his audience? What is this message? To which extent does the book of Jonah reflect the author's contextual world and to which extent is it subverted? Is the aim of the book to contribute to the shaping of cultural identity? What can it tell us in this regard?

> [T]his method employs a multidisciplinary approach, taking advantage of the theoretical models created by psychology, sociology, and anthropology. Its primary aim is to explore the social dimensions evident in the biblical narrative… This method sometimes provides a means of recreating ancient social situations through the analysis of rhetorical, economic, political, and social forces.[25]

Each chapter in this study will begin with a focus on the theoretical background of each method and then its application to the book of Jonah. An integration of the theoretical components of various resources will be combined to create such a model.[26] Special attention will also be given to the nature of Biblical Hebrew narratives.

5.   AIMS AND EXPECTATIONS

In chapter 2, an overview of the major theories and perspectives from historical-critical circles pertaining to interpretational issues of the book of Jonah will be provided and discussed. These issues are (a) its dating, authorship, provenance, and audience; (b) its *Gattung*, and *Sitz im Leben*; and (c) its

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[25] Matthews 2007:119.

[26] Already in 1985 Gottwald (pp. 26-29) gave an overview of the "Social Science Method" in the study of the Hebrew Bible. He also briefly discussed the common ground between new literary criticism and social-scientific criticism and the different paradigms in approaching the Hebrew Bible, namely that it can be approached as a religious testimony, a historical witness, a literary world, and as "a product and reflection of the *social world*" (Gottwald 1985:29-33). Van Eck (1995:72-82) discussed the possible connections between literary criticism and social-scientific analysis in more detail and proposed methodological points of departure. He continued by discussing the relationship between historical-criticism, socio-historical- and social-scientific analysis (Van Eck 1995:82-85). His discussion of the association of narratology and social-scientific analysis is then of utmost importance for this study (Van Eck 1995:85-91, 121-137). His focus is especially on space in the Gospel of Mark, specifically on Galilee and Jerusalem.

composition and redaction. This will be done in order to understand the current perspectives on and recent research approaches to the book of Jonah that inevitably built on the findings of historical-criticism, or developed due to critique thereof.

In chapter 3, the text of the book of Jonah will be scrutinised by employing a literary-exegetical analysis in order to understand how its textual features fit together on the micro and macro levels, from its morphological characteristics up to its structure. Central to my aim is then the study of the text's linguistic, syntactical, and structural features.

In chapter 4, an overview of the periods to which the book of Jonah is dated will be provided. The proposed purposes and themes of the book of Jonah which have been identified by scholars will also briefly be discussed. An overview of what social-scientific criticism is, its relationship to 'new' literary criticism, its development from the social sciences, the related pitfalls and fallacies, and what emics and etics is will then be provided. Lastly, the parodied elements in the book of Jonah will be commented on in the light of the findings of the social-scientific investigation of it.

In chapter 5, the summary and the conclusion of the study will be reflected.

This study is expected to illustrate the importance of the analysis of aspects of a literary-exegetical approach and social-scientific criticism in the interpretation of the book of Jonah. It is estimated that by applying these methods a better understanding of the author's intended message or meaning will be gleaned by indicating how Ancient Near Eastern values are distorted / subverted and how this likely results in a parody in which light the book's content must be understood.

CHAPTER 2:
HISTORICAL-CRITICAL OR DIACHRONIC CONCERNS PERTAINING TO THE BOOK OF JONAH (The Text)

1. INTRODUCTION

Historical-criticism is also known as the diachronic or literary approach.[27] The methods grouped under this designation entail a diachronic investigation, where the origin and development (or growth), of texts are traced in relation to the passage of time. These approaches are also called text-emmanent methods (concerning things outside the text).[28] The common characteristic of these different approaches are that they all emphasise the history of the text rather than its current or 'final form.' Historical-criticism traditionally consists of the following approaches, namely (a) biblical criticism (consisting of higher and lower criticism); (b) source criticism; (c) form or *Gattung* criticism; (d) tradition criticism; (e) composition and/or redaction criticism; and (f) canon or canonical criticism.[29]

Questions that historical-criticism occupies itself with are "Who wrote this book, or part of a book, from what sources, in what historical setting, and with what aims?"[30] Worded differently, its concerns are the following: "(1) probable authorship and audience, (2) date of composition and/or editing, (3) particular literary genre or form of the text, (4) aspects of writing style and structure, and (5) analysis of vocabulary."[31] Historical-criticism approaches the text as a historical entity, in order to

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[27] In order to avoid confusion between literary criticism and 'new' literary criticism, this method will further be referred to either as the historical-critical method or the diachronic approach. Therefore also the reference to *'new'* literary criticism for the synchronic approach, even though it has not been developed recently. 'New' literary criticism should then not be confused with *Literarkritiek* (Exum & Clines 1993:11). These approaches should not be confused with the manner in which 'literary criticism or -approach' is used in other disciplines today either.

[28] Cf. Human 1999:355.

[29] For more information on the historical-critical / diachronic / text-emmanent approaches, see Berlejung 2012a:32-39; Taylor 2010:5-12; Gillingham 1998:144-170, 232-237; Gottwald 1985:10-16; Deist & Burden 1980:83-113.

[30] Gottwald 1985:23.

[31] Matthews 2007:107-108.

recover historical information. The text has a life of its own, apart from the historical circumstances of its creation.[32]

With the introduction of the study of theology as part of the syllabi at universities came the encouragement to study the (Hebrew) Bible in a rational fashion. This had two entirely different consequences: (a) It resulted in the renewal of confidence in what could be achieved by means of historical-criticism. It was deemed a scientific study of the text, and that it would be possible to gain new insights about the text's ancient context through modern historiography. It was expected that historical-criticism would "solve some of the enigmas of the past" by building a broad historical framework in which the biblical writings could be interpreted; and (b) It also resulted in an inevitable on-going scepticism about what could actually be achieved by such a historical enterprise.[33] As a result, historical-critics fell into two main groups, namely (a) Those who were confident in the abilities of the historical-critical method, who maintained that it could shed light upon the historical setting of biblical texts; and (b) Those who worked in a more abstract and conceptual way, who have argued that "the historical approach has often been more foe than friend when it has come to establishing the validity of the biblical accounts."[34]

Scholars using these approaches have indicated that the biblical text evolved over a period of many centuries, from an initial oral tradition, and some written records. Throughout its development there was continuous editing of the Hebrew Bible, influenced by (a) The popularity of the tradition (how well known a story was); (b) The perceived value to the political, social, and religious identity of the Israelite / Jewish people; (c) The religious and political agenda of the editors in particular periods of Israelite history; and (d) The aesthetic values and creative abilities of the authors and editors.[35]

The following illustration depicts the plurality of the historical-critical approach to reading the (Hebrew) Bible. It is meant to illustrate "how the historical approach 'works'" by studying the development of a text and its different levels over time. The relationship of the six diachronic methods are also illustrated.[36]

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[32] Perrin 1972:363.

[33] In time, it became evident that there were problems with the study of the (Hebrew) Bible, namely the problem of myth, contradictions in various accounts, the accounts of miracles, the problem of religious life, and the problem of the Historical Jesus. See Gillingham (1998:146-156) for an overview of each of these problems.

[34] Gillingham 1998:156.

[35] Matthews 2007:107.

[36] Gillingham 1998:169.

Illustration 1: A Historical-Critical or Diachronic Reading of the Hebrew Bible[37]

The Final Form of the Text

The Collectors
(vi) Canon Criticism

The Redactor
(v) Redaction Criticism

From Author
to Community

The Author (Editor)
(i) Higher Criticism

the first 'draft' of
the text

From
Community
to Author

The Sources
(ii) Source Criticism

The Forms
(iii) Form Criticism

The Traditions
(iv) Tradition Criticism
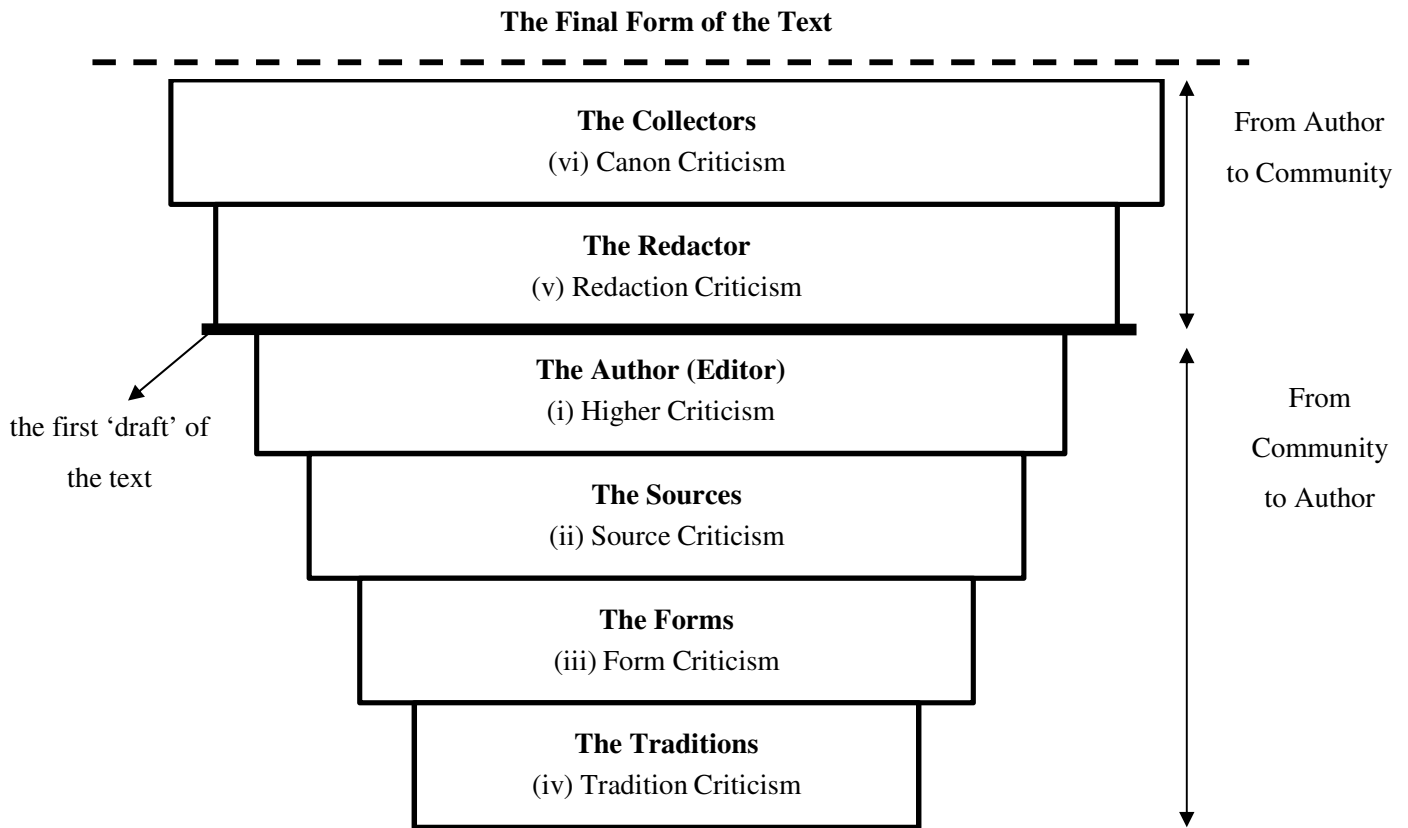
The first tier (i) represents the interest in the historical context of the purported author, as well as the date and provenance of a text. The second (ii) focuses on the discernment of the sources selected by the author, and the third (iii) on the forms, oral or written, in which a message has been conveyed. The fourth tier (iv) represents the interest in the traditions, even theological beliefs, which might have influenced the author(s) or editor(s) of a text. The fifth tier (v) focuses on the final stage of a text's revision or redaction, whereas the sixth tier (vi) represents the interest in the manner in which a work has been collected or put together, namely canon criticism. Thus, the first tier (i) is the baseline as it asks questions about the actual author; the second and third tiers (ii, iii) focuses on the processes which influenced the author; and the fourth to sixth tiers (iv-vi) focus on progressive and continued influences on the text after its earliest compositional stages. These interests or tiers then also overlap.[38]

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[37] Based on the illustration in Gillingham (1998:170), with minor alterations.
[38] Cf. Gillingham 1998:157.

In this chapter, an overview of the major theories and perspectives from historical-critical circles pertaining to interpretational issues of the book of Jonah will be provided and discussed. These issues are (a) its dating, authorship, provenance, and audience; (b) its *Gattung*, and *Sitz im Leben*; and (c) its composition and redaction. This will be undertaken in order to understand the current perspectives on, and recent research approaches to, the book of Jonah that inevitably built on the findings of historical-criticism, or developed due to critique thereof.

Pertaining to the *dating* of the book of Jonah, an overview will be provided of the main arguments and criteria that have been proposed in the past, a short discussion on its relationship to the other books of the Twelve Minor Prophets, and a short overview on theories pertaining to its authorship, provenance, and audience. This will be followed by a summary and evaluation of the major arguments or perspectives that where discussed.

Pertaining to the *Gattung* and *Sitz im Leben* of the book of Jonah, the issue whether the book of Jonah is history or fiction will be addressed. This will be followed by an overview of the most popular *Gattungen* that has been proposed for the book of Jonah, and an evaluation of their viability. This will be followed by a short overview of what prophecy and prophetic literature is. It will be pointed out that the inclusion of the book of Jonah amongst the Latter Prophets is problematic. It will then be indicated that the most likely classification, that encompasses most of the content and features of the book of Jonah, is that it is a parody on the prophetic traditions. The proposals that have been made for the book of Jonah's *Sitz im Leben* will then also be discussed. This will be followed by a short summary and evaluation of the major arguments or perspectives that where discussed.

Pertaining to the *composition* and *redaction* of the book of Jonah, an overview will be provided of the major theories and arguments on this matter, and will be followed by a discussion on the use of different divine names throughout the book. This will be followed by a summary and evaluation of the major arguments or perspectives that where discussed.

In the summary and conclusion of this chapter, the primary arguments pertaining to each of the above-mentioned interpretational issues of the book of Jonah will be evaluated, followed by a preliminary conclusion on each, to contextualise the rest of the study in the light of the conclusions reached.

2. DATING

The dating of the book of Jonah has been one of the persistent problems concerning the book's interpretation. It has no superscript which can aid us in identifying any historical setting or period in which the story is to be located, contrary to what we find at the beginning of some of the other prophetic books.[39] The only chronological clue we have is the reference to יוֹנָה בֶן־אֲמִתַּי ("Jonah son of Amittai").[40] Based on the reference to a *Jonah ben Amittai* in 1 Kings 14:23-25, it has been proposed that a Jonah-figure lived *c.* 780 BCE, during the reign of the Israelite king Jeroboam II.[41] However, the book itself never claims that it was written by *Jonah ben Amittai*, nor is it written in the first person, but primarily in the third.[42] The narrator of the book also appears to be omniscient.[43]

There are two chronological boundaries for the book of Jonah's dating. They are the following:

(a) The 8th century BCE as the *terminus quo* or the conservative estimate, based on the reference to a (historical?) prophet named Jonah in 2 Kings 14:23-25, who prophesied in the Northern Kingdom of Israel, during the reign of Jeroboam II (*c.* 750 BCE); and

(b) The 2nd century BCE as the *terminus ad quem* or the liberal estimate, based on a reference in Ben Sirach 49:10 (*c.* 180 BCE) and Tobit 14:4 (*c.* 200 BCE) to the "book of the Twelve" or the "twelve prophets." This implies that the book of Jonah might have been part of the prophetic canon by 180 BCE and could pre-date the Maccabean Period.[44]

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[39] Trible 1996:465 & 1963:104; cf. Nogalski 2011:5; Limburg 1993:31 & 1988:137; Sasson 1990:21; Wolff 1977:75. Cf. the following examples: Hosea 1:1 and Amos 1:1 is situated in the reign of kings of Israel and Judah; Ezekiel 1:1 is situated in the exilic period; Haggai 1:1 and Zechariah 1:1 is situated in the post-exilic period (Trible 1963:104). Other examples of such superscripts can be found in Isaiah 1:1; Jeremiah 1:2-3; Micah 1:1; and Zephaniah 1:1 (Spangenberg 2002a:58).

[40] Limburg 1993:28, 31; cf. Schmid 2012:498; Salters 1994:23;.

[41] Spangenberg 2002a:58; Lawrence 1986:121, 123; Allen 1976:179, 185.

[42] Salters 1994:23; cf. Allen 1976:185-186; Glaze 1972:152. Bewer (1971:11) wrote that "It is a story about him not by him." Sasson (1990:20) was of the opinion that "traditionalists can be free to decide whether Jonah himself or a later admirer wrote the book bearing his name, even when they do not question the historical accuracy of the activities reported in the book." The book of Jonah is written in the third person with the exception of 1:9; 2:2-9; 4:2, 8b, and 9b (Glaze 1972:152).

[43] Spangenberg 2002a:61.

[44] Trible 1996:466 & 1963:104, 107; cf. Nogalski 2011:1-2, 401-402 & 1993:272; Bolin 1997:40; Salters 1994:23; Limburg 1993:28 & 1988:137-138; Sasson 1990:21; Wiseman 1979:31; Wolff 1977:75; Allen

A dating for the book of Jonah has been proposed for nearly each century within this range. Broadly, and more neutrally, its dating has also been described as either pre-exilic, exilic, or post-exilic. Based on historical concerns, arguments that have been made in support of a pre-exilic dating for the book of Jonah are that (a) It should be dated to the first half of the 8th century BCE, based on the assumption that the Jonah referred to is a historical figure and the author of the story;[45] (b) The message of God's love would only be appropriate for the period soon after the Assyrians' destruction of Israel in 722/1 BCE;[46] (c) The story of Jonah would have no meaning after the fall of Nineveh in 612 BCE, but it would not have meaning in the prophet's own era either as Nineveh was not yet important in the history of Israel;[47] and (d) The book of Jonah might have been written during the reign of Josiah and his Temple Reformation, and should then be dated to the 7th century BCE.[48]

However, the majority of Jonah scholars are of the opinion that the book of Jonah is not to be dated before the 5th century BCE,[49] and others are content to just call it "late."[50] Various other proposals have been made to date the book of Jonah during the 4th century up to the Maccabean era (*c.* 163-63 BCE), thus in keeping with the popular tendency to date the book as post-exilic.[51]

A more recent view is that, despite the Assyrian setting adopted in the book, it was likely composed during the Ptolemaic period (3rd century BCE). The scribal character is of such a nature that numerous references from elsewhere in the Hebrew Bible are skilfully integrated into the book, enriching its meaning. There also appears to be affinities with Greek mythology as there could be a motif – taken from solar myth – where the sun is swallowed every evening and then spat out by a fish in the morning. Other Greek stories that the book of Jonah has been related to is that of Heracles, and

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1976:188; Glaze 1972:154, 157; Bewer 1971:13. However, it must be pointed out that Tobit might refer to a different collection of the twelve. This is not clear (Bolin 1997:40; Wiseman 1979:31). Bewer (1971:13) also indicated that reference is made to the Twelve in 3 Maccabeus 6:8. According to Nogalski (2011:402-403), "Jonah likely represents the latest complete book added to the book of the Twelve, though some suggest Jonah developed in stages or entered the Twelve with another book. Some have suggested that Jonah entered the Twelve with (at least portions of) Zechariah 9-14. Others see it entering with Malachi." Ben Sirach is also known as the *Wisdom of Ben Sirach*, *Jesus ben Sirach*, and in the Septuagint (hereafter referred to as LXX) as *Ecclesiasticus*.

[45] Cf. Trible 1963:105.
[46] *Ibid.*
[47] *Ibid.*
[48] *Ibid.*, 106.
[49] *Ibid.*, 106-107.
[50] *Ibid.*, 106.
[51] *Ibid.*, 107.

Perseus in the Arion saga.[52] "Additionally, the Ptolemaic period provides a better background for understanding the motif of the hostile city of 'Nineveh' than the period of the Persian rule, which is usually seen very positively in the Old Testament."[53] It has also been proposed that the book of Jonah could date to the early Hellenistic period due to "the use of nonbiblical sea motifs."[54]

This wide range for the dating of the book of Jonah then suggests that this issue will likely not be settled anytime soon.[55] What follows in this section is an overview of the criteria and arguments that have been proposed for the book of Jonah's dating, specifically to the post-exilic period. A short overview of the book of Jonah's position in the book of the Twelve Minor Prophets in three textual traditions will be given in order to determine whether its position in the Twelve can be of any aid in dating it. Arguments on the authorship, provenance, and the audience of the book will also be presented. Lastly, the main arguments proposed for the book of Jonah's dating will then be evaluated.

In more recent times, the debate concerning the dating of the Hebrew Bible has been dictated by the perspectives of the so-called maximalists and minimalists. The maximalists consider Genesis through 2 Kings to be historical in nature. These scholars employ archaeological and ancient epigraphic evidence in order to aid them in their reconstruction of Ancient Israel's history. Victor H. Matthews remarked that "This means that the interpretation of relevant archaeological and epigraphic data is sometimes shaped to prove the reliability of the biblical story."[56] The maximalists consist of (more conservative) scholars who consider the Hebrew Bible to be a reliable source from which to reconstruct a complete history of Ancient Israel. However, at the opposite end of the spectrum, the minimalists attempt to correct what they perceive to be as "the misuse of the Bible." The minimalists discount the historical reliability of the Hebrew Bible on the basis that there is no "extrabiblical evidence for the existence of any of the characters in the premonarchic and early monarchy periods." Even more, they posit that "the Bible was not written to convey historical truth but instead functioned as a justification for a religious system developed by the Jewish community in either the Persian (sixth-fourth centuries BCE) or the Hellenistic period (fourth-second centuries BCE)." They argue that this was in "an attempt to prevent the assimilation of the Jewish community into Hellenistic culture."[57]

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[52] Schmid 2012:498.
[53] *Ibid.*
[54] Wolff 1977:78.
[55] Cf. Limburg 1993:28.
[56] Matthews 2007:102.
[57] *Ibid.*

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They ended assigning the majority of the Hebrew Bible to an origin during the Persian and Hellenistic eras. It was thus a product of the elite that lived in ancient Yehud, and that their creation of a "history of Israel" was one way in which "to impose their ideology on the ordinary people."[58]

The most vocal critique of the minimalist position, or revisionists – or nihilists – as he prefers to call them, is perhaps William G. Dever. Dever tends to polemise specifically against (read *critique*) the work of, amongst others, Philip R. Davies, Keith W. Whitelam, Niels Peter Lemche, Thomas L. Thompson, and the Syro-Palestinian archaeologist Israel Finkelstein.[59] He is of the opinion that if this "small but vocal (and contentious) group of European biblical scholars" had their way – "when they are finished rewriting Israel's history, early or late" – that there will be "nothing left that most of us would recognize as history. That is as they would have it, however, for their fundamental conclusion (or is it a preconception?) is that one can no longer write a history of ancient Israel, at least not one based on the biblical texts."[60] He continued as follows:

> "Simply put, the issues are these: If the Hebrew Bible is not historically true, then how can it be true at all? If the biblical stories are not historically accurate, how did they come to be written in the first place? And why were they preserved and handed down as the core of the tradition, considered valid even to this day? Is the Bible, after all, a monstruous literary hoax?[61]

It is then somewhere between these two (extreme) perspectives that we must attempt to position the dating of the book of Jonah. At the outset, I wish to clarify that what I discuss, in terms of the book of Jonah's dating, is the 'final,' or at least stable, text of the Jonah story, that would precede the Masoretic text[62] we have at our disposal today. My interest is not to understand the diachronic development of the text, or in its oral and early written precursors to such a text, but to investigate and better understand the text as is, via a synchronic approach (see the next chapter).

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[58] Spangenberg 2004:791. Spangenberg (2004:793) is of the opinion that the narratives in the books of Chronicles, Ezra, Nehemiah, Jonah, Ruth, Esther, the Joseph novel, the Daniel stories, and the frame narrative of Job, was likely "created and written to assist the elite and the low classes in their acceptance of and adjustment to the new situation."

[59] See Dever 2003:138-143 and 2001:28-44 for his take on their arguments.

[60] Dever 2003:137.

[61] *Ibid.* Dever's flair for the dramatic is then evident from the above quotations from his work.

[62] The Masoretic text is the text tradition passed down from early rabbinic textual scholars known as the Masoretes (Murphy 2003:106).

2.1 The Criteria for Dating the book of Jonah

The aspects or considerations about the book of Jonah that are typically discussed in order to determine its dating are (a) "Historical" features; (b) Literary and linguistic features – specifically those that are unique to it – and the influence of Aramaic; (c) The dependence on and influence of earlier literature, theological motifs, and ideologies, on the composition of the book; and (d) The book's literary form (*Gattung*). Here then follows an overview of each of these aspects or considerations about the book of Jonah's dating.

2.1.1 "Historical" Features

The traditional and conservative dating of the book of Jonah is based on the reference to *Jonah son of Amittai*, which also occurs in 2 Kings 14:25. The contention is that this is the same 'historical' prophet that prophesied during the reign of Jeroboam II in the 8th century BCE, who is referred to in the book named Jonah. It is argued that the book of Jonah likely had its origin during or just after this Jonah's time. However, at this time, Nineveh was not yet "an active metropolis." This would only be the case by *c.* 722 BCE (until 612 BCE).[63] Hans Walter Wolff is of the opinion that "we cannot detect any biographical or historical interest in Jonah as a person..."[64]

Two other phrases that occur in the book of Jonah are used as references to the historical reality in which the book was written, or is meant to reflect the light in which it must be understood. The first is וְנִינְוֵה הָיְתָה עִיר־גְּדוֹלָה לֵאלֹהִים מַהֲלַךְ שְׁלֹשֶׁת יָמִים ("And Nineveh was a great city even to God, a journey of three days") in Jonah 3:3. The second is the reference to מֶלֶךְ נִינְוֵה ("king of Nineveh") in 3:6. An argument that there is a significant distance between the narrator and / or audience and the pre-exilic period, in which the story is supposedly set, is that enough time must have passed for "accurate

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[63] Sasson 1990:21; cf. Wolff 1977:77.
[64] Wolff 1977:81.

historical knowledge about Nineveh to turn anecdotal."[65] Both of the aforementioned phrases are "out of touch with historical reality."[66]

Today we know that the description of Nineveh's size, as taking three days to cross, is an exaggeration. Even at the height of its existence, during Sennacherib's reign, it was not even five kilometres across.[67] This would imply that the reference to הַרְבֵּה מִשְׁתֵּים־עֶשְׂרֵה רִבּוֹ אָדָם ("the more than 120 000 people") in Jonah 4:10-11 as the number of inhabitants of "this Nineveh is historically impossible."[68] The phrase וְנִינְוֵה הָיְתָה עִיר־גְּדוֹלָה לֵאלֹהִים ("And Nineveh was a great city even to God") has been interpreted by some as a superlative, expressing something along the lines of "a very great city," "God-sized" or even "a divinely great city," implying "a vast city, even by God's standards."[69] It would then also appear that the adjective גָּדוֹל ("great, big"), that is used to describe the city of Nineveh in Jonah 1:2, 3:2 and 4:11, is a hyperbole. This is also a typical feature of the book of Jonah – describing everything in "big" terms. The word גָּדוֹל ("great, big") has also long been established to be a *leitwort* / keyword of the book.[70] Also, Jack M. Sasson is of the opinion that the use of הָיְתָה ("she was") in Jonah 3:3 "is not meant to push Nineveh's greatness into "time immemorial"," but it does not "imply that Nineveh was no longer a power when the story of Jonah first circulated…"[71] It then seems that this portrayal of Nineveh, as having been a great city (3:3), speaks for a dating after her demise in 612 BCE.[72] However, Phyllis L. Trible cautioned that the perfect tense translation "Nineveh *was*" falters on a point of grammar as elsewhere it is a typical feature of Hebrew narrative style rather than a device that can be employed for the dating of a text.[73]

During the lifetime of the Jonah-figure of 2 Kings 14:25, Nineveh had no king. The narrator is implying that Nineveh was a city-state. However, during the 8th century BCE the king of Assyria would likely have resided in Nimrud. The "king of Nineveh" is never identified by name in the book of

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[65] Sasson 1990:21-22; cf. Allen 1976:186.

[66] Salters 1994:25.

[67] *Ibid.*; cf. Wiseman 1979:36.

[68] Trible 1963:109.

[69] Cf. Wiseman 1979:36.

[70] גָּדוֹל ("big, great") appears 14 times. In is used 8 times as an expression of size or extent, in Jonah 1:4 (x2), 10, 12, 16; 2:1; 4:1, 6. It is also used 6 times with the intended meaning of "important," in Jonah 1:2; 3:2, 3, 5, 7; 4:11 (Stuart 2012:459).

[71] Sasson 1990:228; cf. Glaze 1972:152.

[72] Trible 1963:109, 115; cf. Bewer 1971:13.

[73] Trible 1996:465; 1996:465; cf. Genesis 29:17 and Exodus 9:11.

Jonah and this designation is not one known from Assyrian annals, making it "historically inaccurate."[74] This vague reference thus leaves the king's identity "unconnected to history."[75] However, phrases identifying kings with their royal residences do occur in the Hebrew Bible, e.g. מֶלֶךְ שֹׁמְרוֹן ("king of Samaria") in 1 Kings 21:1 of Ahab, and in 2 Kings 1:3.[76]

Based on the reference to מִטַּעַם הַמֶּלֶךְ וּגְדֹלָיו ("by a decree of the king and his great ones") in Jonah 3:7, Paul. J.N. Lawrence has investigated a number of Assyrian inscriptions to indicate that the king issuing decrees along with his nobles was not an unfamiliar practice during the 8th century BCE. He discussed the reign and function of three provincial governors mentioned in the *Assyrian Eponym Chronicle*, during the 8th century BCE, namely Bēl-tarṣi-iluma, governor of Calah; Nergal-eresh, governor of Raṣappa; and Shamshi-ilu.[77] Lawrence wrote that "Bēl-tarṣi-iluma, Nergal-eresh and Shamshi-ilu flourished from at least 808 to 793, 805 to 775 and 796 to 725 respectively. They were thus partially contemporary. They each had extensive domains," i.e. areas that they governed.[78] Their rule then coincided with that of the Assyrian kings Adad-nirāri III (810-783 BCE) and Shalmaneser IV (782-772 BCE). Incidentally then it is written of Adad-nirāri III that he was known for issuing a number of royal decrees. Lawrence then reminds the reader that in Jonah 3:6-7 three statements are made: (a) The king is specifically called מֶלֶךְ נִינְוֵה ("king of Nineveh"); (b) He issued a proclamation in Nineveh; and (c) The decree was made by the king and his nobles.[79] Lawrence then made the following observations about the historical situation of Assyria in the early 8th century BCE:

> (a) The king of Assyria may have been the king of Assyria only in name. His effective control over large parts of his kingdom may have been surrendered to powerful provincial governors; he may have been effective king of Nineveh, but of little more; hence his title in the book of Jonah. (b) It was the king who is specified as having repented and having made the proclamation in Nineveh. (c) The decree is issued as the decree of the king and his nobles. In his decree he had to acknowledge the power and influence of nobles as Bēl-tarṣi-iluma, Nergal-eresh and Shamshi-ilu.[80]

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[74] Trible 1996:465; cf. Salters 1994:24-25.
[75] Salters 1994:24-25; cf. Allen 1976:186; Bewer 1971:13.
[76] Trible 1996:465.
[77] Lawrence 1986:123-129.
[78] *Ibid.*, 130.
[79] *Ibid.*, 131.
[80] *Ibid.*

Lawrence then concluded that "the reference to the 'king of Nineveh' and to 'the king and his nobles' in Jonah 3:6-7 is consonant with an eighth-century date for the mission of the book of Jonah."[81] Unfortunately, it would appear as if Lawrence's own argument decontextualises historical information in support of his argument, in order to make sense of Jonah 3:7.

Another issue to take cognisance of is the use of place names in the book of Jonah. They are not used in a realistic manner. Tarshish lays at the most western end of the known world of ancient times, and is possibly the furthest point from Nineveh to which Jonah could have fled. The unrealistic and unhistorical manner in which reference is made to Nineveh in the book of Jonah has been discussed above. Concerning Gath-Hepher and Joppa, Robert B. Salters wrote as follows:

> [A]ccording to 2 Kgs 14.25 Jonah was from Gath-hepher in Galilee. While this is not mentioned in the book of Jonah we may assume that it was known to the author, and yet he depicts Jonah as going to Joppa to catch a ship. This is strange. Joppa probably did not belong to Israel in the eighth century, nor was it the nearest port to Gath-hepher. This lack of accuracy suggests that the author may have lived in Judah (where Joppa would have had maritime significance), and at a time sufficiently late for Nineveh to have become legendary in size and evil.[82]

It thus appears that there are no grounds, based on phrases and mention of places in the book of Jonah, from which we can form conclusions about its dating.[83] Their mention is likely intended to be a guide to the book's interpretation. In this regard, one must keep in mind that the book of Jonah is in all likelihood not concerned with the historical Nineveh, but the Nineveh of its narrative world. The author likely drew on collective memory in describing the legendary city. Even more, it is unlikely that the book of Jonah is concerned with historical events at all.

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[81] *Ibid.*, 132.
[82] Salters 1994:25; cf. Wolff 1977:77.
[83] Cf. Sasson 1990:22.

2.1.2   Literary and Linguistic Features

It has been claimed that by the 2nd century BCE "Hebrew was no longer a living language," that "Hebrew was no longer generally used," and that it was even strongly influenced by Greek.[84]   By implication, the authors of Daniel or Ben Sirach "could not write good Hebrew." However, it has also been "firmly claimed that there was a revival of Hebrew in the Maccabean period, and that good Hebrew was in fact written at this time."[85] The issue of the book of Jonah's language is a much contested one, specifically pertaining to it being a possible criterion by which to date it. Arguments for the use of "late" Hebrew forms, the influence of Aramaic, and unique constructions in the book of Jonah have often been discussed by scholars in order to aid in its dating. What follows here is an overview of the arguments or elements discussed in this regard.

(1)   The presence of "late" Hebrew words and Aramaisms

Scholars have argued for the presence of possible "late" Hebrew words and / or Aramaisms in the book of Jonah that clearly indicate that the book should be dated to the post-exilic period. This is due to the strong influence Aramaic could have had on Hebrew during the 6th to 4th centuries BCE, and it eventually replacing Hebrew as the *lingua franca* of the Jews during the Persian period (539-333 BCE).[86] The words that have been proposed to be "late" Hebrew words or Aramaisms in the book of Jonah are the following:

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[84] Ackroyd 1953:118.

[85] *Ibid.*, 118-119.

[86] Spangenberg 2002a:63; Trible 1963:12. Bolin (1997:36) refers to "late" Hebrew words as "Late Biblical Hebraisms." However, in the light of the discussion to follow in the rest of this section, it will be clear that this designation is somewhat of a misnomer.

Table 1: The Proposed "Late" Hebrew Words and Aramaisms in the book of Jonah

Location in Jonah	Stem and form in Jonah		Comments[87]
1:5	הַמַּלָּחִים	מַלָּח "sailor"	According to Robert B. Salters, this word occurs elsewhere in the Hebrew Bible only in Ezekiel 27:8, 9, 27, and 29.[88] Ernest Klein and Brown-Driver-Briggs (hereafter referred to as *BDB*) considers מַלָּח to probably be a loan word from the Akkadian *malahu*, which is in turn borrowed from the Sumerian *malah* (*ma* "ship" + *lah* "going" = "travelling in a ship"). Compare then the Aramaic and Syriac מַלָּחָא, and the Arabic *mallāḥ*, which has been argued to be a loanword from Akkadian.[89] Oswald Loretz challenged the claim that מַלָּח is an Aramaism, and deems it to more likely be Phoenician, as Ezekiel 27:9 uses it concerning Tyre.[90] The only source to refer to חֹבֵל as reflective of a post-exilic date is Hans W. Wolff.[91]
1:5	הַסְּפִינָה	סְפִינָה "ship" (with a deck)	This word is a *hapax legomenon* and, according to Salters, occurs in Aramaic in late extra-biblical sources.[92] It is also considered to derive from סָפַן ("to cover, panel").[93] Loretz wrote that this form is Phoenician.[94] Other Semitic equivalents to it is the Aramaic and Syriac סְפִינְתָּא, סְפִינָא; and the Akkadian *sapinatu*.[95]
1:6	יִתְעַשֵּׁת	עָשַׁת "care for, show mercy"	יִתְעַשֵּׁת ("he will show mercy; give us a thought") is argued to derive from the Aramaic root עֲשֵׁת ("think, plan"; cf. Daniel 6:4),[96] and is used instead of the classical Hebrew word חָשַׁב ("think, account"; cf. Psalm 40:8).[97] The Hithpa'el form is a *hapax legomenon*.[98] It is also deemed to be an

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[87] I have also consulted *The Dictionary of Classical Hebrew* on the proposed "late" Hebrew words and Aramaisms in the book of Jonah. However, it was not of great aid. Clines does not discuss the etymology of the words, but merely the words' uses. The most significant feature of these volumes are that the author has done much effort to indicate how words are used within some of the Dead Sea Scrolls.

[88] Spangenberg 2002a:62; Salters 1994:24; Holladay 1988:197.

[89] Klein 1987:349; cf. *BDB* 2010 [1906]:572; Sasson 1990:22; Wolff 1977:76; Allen 1976:187; Bewer 1971:12; Trible 1963:108.

[90] Allen 1976:187.

[91] Wolff 1977:76.

[92] Salters 1994:24; cf. *BDB* 2010 [1906]:706; Tucker 2006:22; Spangenberg 2002a:62; Day 1990:36; Sasson 1990:22; Holladay 1988:259; Klein 1987:454; Wolff 1977:76; Allen 1976:187; Bewer 1971:12; Trible 1963:108.

[93] Klein 1987:454; cf. *BDB* 2010 [1906]:706.

[94] Allen 1976:187.

[95] Klein 1987:454; cf. *BDB* 2010 [1906]:706.

[96] Klein 1987:489; cf. *BDB* 2010 [1906]:799; Simon 1999:xxxix.

[97] Simon 1999:xxxix.

[98] Holladay 1988:325.

			Aramaism.[99]
1:7, 12; 4:10	שֶׁ "which, who, that"	בְּשֶׁלְּמִי בְּשֶׁלִּי שֶׁבָּךְ	There are examples where שֶׁ occurs in pre-exilic texts, but the majority of its occurrences appears to be in post-exilic texts.[100] Its use is identical to אֲשֶׁר.[101] *BDB* indicated that its use is limited to late Hebrew and to passages with a Northern Palestinian colouring.[102] In a similar vein, Loretz indicated that the relative particle accords with a Phoenician equivalent and is perhaps as old as a Canaanite equivalent and that "It occurs in early narratives emanating from the Northern Kingdom."[103]
1:11, 12	שָׁתַק "be quiet, calm; grow silent"	וְיִשְׁתֹּק	וְיִשְׁתֹּק ("[to become] calm") is considered to derive from the standard Aramaic and Mishnaic Hebrew root שָׁתַק (cf. Psalm 107:30, Proverbs 26:20). It is used instead of the older חָרֵשׁ ("be silent, dumb, speechless").[104] *BDB* deemed it to be late Hebrew of which the Aramaic form is שְׁתַק, שְׁתִיק.[105]
1:15	זַעַף "storming, raging"	מִזַּעְפּוֹ	*BDB* indicated that it is a late Hebrew word.[106] Other Semitic equivalents are the Aramaic and Syriac זְעַף ("was angry"), and the Arabic *za'afa* ("he was enraged, he killed instantly").[107] זַעַף only occurs 6 times in the Hebrew Bible, of which 3 refer to human anger (Proverbs 19:12; 2 Chronicles 16:10; 28:10), and the other 2 to divine rage (Isaiah 30:30; Micah 7:9). Jonah 1:15 is the only example where the term is applied to an inanimate object.[108]
2:1; 4:6, 7, 8	מָנָה "appoint, ordain, count,"	וַיְמַן	In Jonah 2:1; 4:6, 7, 8 the root מָנָה is used with the sense of "appoint" or "entrust," and in the Pi'el (intensive construction). This form is found only in late (read *post-exilic*) biblical passages, e.g. 1 Chronicles 9:29; Exodus 7:25; Daniel 1:5, 10, 11, 18; 2:24, 49; 3:12; Ezra 7:25; and Job. It also occurs in the Targums, in Aramaic, and in Mishnaic Hebrew.[109] *BDB* also considered מָנָה to be an example of late Hebrew.[110] However, it is also

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[99] *BDB* 2010 [1906]:799; cf. Tucker 2006:25; Spangenberg 2002a:62; Sasson 1990:22; Wolff 1977:76; Allen 1976:187; Bewer 1971:12; Trible 1963:108, 115. The verb also appears in the Elephantine papyri, the Targums, and their earlier Aramaic material (Day 1990:34; Allen 1976:187).

[100] Clines (2011:201) indicated that this particle is used mostly in later documents and refers to the examples of the 68 times in Ecclesiastes and the 251 times at Qumran. See also its use in Song of Songs (cf. 1:7) and Ben Sirach (cf. 1:3); cf. Stuart 2002:457; Bolin 1997:37; Salters 1994:24; Limburg 1993:29; Day 1990:36; Sasson 1990:23; Wolff 1977:76; Allen 1976:187; Bewer 1971:12; Trible 1963:108.

[101] Holladay 1988:356.

[102] *BDB* 2010 [1906]:279-280. They then continue to cite examples of such occurrences.

[103] Cf. Allen 1976:187.

[104] Simon 1999:xxxix; cf. Holladay 1988:385.

[105] *BDB* 2010 [1906]:1060; cf. Sasson 1990:22; Bewer 1971:12; Trible 1963:109, 115.

[106] *BDB* 2010 [1906]:277; cf. Simon 1999:xxxix; Sasson 1990:22.

[107] Klein 1987:201.

[108] Tucker 2006:45.

[109] Limburg 1993:29; Day 1990:35; Wolff 1977:76; Trible 1963:113.

[110] *BDB* 2010 [1906]:584; cf. Limburg 1993:29; Sasson 1990:22; Allen 1976:187; Bewer 1971:12; Trible 1963:108, 109.

			attested in Ugaritic.[111] In older biblical books we typically find פָּקַד ("attend to, visit, muster, appoint," e.g. Leviticus 26:16) being used.[112] Other examples of the occurrence of מָנָה in the Hebrew Bible is in Psalm 61:8 and Job 7:3, which cannot definitively be dated to the post-exilic period.[113] Other Semitic equivalents are the Aramaic and Syriac מְנָה ("he counted, numbered"); the Ugaritic *mut* ("enumeration"); the Arabic *manā* ("he assigned, appointed"); and the Akkadian *manū* ("to count, number; to assign") and *mīnu* ("number").[114]
3:2	קְרִיאָה "message, command"	הַקְּרִיאָה	This word is a *hapax legomenon* and, according to Salters, occurs in Aramaic, in late extra-biblical sources.[115] According to W. Dennis Tucker it occurs regularly in Rabbinic literature.[116]
3:3, 4	מַהֲלָךְ "day's journey"	מַהֲלַךְ	מַהֲלָךְ, with the meaning of "distance" (instead of the older דֶּרֶךְ in Genesis 30:36; Exodus 3:18), is found only in Jonah and in Nehemiah 2:6, as well as in Aramaic and Mishnaic Hebrew.[117] *BDB* deemed the word to be late Hebrew.[118]
3:7	טַעַם "decision, command"	מִטַּעַם	According to *BDB*, the noun טַעַם is attested early, but deems it to be a late Aramaism when it has the meaning of "decision, decree" (cf. טְעֵם in Daniel 3:10 and Ezra 4:21; cf. Ezra 6:14; 7:2, etc.).[119] Jonah 3:7 is the only instance in which this form with the meaning of "decree" occurs in the Hebrew Bible.[120] There are also scholars who equate the term with the Akkadian *têmu* ("command").[121]
3:7	טָעַם "taste"	יִטְעֲמוּ	According to Salters, this word also occurs in Aramaic in late biblical and extra-biblical sources.[122] *BDB* considered this word to be an example of late Hebrew with the Aramaic form being טְעֵים.[123] Other Semitic equivalents are the Syriac טְעֵם ("he tasted"); the Arabic *ṭaima*; the Ethiopian *teʿema* ("he ate, tasted, examined by tasting"); and the Akkadian *têmu* ("command").[124]

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[111] Limburg 1993:29; Wolff 1977:76; Trible 1963:113.

[112] Simon 1999:xxxix-xl.

[113] Limburg 1993:29; Holladay 1988:201.

[114] Klein 1987:355; cf. *BDB* 2010 [1906]:584.

[115] Salters 1994:24; cf. Spangenberg 2002a:62; Day 1990:34; Sasson 1990:22; Klein 1987:593; Wolff 1977:76; Allen 1976:187; Bewer 1971:12; Trible 1963:109, 115.

[116] Tucker 2006:65.

[117] Simon 1999:xl.

[118] *BDB* 2010 [1906]:237.

[119] *Ibid.*, 381; cf. Day 1990:35; Klein 1987:247.

[120] Simon 1999:xl; cf. Sasson 1990:22; Allen 1976:187; Bewer 1971:12; Trible 1963:108. This Aramaic cognate with the meaning of "decree" occurs often, e.g. Ezra 4:19, 21 (twice); 5:3, 9, 13, 17; 6:1, 3, 8, 11, 12, 14; 7:13, 21, 23; Daniel 3:10, 29; 4:3, 8f, 17; and 6:27 (Limburg 1993:29, Trible 1963:114.).

[121] Klein 1987:247; Allen 1976:188.

[122] Salters 1994:24; cf. Spangenberg 2002a:62.

[123] *BDB* 2010 [1906]:380-381; Wolff 1977:76.

[124] Klein 1987:247; cf. *BDB* 2010 [1906]:381.

4:2	קָדַם "to plan; to be early"	קִדַּמְתִּי	*BDB* considered this form to be late Hebrew.[125] It has also been proposed that it is related to the Aramaic and Syriac קְדַם ("he was before, preceded, went before, anticipated"); the Ethiopian *qadama* ("he preceded"); the Arabic *qadama, 'aqdama, taqaddama* ("was bold and daring in attack") the Akkadian *qudmu* ("front, former time") and the Ugaritic *qdm* (as a verb "to approach"; as an adverb: "before"; as a noun: "front, east").[126]
4:8	חֲרִישִׁי "strong, scorching; silent, soft"	חֲרִישִׁית	According to Salters, this word also occurs in Aramaic in late biblical and extra-biblical sources.[127] The form חֲרִישִׁי is theoretical[128] and *BDB* made no attempt to provide any information on it or to explain the adjective חֲרִישִׁי.[129] It is only indicated that its only occurrence in the Hebrew Bible is as חֲרִישִׁית in Jonah 4:8. It is thus a *hapax legomenon*.[130] The meaning is considered dubious and the interpretation of its meaning as "*still=sultry*" (based on חרשׁ I) is only a conjecture.[131] It is likely that the popular translation "scorching" is under the influence of other textual versions / traditions that interpret חֲרִישִׁית to have this meaning, especially the LXX.[132] Tucker proposed that the the phrase רוּחַ קָדִים חֲרִישִׁית should literally be translated as "a cutting east wind."[133] However, Klein proposed that it be translated as "a silent east wind," and that חֲרִישִׁי probably stems from חרשׁ II ("to be silent, be dumb, be deaf").[134] *BDB* describes חרשׁ II as late.[135] Other Semitic equivalents of חרשׁ II are the Aramiac and Syriac חֲרֵשׁ ("he was silent, was dumb, was deaf"); the Arabic *ḥarisa* ("was dumb, was mute, was speechless"); and the Akkadian *ḥarāshu* ("to restrain").[136]
4:10	עָמֵל "work, toil"	עָמַלְתָּ	*BDB* considered it to be a late Hebrew word. Other Semitic equivalents are the Aramaic עֲמַל; the Syriac עְמַל ("he laboured, toiled"); the Arabic *'amila* ("he laboured, did, acted, worked, made"); the Ethiopian *mā'bal* ("tool"); and the Akkadian *nīmelu* ("gain").[137]
4:11	רִבּוֹ "ten thousand"	רִבּוֹ	Instead of the pre-exilic books employing רִבּוֹ ("ten thousand, myriad") as in Jonah 4:11, they make use of the form רְבָבָה (except for Psalm 68:18).[138] However, William L. Holladay pointed out that רִבּוֹ is a theoretical form, and proposes that it is an Aramaism.[139] In a similar vein, *BDB* described it

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[125] *BDB* 2010 [1906]:869; cf. Sasson 1990:22.

[126] Klein 1987:562; *BDB* 2010 [1906]:869.

[127] Salters 1994:24; cf. Spangenberg 2002a:63; Day 1990:34.

[128] Holladay 1988:91.

[129] *BDB* 2010 [1906]:362.

[130] *Ibid.*; cf. Klein 1987:233; Holladay 1988:91.

[131] *BDB* 2010 [1906]:362; Wolff 1977:76

[132] Tucker 2006:98; Holladay 1988:91.

[133] Tucker 2006:99.

[134] Klein 1987:234.

[135] *BDB* 2010 [1906]:362.

[136] Klein 1987:234; cf. *BDB* 2010 [1906]:361.

[137] Klein 1987:475; cf. *BDB* 2010 [1906]:765; Sasson 1990:22; Wolff 1977:76; Trible 1963:109, 115.

[138] Simon 1999:xl.

[139] Holladay 1988:420; cf. Klein 1987:602.

			as the "later (Aramaising) synonym" of רְבָבָה.[140] All other occurrences of רִבּוֹ are in post-exilic texts, namely 1 Chronicles 29:7; Ezra 2:64 = Nehemiah 7:66, 71; plural in Nehemiah 7:70; Ezra 2:69; and Daniel 11:12.[141] Some are of the opinion that the Hebrew and Aramaic רִבּוֹ, and Syriac רְבּוּ are Phoenician loan words.

From the table above, based on the information of commentaries and dictionaries, we can discern that 4 of the late Hebrew or Aramaisms in the table above are deemed to be *hapax legomena*,[142] namely הַסְּפִינָה (1:5), יִתְעַשֵּׁת (1:6), הַקְּרִיאָה (3:2), and חֲרִישִׁית (4:8). This in itself makes the dating of the text based on "late" terminology problematic. These words could have been used in spoken language, even when we find only one attestation of it in the Hebrew Bible. With the exception of וַיְמַן in Jonah 2:1, which is part of the prose section of the overall narrative, no "late" Hebrew words or Aramaisms occur in chapter 2 of the book of Jonah, or Jonah's psalm of thanksgiving. This would imply that the Psalms from which Jonah 2 quotes from might have been composed early (or earlier).

Already it is clear that the distinction between a "late" Hebrew word and an Aramaism is difficult to determine and that many commentaries use the two terms interchangeably. Concerning the use of the term "Aramaism," Trible warned that it must be employed with caution, as it may not only be misleading, but also inaccurate. Often it happened that terms, which are common in biblical Hebrew, were ascribed to Aramaic influence, but arguments for it falters in the light of philology. In addition, Aramaic, like Hebrew, is but one dialect of Northwest Semitic. Today many words, which were once thought to be Aramaisms, have been determined to be "pure Canaanite or Phoenician words of sometimes ancient origins"[143] and even "have their explanations in early Canaanite, Phoenician or even Akkadian words."[144] The former is also clear from the references to some of the words' etymology or other Semitic equivalents. It has then so happened that discussing the presence of Aramaisms as criteria for the dating of the book of Jonah has disappeared from scholarly debate. Rather, they are now deemed to be Northwest Semitisms as many words previously identified as Aramaisms have turned up in the early texts of Northwest Semitic and Ugaritic. These cannot be dated

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[140] *BDB* 2010 [1906]:914; cf. Limburg 1993:29.

[141] Limburg 1993:29; cf. Day 1990:35; Sasson 1990:22; Wolff 1977:76; Allen 1976:187; Bewer 1971:12; Trible 1963:108.

[142] A *hapax legomenon* is a word that only occurs once in a manuscript. Of the approximately 8000-word vocabulary of the Hebrew Bible, approximately 2000 words are *hapax legomena* (Murphy 2003:81).

[143] Trible 1963:112-113; 1996:465; cf. Allen 1976:187.

[144] Bolin 1997:36.

later than 1200 BCE "and the questionable arguments from silence on which such identifications were once made can now be dismissed as spurious." Many now consider the forms that have in the past been identified as Aramaisms in the book of Jonah as hardly fitting "the criteria necessary to constitute a genuine Aramaism…"[145]

It was largely Oswald Loretz who demonstrated that some of the words occurring in the book of Jonah are, in fact, not Aramaisms, but can be deemed "north Israelite-Phoenician," or "Northwest Semitisms." Examples of these are שֶׁ ("which, who," Jonah 1:7, 12; 4:10); מַלָּח ("sailor," 1:5); סְפִינָה ("ship," 1:5); and רִבּוֹ ("ten thousand," 4:11). Loretz concluded that it is more likely that they reflect possible early linguistic influence on the book of Jonah. However, Trible pointed out that "Aramaic and Phoenician linguistic phenomena were present in Hebrew before, as well as after, the exile."[146] Jack M. Sasson also pointed out the following:

> We now know, however, that Hebrew and Aramaic had the potential to influence each other's *vocabulary* at practically all periods of the Hebrew kingdoms (tenth to sixth centuries B.C.E.). We are also now more aware how difficult it is to filter aramaisms from pristine Hebrew constructions. Furthermore, we are careful not to depend automatically on the presence (or absence) of aramaisms when dating the *creation* of a text: first, because any biblical text remained potentially revisable right through the second Temple period, when Aramaic was more influential in Israel's daily life; second, because antiquarians of that late period were always capable of emulating archaic, relatively Aramaic-free, diction.[147]

There does then appear to be examples of words that indicate a "late" or post-exilic dating for the book of Jonah, but, as indicated above, are not as numerous as has been proposed in the past. Although there might be dispute over a few terms or expressions, it is not possible to excise the book of Jonah of all Aramaisms.[148]

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[145] Stuart 2012:457.
[146] Trible 1996:465; cf. Allen 1976:186-187.
[147] Sasson 1990:204; cf. Bolin 1997:38.
[148] Cf. Day 1990:36.

(2)   Unique words and constructions

The words that are unique to the book of Jonah are סְפִינָה ("ship," 1:5), יִתְעַשֵּׁת ("to think, consider," 1:6), קְרִיאָה ("message," 3:2), קִיקָיוֹן ("qiqayon," 4:6ff), and חֲרִישִׁית ("strong, scorching," 4:8).[149] However, Salters cautioned that "a solitary appearance" of a word or phrase does not necessarily mean that the passage in which it occurs should be dated late, as "the context or scene being described may be unique and require unusual vocabulary."[150] The use of some of these words and certain phrases appear, however, to point towards a post-exilic dating of the book of Jonah.

It would then also appear that words and expressions that occur in the book of Jonah are elsewhere also used mainly (or exclusively) in writings that have a clear post-exilic date, including post-exilic Aramaic texts (see the table above).[151] Verbs and constructions unique to the book of Jonah, that are deemed to reflect a "late" date, are the following: חָשַׁב ("think, reckon," 1:4) with an inanimate object; שָׁתַק ("be quiet, calm," 1:11) and זַעַף ("storming, raging," 1:15) when applied to the sea, חָתַר ("to dig in," 1:13) when applied to rowing, יָרַע אֶל־ ("and it was unpleasant / evil to," 4:1); or חוּס ("to be sorry, feel pity," 4:10) with an inanimate as object.[152]

(3)   Fixed and / or "late" expressions and characteristics

Expressions that are deemed "late" or characteristic of post-exilic times in the book of Jonah are the following: (a) יְהוָה אֱלֹהֵי הַשָּׁמַיִם ("Yahweh, the God of the heavens," 1:9). This phrase appears most often in post-exilic literature (particularly in the Persian period),[153] however, see Genesis 24:7 and in

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[149] Sasson 1990:302.

[150] Salters 1994:24. In this vein, Bolin (1997:37) quotes from John Day that "Aramaic influence on post-exilic Hebrew did not always involve the adaptation of completely new words in Hebrew, but also the greater or exclusive use of words which had hitherto existed but which were rare."

[151] Limburg 1993:29.

[152] Sasson 1990:22.

[153] Allen 1976:188; cf. Nogalski 2011:418 & 1993:256. E.g. 2 Chronicles 36:23; Jeremiah 18:7-8; 51:34, 44; Joel 2:13, 14; Ezra 1:2, 5; 2:4, 20; and the Aramaic equivalent in Ezra 5:11, 12; 6:9, 10; 7:12, 21, 23 (twice); Daniel 2:18, 19, 37, 44; Nehemiah 1:4, 5; 2:4, 20; Daniel 2:18, 37, 44; 4:34, Judith 5:8; 6:19; 11:11; Tobit 10:11, etc.; cf. Psalm 136:23. "Indeed the phrase is to be found mostly in Aramaic portions of the Old Testament and in the Aramaic Elephantine papyri of the fifth century BCE" (Salters 1994:24; cf. Day 1990:35). It is also used mainly n contexts of interaction with foreigners, e.g., Ezra 5:1, Nehemiah 2:20; 2 Chroniicles 36:23 and Ezra 6:9-10 (Simon 1999:12).

24:3 where it reads "heaven and earth;"[154] (b) מַה־לְּךָ ("what do you mean?," 1:6);[155] and (c) וּבֶן־לַיְלָה ("son of the night," 4:10).[156]

If it is indeed correct that the use of *matres lectiones* ("mothers of reading" or vowel letters) increases from older to younger writings, then this fact also supports a "late" date for the book of Jonah, as they make their appearance quite frequently.[157]

(4) The use of well-known formulas and their reversal

The reversal of the well-known formula רַחוּם וְחַנּוּן ("compassionate and gracious") in Exodus 34:6, Psalms 86:15 and 103:8, to חַנּוּן וְרַחוּם ("gracious and compassionate") in Jonah 4:2, is considered, by the likes of Sasson, as an indication of a "late" date for the book of Jonah.[158]

(5) Confusion between אֶל and עַל

In the call to Jonah in 1:2 the preposition עַל ("against") is used, whereas in the second call in Jonah 3:2, the preposition אֶל ("to") is used. It would appear that all Hebrew manuscripts consistently distinguish between the use of the two. However, the majority of scholars follow the example of the Septuagint (hereafter referred to as LXX) "in sensing no perceptible difference" between them, and arguing that they can be used interchangeably, especially in "late" Hebrew.[159]

It then appears that linguistic evidence can be valuable for dating, but, as indicated above, some of the linguistic theories for dating the book of Jonah as post-exilic require modification and / or correction,

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[154] Trible 1963:108, 113-114; cf. Spangenberg 2002a:62; Salters 1994:24; Limburg 1993:29; Sasson 1990:22; Wolff 1977:76; Allen 1976:187; Bewer 1971:13.
[155] Sasson 1990:22.
[156] Trible 1963:108.
[157] *Ibid.*, 115.
[158] Sasson 1990:23.
[159] *Ibid.*, 23, 73.

and the evidence does not appear to be as extensive as was once thought.[160] Even if there is a frequent use of so-called post-exilic vocabulary in the book of Jonah that supports it as the date of its composition, it does not necessarily prove this to be the fact.[161] Thomas M. Bolin sums up our current problem perfectly:

> In many respects this linguistic debate and the fluidity of evidence on both sides is indicative of the problems which beset biblical exegesis as a whole when faced with the issue of the history of the Hebrew language. When there are few external criteria by which to date texts it becomes almost impossible to detect changes in the language, or to determine in what direction any given changes occurred. Often what for one scholar is a certain indication of a later linguistic phenomenon is for another proof of great antiquity.[162]

George M. Landes, after his own meticulous evaluation, concluded "that linguistics do not offer a sure guide for deciding when Jonah was composed."[163] On the contrary, he points out that the author was quite proficient in writing good pre-exilic Hebrew as well. Sasson pointed to examples of this "preexilic Hebrew," namely the use of the unassimilated preposition מִן־ ("from") in Jonah 3:8 and 4:5, and in the phrasing of וַיְהִי כִּזְרֹחַ הַשֶּׁמֶשׁ ("and it happened when the sun shined") in Jonah 4:8.[164] However, Trible remained optimistic and wrote that words like עָמָל, קְרִיאָה, עָשַׁת, טַעַם, and שָׁתַק still indicate a post-exilic date for the book of Jonah, until new discoveries and / or analyses can indicate otherwise. For her a particularly noteworthy term is טַעַם. "Even conservative scholars, who wish to date Jonah in pre-exilic times, recognize the difficulty of accounting for this term in Hebrew literature prior to the post-exilic era."[165] It would then appear that it is not possible to entirely excise "late" Hebrew words and Aramaisms from the book of Jonah.

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[160] Trible 1963:112.
[161] Limburg 1993:29.
[162] Bolin 1997:37.
[163] Sasson 1990:23.
[164] *Ibid.*
[165] Trible 1963:114.

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2.1.3   Dependence on and Influence of Earlier Literature, Theological Motifs, and Ideologies

I will consciously be avoiding the use of the problematic term *intertextual* when referring to the possible connections between the book of Jonah and other texts or books in the Hebrew Bible. What intertextuality is, and the method that seeks to identify it, has long been contested in academic circles.

> All biblical scholars are familiar with the term 'intertextuality', but few can agree on the nature of the concept or how readers should identify intertextual relationships among texts. Some scholars employ a purely synchronic approach when reading texts together, emphasizing the autonomy of the reader in attributing meaning to textual connections. Other scholars pursue a more diachronic approach, seeking to uncover the specific links to precursor texts that the author wants readers to perceive. Within and between these two groups, disagreements also persist over how to differentiate legitimate intertextual connections from coincidental similarities, as well as how to exegete interrelated texts in light of their connections.[166]

I shall then resign myself to the use of the terms *dependence* and / or *influence*, although equally problematic. In this section I will not be discussing the relationship of the book of Jonah with other books in the Hebrew Bible in detail. I will point out how using correlations between the book of Jonah with other texts and books – due to the use of quotations, common key words, phrases, references, allusions, theological motifs and themes – are not always of great value to us in dating the book of Jonah.

In this respect, it is important to take cognisance that "The image of the recalcitrant prophet is etched in a contrasting relationship to his predecessors. To make readers aware of these contrasts, the narrator employs various expressions used in other stories to describe similar circumstances."[167] Jonah has been described as an "anti-Noah," "anti-Abraham," "anti-Moses," and "anti-Elijah," as the book of Jonah appears to parody narratives about these figures.[168] Ideally, in order to better understand the book of Jonah, it must (eventually) be read in conjunction with other texts from the Hebrew Bible that

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[166] Miller 2010:283. See Miller's article, *Intertextuality in Old Testament Research* (2010), in this regard. He surveyed past literature, and indicates how these sources have not brought any consensus as to the term's use and what an "intertextual" method would entail, or aim to accomplish.

[167] Simon 1999:xxxvi.

[168] See Kim 2007:503. See Section 3 of this chapter on the proposed *Gattungen* for the book of Jonah, including parody.

it might be in discussion with.[169] However, determining the criteria for identifying such "discussions" is difficult, however, it would appear as if the author of the book of Jonah had a keen familiarity with and knowledge of other texts in the Hebrew Bible.[170] Commentators tend to discuss the commonalities between the book of Jonah and the following texts / books, or quotations,[171] namely Genesis 6-9 (the flood narrative),[172] Genesis 19 (on the destruction of Sodom and Gomorrah);[173] Exodus 32-34 (specifically the *Gnadenformel* in Exodus 34:6-7),[174] 1 Kings 17-2 Kings 9 (the Elijah and Elisha narratives),[175] 2 Kings 14:23-29,[176] the Psalms,[177] Ezra and Nehemiah,[178] Job,[179] Isaiah,[180] Jeremiah,[181] Ezekiel 27,[182] Joel,[183] Obadiah,[184] Micah,[185] Nahum,[186] and the book of the Twelve Minor Prophets in general.[187]

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[169] Cf. Spangenberg (2002a:71) who wrote that "Background knowledge is a prerequisite for appreciating biblical narratives." In a later publication, Spangenberg (2004:794) wrote in a similar vein as follows: "Bestudeer 'n mens die literatuur van enige volk val dit op dat latere skrywers geneig is om vroeëre verhale en gedigte in herinnering te roep en daarop in te speel."

[170] Bewer 1971:12.

[171] See Magonet (1976:65-112) for his analysis of the quotations from other texts in the book of Jonah.

[172] Cf. Kim 2007:499-04. Kim (2007:501) pointed out "an additional allusion" in that "the worm that kills the plant in Jonah 4:7 may echo the relevant motif from the Epic of Gilgamesh, in which the serpent takes away the plant that Gilgamesh obtained from Utnapishtim. Admittedly, the plant in Jonah 4 more closely echoes the "broom schrub" in 1 Kgs 19:4-5, just as Jonah's one-day walk in Nineveh (Jonah 3:4) resonates with Elijah's one-day journey into the wilderness (1 Kgs 19:4)…"

[173] Cf. Alexander 1985:49-50

[174] Cf. Nogalski 2011:446; Schultz 2003:37-41; Simon 1999:xxxvii; Salters 1994:22, 26; Dozeman 1989:219-221; Limburg 1988:154.

[175] Cf. Salters 1994:20; Limburg 1993:29-30; Peckham 1993:699-700; Alexander 1985:50-52; Wolff 1977:77; Allen 1976:177.

[176] Cf. Kim 2007:504-507; Simon 1999:xxxvi.

[177] Cf. Limburg 1993:30.

[178] Cf. Sasson 1990:25; Allen 1976:188; Trible 1963:262-265.

[179] Cf. Simon 1999:xli. Of deep theological concern for some during the Second Temple period was the topic of theodicy (Simon 1999:xli).

[180] Cf. Trible 1963:111-112.

[181] Cf. Yates 2014; Stuart 2012:457; Nogalski 2011:446; Simon 1999:xxxvii-xxxviii; Salters 1994:20; Limburg 1993:30-31; Peckham 1993:698, 699; Sasson 1990:23; Alexander 1985:50-51; Wolff 1977:77; Allen 1976:177, 186; Glaze 1972:153, 166. Cf. Potgieter (2012) on the discussion between Psalm 31 with the books of Jonah and Jeremiah.

[182] Specifically pertaining to Jonah's sea narrative; cf. Peckham 1993:698; Sasson 1990:23.

[183] Cf. Stuart 2012:457; Nogalski 2011:441; Spronk 2009; Kim 2007:512-516; Zapff 2003; Simon 1999:xxxix; Jones 1995:214-217; Salters 1994:26; Limburg 1993:30 & 1988:154; Peckham 1993:657, 699; Sasson 1990:23-24; Dozeman 1989; Alexander 1985:50-51; Wolff 1977:77-78; Allen 1976:177, 186; Trible 1963:110.

[184] Nogalski 1993:33-35; Peckham 1993:657.

It is obviously a difficult task to attempt to understand how phrases and ideas where transmitted during ancient times, making this endeavour based on superficial comparisons. It has then long been recognised that the book of Jonah contains words and expressions linking it to other materials, and one of the most complicating factors in reading the book of Jonah in conjunction with other narratives within (or even outside of) the Hebrew Bible, pertains to the dating of the various texts.[188] How can true dependence between texts be established when their dating is contested? How do we determine "whom borrowed from whom," and why?[189] Perhaps there was even borrowing from a third writer? Annette Schellenberg wrote that it is difficult to determine whether any links between texts are conscious, and if indeed so, in which direction they go.[190] An excellent example illustrating this problem, is the long-established relationship between the books of Jonah and Joel. The majority of scholars explain the links between these books in that the book of Jonah is reacting to Joel. However, the evidence for this argument is unclear. There are also others who explain these links the other way around, or that both books had a common redaction. Both books can easily be read as interpretations of each other.[191] It can then be argued that literary similarities do not prove the use of the same sources. Trible cautioned as follows: "Literary affinities do not in themselves establish dependency, and dependency does not in itself establish late dating."[192]

It has also been argued that there is a clear "development of Hebrew theological consciousness" which can be of aid to us in dating the book of Jonah, specifically if it is treated "as a document in Israel's struggle for ethnic integrity."[193] The book of Jonah is considered by many as reacting to "a

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[185] Zapff 2003; Nogalski 1993:35-37.

[186] Cf. Nogalski 2011:441, 451; Spronk 2009; Kim 2007:507-512; Ego 2003:156-157; Zapff 2003; Jones 1995:213-214.

[187] Cf. Nogalski 2011:404-406; Wöhrle 2009; Kim 2007:516-526; Sasson 1990:13-15.

[188] The book of Joel being an excellent example of one with significant commonalities with the book of Jonah, whose dating is much contested; cf. Alexander 1985:51.

[189] Trible 1996:464.

[190] Schellenberg 2015:357-358.

[191] *Ibid.*, 358.

[192] Trible 1996:464; cf. Salters 1994:26. In this vein, Ackroyd (1953:118) wrote as follows: "The whole matter of quotations is one which is often too lightly treated and dependence is often deduced on evidence which is much too slender. Account needs to be taken of the probability or otherwise of dependence, and the possibility that quotation may be in either direction. Frequently the resemblances are better to be explained as due either to dependence upon a common tradition or to the use of set phrases found in religious compositions of almost any period of Old Testament history" (cf. Crenshaw 2003:189).

[193] Sasson 1990:24.

universalistic and a parochial view of God."[194] The Jonah character has often been considered to be a representative of exclusivists nationalists. The author would then have wished to convince his audience that God is not only concerned over the post-exilic inhabitants of Yehud, but over all peoples (and animals).[195] However, this is not clearly evident from the book of Jonah itself.[196] There are two arguments that have been proposed against the presence of a nationalist ideology in it, namely: (a) It is not established that the book of Jonah is indeed a polemic against nationalism, as it does not explicitly reflect whether the prophet is pro-Israel or anti-Nineveh. The source of his anger is not a cultural one, based on racial or religious exclusivity, but on the knowledge that Yahweh repents from evil; and (b) The passage in 2 Kings 14 is not indisputably a statement about nationalism, and can focus on the inclusion of those who, since the time of Solomon, have lived outside of the community of Israel. In this light, Jonah can be inspiring Jeroboam II to embrace those beyond his kingdom, "thereby what has been called nationalism on the part of this Jonah is actually a kind of universalism!"[197] It is important to note that Yahweh also appears to be concerned over foreigners in the Elijah and Elisha narratives, and in the J document. These sources appear to be concerned with universalism as well, but are dated earlier than the late post-exilic period, as is typical to do with the book of Jonah.[198]

Izak J.J. Spangenberg pointed out that the religion of the Hebrews before the Babylonian exile, and that of the Jews after it, was no longer the same. The celebration of the Sabbath, circumcision, and dietary requirements, that developed during the exile, was continued and two important textual corpora was developed, namely the Deuteronomistic History and the Priestly Tradition. Spangenberg also wrote that the theodicy issue is also reflected in the Deuteronomistic History, and the Priestly Tradition and the Law, and works that followed upon them, and relates to the Temple and events to take place in

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[194] *Ibid.*, 25; cf. Nogalski 2011:406; Wolff 1977:77-78; Miles 1975:178. "Although both Jonah and Malachi are directed against erroneous beliefs or misguided practices within the postexilic Jewish community, they both show a peculiar awareness of the salvability of people outside this community. Their affinities with Nahum, proto-Zechariah, and proto-Joel, in strong contrast to second Joel and second Zechariah on this issue, clearly place them in the Persian era" (De Vries 2003:60). "Jonah's nationalism becomes obvious with 1.9, where Jonah proudly introduces himself as a 'Hebrew'. Probably it is also reflected in his anger about God's mercy toward a foreign city. Though some scholars doubt that this aspect plays a role, at least it is clear that the book depicts a contrast between the un-pious Jonah and the pious 'gentiles'. In this contrast, the perspective of the book of Jonah is more 'universal' or 'inclusive', whereas the perspective of the character of Jonah is 'particular' (at least in the sense that he is mainly concerned about himself)" (Schellenberg 2015:361).

[195] Spangenberg 2004:807; cf. Spangenberg 2002a:62 & 2013:6.

[196] Sasson 1990:25.

[197] Trible 1963:173.

[198] *Ibid.*, 111; cf. 1 Kings 17:8; 2 Kings 4:11, 5:1; and Genesis 12:13, and 18:16-35.

the future.[199] It is then also accepted by some scholars that the topic of theodicy was "Of deep theological concern for some during the Second Temple period..."[200] James L. Crenshaw sees a repeating motif of theodicy in, amongst others, wisdom and apocalyptic literature. The book of Job is an excellent example.[201] The issue of theodicy in the book of Jonah "arises from reflection on the deity's nature as proclaimed to Moses in Exod 34:6-7."[202] It would then stand to argue that "Jonah was not alone in trying to reconcile the characterization of Yahweh as preserved in Exod 34:6-7 with everyday experience. The prophets Joel, Nahum, and Micah join Jonah in this arduous endeavour."[203] Spangenberg is also of the opinion that the doctrine of retribution plays an important role in the book of Jonah (and Qohelet).[204]

Peter R. Ackroyd was of the opinion that the doctrine pertaining to resurrection emerged during Maccabean times and is indicative for dating texts to that period.[205] In this vein, there are those who considered the book of Jonah reflecting this doctrine or motif, based on the content of Jonah 2.[206] However, Ackroyd cautions that "The weakness of the approach from theology is clear as soon as we recognise that no simple evolutionary scheme will cover all the facts of theological development in the Old Testament."[207] Dating texts based on theological reasons has been criticised also because the Hebrew Bible does not support a scheme of progressive revelation from lower to higher "ideas." Trible points out that "In history low and high "theologies" existed side by side."[208] All four traditional interpretations of the book of Jonah – "the contrast between Israel and the gentile nations"; "the clash between universalism and particularism"; "the tension between divine justice and mercy"; and "the dilemma of false prophecy" – are problematic in this light.[209] It would then appear that "Nothing anchors the book theologically to a particular period in Israelite history."[210] Neither can we determine if the book of Jonah contains motifs or themes that can be assigned to a specific period in which

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[199] Spangenberg 2004:799 & 1996:495.

[200] Simon 1999:xli.

[201] Crenshaw 2003:178.

[202] *Ibid.*, 188.

[203] *Ibid.*, 189.

[204] Spangenberg 1996:495.

[205] Ackroyd 1953:121.

[206] Cf. Human's article, *Jona se "opstanding uit die dood": Perspektiewe op die "opstandingsgeloof" vanuit die Ou Testament* (2004).

[207] Ackroyd 1953:121-122.

[208] Trible 1963:110-111.

[209] LeCureux 2015:69.

[210] Trible 1996:466.

certain "intellectual positions" where prevalent. It also provides very little information about the different periods to which it has been dated in the past. Thus, "we gain little insight either into the text or into the selected period."[211] It is also debateable whether the writers of the Hebrew Bible were influenced by particular ideologies that they expressed in their writings, or whether the texts they wrote were ideologies as such.[212] Arguments based on dependence, influence, theological and thematic criteria, and ideology are thus indecisive in determining the date of the book of Jonah's composition.

2.1.4 Literary Form (*Gattung*)

If it can definitively be indicated that the book of Jonah is either a midrash or wisdom literature, or contains elements of them, it would stand to argue that the book should be dated late.[213] However, I caution against relegating some *Gattungen* to specific historical eras.[214] Dating texts in this manner is also elusive, as there is likely a history of composition that lies behind the present form of a text.[215]

2.2 The book of Jonah and the book of the Twelve Minor Prophets

As indicated in the introduction of this section on the dating of the book of Jonah, the *terminus ad quem* or the liberal estimate for its dating is the 2nd century BCE. This is based on a reference in Ben Sirach 49:10 (*c.* 180 BCE) and Tobit 14:4 (*c.* 200 BCE) to the "book of the Twelve" or the "twelve prophets." As Ben Sirach was likely written at the end of the 3rd century BCE, it implies the book of Jonah, or a precursor, must have been in existence before this date in order for it to be mentioned by Ben Sirach as part of the book of the Twelve.[216]

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[211] Sasson 1990:27.

[212] Cf. Spangenberg (2004:793) who considers the former to be the case.

[213] Trible 1963:162, 163.

[214] *Ibid.*, 115-116.

[215] Trible 1996:466. In the following section of this chapter the proposed *Gattungen* and *Sitze im Leben* for the book of Jonah will be discussed, including midrash and wisdom literature.

[216] Salters 1994:23; cf. Limburg 1993:19; Sasson 1990:13-14.

According to Stuart, the book of Jonah must have been written "sufficiently early so as not to have been relegated to the Writings."[217] It has also been argued that Jonah was placed amongst the book of the Twelve Minor Prophets due to its length, supposed date of composition, and subject or themes.[218] Stuart also commented, "there is little in Jonah that is not represented to some degree elsewhere in the prophetic corpus."[219] Limburg was of the opinion that the book of Jonah could have fitted just as well in the books of Kings as many of the phrases in the book of Jonah finds its closest parallels in the Elijah and Elisha narratives (1 Kings 17-2 Kings 9). It could even have been placed directly after the reference to *Jonah ben Amittai* in 2 Kings 14:25.[220] It could easily also have been part of the Writings as a short narrative about a figure from Israel's history, next to the books of Ruth and Esther, or alongside Tobit in the apocrypha as the book of Tobit starts and ends in Nineveh and refers twice to Jonah's prophecy about the city (Tobit 14:4).[221] Despite it being a narrative, it is not regarded as biblical historiographic material either.[222]

More recent scholarship on the book of the Twelve has focussed on its interrelatedness, connectedness, and unified nature, due to the use of catchwords, allusions, and motifs that bind the individual books together as an anthological collection.[223] Admittedly, superscriptions and catchwords between the book of Jonah and the books surrounding it "are some of the weakest in the Twelve and remain unconvincing. In short, it appears that diachronic explanations are not sufficient to account for Jonah's current location."[224] Research on the book of Jonah's relation to and position amongst the Twelve has focussed primarily on comparisons between the Masoretic Tradition (MT) and the Septuagint (LXX). However, in more recent times, a Qumran text that has received much attention is

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[217] Stuart 2012:457.

[218] *Ibid.* "Its size, of course, is what makes it a *minor* (from the Latin for "smaller") prophetic book" (Stuart 2012:458).

[219] Stuart 2012:458.

[220] Limburg 1993:19. "An account involving a huge fish (and a small worm) would not have been out of place there, since these narratives in Kings already tell of encounters between prophets and lions (1 Kings 13:20-32; 20:35-360, bears (2 Kings 2:23-25), ravens (1 Kings 17:4-6), and a donkey (1 Kings 13:20-32)" (Limburg 1993:19).

[221] Simon 1999:xiv; Limburg 1993:19.

[222] Simon 1999:xiv.

[223] Cf. Limburg 1993:20-21.

[224] LeCureux 2015:72-73.

4QXII[a]. Interestingly enough, each of these three manuscript witnesses contain a different arrangement of the Twelve.[225]

Table 2: The Order of the book of the Twelve Minor Prophets in the MT, LXX, and 4QXII[a]

MT	LXX	4QXII[a]
Hosea	Hosea	
Joel	Amos	?
Amos	Micah	?
Obadiah	Joel	?
Jonah	Obadiah	?
Micah	**Jonah**	?
Nahum	Nahum	?
Habakkuk	Habakkuk	?
Zephaniah	Zephaniah	?
Haggai	Haggai	Zechariah
Zechariah	Zechariah	Malachi
Malachi	Malachi	**Jonah**

It ought to be clear from the table above that Jonah's position, unlike the other books in the Twelve, varies drastically between the three traditions.[226] It must be cautioned that it is impossible to establish "the originality of one sequence" over others.[227] However, its different placement does suggest that the book of Jonah enjoyed the most flexibility with regard to its position and supports the possibility that it might have been the last book to be added to the collection of the Twelve.[228] Here a short overview of the nature of each of the three manuscript witnesses might enable us to better understand why there is a different ordering of material between the three.

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[225] Jones 1995:54; Wolff 1977:75.
[226] LeCureux 2015:70-71; Nogalski 2011:403.
[227] Jones 2000:69.
[228] Jones 1995:54.

(1)   The Masoretic Tradition (MT)

In the MT, Jonah is placed amongst the prophets who acted during the 8th century BCE – others being Hosea, Amos, and Micah.[229] It then appears that a chronological factor is at play in the order of the Twelve in the MT.[230] It would appear as if a pattern similar to the layout of First Isaiah (chapters 7-12) is being emulated in the MT's order of the Twelve. In Hosea (cf. Isaiah 7:16) the destruction of the Northern Kingdom by Assyria is introduced before turning to an averted invasion of Judah mentioned in Joel (cf. Isaiah 7:17; 8:8; 36–37). Amos then repeats the promised destruction of the North. Jonah then provides for Assyria's reprieve. Only after Nineveh's repentance does Micah deliver his message, with references to the city of Samaria, its destruction in 722/1 BCE, and the Assyrian's march on Jerusalem in 701 BCE. Nahum, lastly, appears to parallel Isaiah's message of God's promised destruction of Assyria (Isaiah 10:5ff). "In this way, the first half of the book of the Twelve builds to a pinnacle in the opening chapter of Micah – that is the destruction of Samaria and the invasion of 701."[231] Jonah is thus employed as a transition from the historical setting of Amos, to that of Micah, and eventually to Nahum.[232] Further, unlike the LXX, which moves directly from Jonah to Nahum, in the MT Micah acts as a transition between Jonah and Nahum, which have competing outlooks.[233] It appears as if the editors of the Twelve in the MT based their order on interpreting the book of Jonah as history. The Twelve appears to be shaped in such a manner that the hearers are placed into the historical situation of Hosea. Malachi, the concluding prophet, then parallels the problems found in Hosea. By the end of the Twelve, it appears as if "Israel is on the verge of repeating a similar (historical) fate if it does not change its ways. And Jonah is 'historical' proof that YHWH will turn back to his people if they repent."[234] A clear chronological layout of the Twelve is then also at play.[235] Uriel Simon laid this chronological framework out as follows:

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[229] Spangenberg 2002a:57.

[230] Nogalski 1993:270.

[231] LeCureux 2015:76.

[232] *Ibid.* "If Nineveh did not repent, the invasions of Micah 1 never happen. In that way, Jonah is being used as a historical person, on a historical mission, the results of which led to historical invasions" (LeCureux 2015:76).

[233] LeCureux 2015:77; cf. Nogalski 1993:271.

[234] LeCureux 2015:78.

[235] "Nahum announces the fall of Nineveh, which took place in 612 B.C.; if we assume that he prophesied shortly before that date, this book fits chronologically after Micah. Habakkuk speaks of the rise of the Chaldeans or neo-Babylonians (Hab. 1:6), which locates him just after 612 B.C., suggesting that the book follow Nahum. We are left with the book of Malachi, which assumes the existence of the second temple (Mal. 1:7, 10; 3:1) and thus follows chronologically upon Haggai and Zechariah" (Limburg 1993:21).

> There is no doubt that the Jonah of our book was identified with Jonah son of Amittai, who was active during the reign of Jeroboam son of Joash (Jeroboam II), king of Israel (2 Kings 14:25). Obadiah was placed before Jonah because it was attributed to Obadiah, Ahab's major-domo (I Kings 18:3…); or because, as suggested by M. Z. Segal …, his prophecy of the destruction of Edom referred to the defeat of Edom by King Amaziah of Judah (2 Kings 14:7…), who was contemporary with Jeroboam's father Joash. Micah, for his part, began his prophetic career during the reign of Jotham, Amaziah's grandson, and Nahum was dated to the reign of Manasseh, Jotham's great-grandson… In addition, Micah prophesied the fall of Assyria (5:4-5) and Nahum the destruction of Nineveh (2:4-3:19). Thus the placement of these two books after Jonah expresses the view that Assyria returned to its evil ways after its short-lived repentance in the time of Jonah.[236]

This ordering of the MT can then be tabled in terms of repentance and relapse, which appears to be repeating and unifying themes in the book of the Twelve Minor Prophets.

Table 3: A Unifying Pattern of Repentance and Relapse in the book of the Twelve[237]

Narrative of Repentance: Joel 2:12-27 – Israel repents and God spares from judgment	Narrative of Repentance: Jonah 3 – the people and king of Nineveh repent and God spares from judgment	Narrative of Repentance: Post-exilic Israel "obeys" calls to rebuild temple and "returns to the Lord" (Haggai 1; Zechariah 1)
Relapse and warning of judgment of exile for Israel (Amos) and Judah (Micah, Habakkuk, Zephaniah)	Relapse and warning of judgment and destruction for Nineveh (Nahum)	Relapse and warning of further judgment for post-exilic community (Malachi). Narrative of partial repentance in Malachi 3:16-18 with a warning of final judgment for the wicked

A persistent pattern of disobedience and refusal to return to Yahweh is but one pattern that emerges throughout the Twelve. A prominent concern of these prophets is the gracious and compassionate nature of Yahweh, according to the confession of Exodus 34:6-7. This is their motivation for preaching repentance.

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[236] Simon 1999:xiv; cf. Limburg 1993:22.

[237] Based on the table of Yates (2013:3). Nogalski (2011:11-16) considered four recurring themes and motifs in the book of the Twelve to be the following: (a) the "day of YHWH"; (b) the fertility of the land; (c) the fate of God's people; and (d) theodicy. He also wrote that "Jonah lacks several significant motifs that appear in other writings of the book of the Twelve. It exhibits no eschatological focus, no specific or formulaic references to the Day of YHWH, no promises about the fertility of the land, and no message of political judgment on Judah or Israel" (Nogalski 2011:405).

There are only four times of positive response to the preaching of the prophets in the Twelve, and one of those positive responses comes from the wicked Assyrians, not the Lord's own people. Israel's unwillingness to repent meant that the pattern of day of the Lord, judgment, and then restoration would continue into the distant future.[238]

(2)   The Septuagint (LXX)

It would appear as if the LXX orders its canon according to historical concerns, however, this is not the case with the book of the Twelve Minor Prophets.

> In fact in the LXX Jonah, an 8th century prophet, is placed in connection with two undated prophets (Joel–Obadiah), and immediately in front of a book whose message he directly contradicts (Nahum). No effort is made to smooth the transition between these two books. In this way, it appears that the LXX is not reading Jonah on historical terms, but rather on theological concerns (those of the foreign nations). ... Joel–Obadiah–Jonah's theological connections overlook any chronological concerns.[239]

In the LXX the book of Jonah is interpreted to be prophetic literature in full right and "not as a narrative reflection upon Israelite prophecy."[240] In the LXX's ordering of the Twelve, it is comparable with such texts like Joel and Nahum, with whom it shares parallel language and themes. In addition, it would appear that in the LXX the earlier Prophets have been ordered according to their length.[241]

(3)   A Qumran Manuscript of the Twelve from Cave 4 (4QXII[a])

The order of the books of the Twelve in 4QXII[a] is based on Russell E. Fuller's reconstruction of it.[242] However, his reconstruction has experienced its own fair share of criticism. One of the crucial issues in

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[238] Yates 2013:21.
[239] LeCureux 2015:75.
[240] Jones 1995:238.
[241] Wolff 1977:76.
[242] Cf. Jones 1995:53-59, 128-169.

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this regard is the extreme fragmentary nature of this manuscript.[243] However, it is considered an acceptable and likely reconstruction by the majority of scholars who refer to it.[244]

4QXII[a] is considered to be the oldest of the Dead Sea Scroll manuscripts of the Twelve, dates to *c.* 150-125 BCE on palaeographic grounds, and contains fragments from Zechariah, Malachi, and Jonah.[245] The script inscribed on the fragments seem to be Hasmonaean in nature.[246] What makes the order of the books in 4QXII[a] interesting is that Jonah appears to have been the last of the Twelve to be composed, therefore being relegated to last position. Perhaps the editors of this manuscript realised its lateness?[247] Can this perhaps even indicate that the book of Jonah should be interpreted as a parody on the preceding eleven books of the Twelve, or of the prophetic tradition in general?[248] Barry Allan Jones answers this question and accounts for the book of Jonah's placement as follows:

> In its placement in 4QXII[a], Jonah functions as a retrospective commentary on certain theological issues related to Israelite prophecy. The book of Jonah addresses primarily the implications of the delay of divine justice against the nations as anticipated in certain prophetic writings. This delay had a negative impact upon both the post-exilic community that had expected an eschatological event of judgment against the nations, and upon the popular perception of Israel's prophets, who seemed responsible for encouraging false hope. The message of the book of Jonah, communicated by means of an ironic, didactic narrative, is that the disappointment, disenchantment, and sense of injustice suffered by the survivors of the twelve tribes of Israel and by the twelve prophets who are representative of Israel's prophetic heritage are outweighed in the divine economy by the care that Yahweh the Creator has for the

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[243] Guillaume 2009a & 2009b; Steck 1996. Cf. Guillaume (2009a:2-3) wrote the following: "…Fuller published an article based on a paper presented at the SBL Consultation on the Formation of the book of the Twelve, offering a convenient overview of the evidence provided by the most ancient manuscripts. Fuller is more cautious than he was in his thesis, writing that around 150 BCE, 4QXII[a&b] seem "to confirm that the collection of the XII is complete" and may "preserve the unique transition/order Malachi–Jonah". The transition is deemed "uncertain" and a question mark is added to the Malachi–Jonah (?) transition." LeCureux (2015:71) wrote: "It is quite possible, therefore, that rather than Jonah being the text which is placed at the end of the manuscript, as is now widely assumed without question, Malachi and Jonah, in that order, may have belonged together closer to the middle of the collection, or that this manuscript merely contained some rather than all of the Twelve."

[244] Cf., amongst others, Jones (1995:*passim*).

[245] LeCureux 2015:71; cf. Nogalski 2011:405; Fuller 2009:4; Jones 1995:6.

[246] Fuller 2009:4.

[247] LeCureux 2015:71.

[248] Cf. Jones 1995:237, 238. "Is the book intended to critique the actions of God, of Israel, of the prophet, or of prophecy as a whole?" (LeCureux 2015:68).

more than twelve myriads (Jon 4:11) of Yahweh's creatures. As such, Jonah provides a sophisticated defense of both the justice of Yahweh and the integrity of Yahweh's prophets.[249]

It would then appear that the position of the book of Jonah has a parodic effect in its placement in 4QXII[a]. However, this "effect was eventually lost in the canonical context of the book of the Twelve, where it was interpreted as an example of the literature that it originally sought to parody."[250] In this vein, it is interesting – to say the least – that the book of Jonah was incorporated into the book of the Twelve during "a time of popular resistance to direct prophetic speech."[251]

Two other manuscripts containing the book of the Minor Twelve Prophets that is important for understanding the group's composition and redaction is Mur. 88 and 8 Ḥev XIIgr. Mur. 88 is a manuscript, that was discovered at Wadi Murabba'at, which preserves parts of a proto-Masoretic text that is nearly identical to the consonantal text of the MT and dates to the 2nd century CE. 8 Ḥev XIIgr consists of the fragmentary remains of a Greek scroll of the book of the Twelve that was discovered in the Judean desert at Naḥal Ḥever. It dates to the middle of the 1st century CE and likely represents a recession of the LXX Minor Prophets toward a proto-MT text.[252] These late recessions could possibility indicate that, even though the book of Jonah was incorporated into the Twelve by the 2nd century BCE, redaction and editing of its content could still have taken place up to the 1st or 2nd century CE. Unfortunately, we have no proto-Masoretic text from before this time and 4QXII[a] is very fragmented.[253]

Prior to the 1st century CE "it is only possible to speak of a "canonical process," a process of selective transmission and actualizing interpretation that includes every aspect of textual production from its composition to the stabilization of the biblical text."[254] It is also important to take cognisance of the fact that "The imposition of canon on a collection of writings inevitably interferes with, transforms and deforms meaning and signification by imposing on the gathered texts counter-textual

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[249] Jones 1995:238.
[250] *Ibid.*, 237, 238.
[251] *Ibid.*, 238.
[252] *Ibid.*, 4, 5; Fuller 2009:4.
[253] Guillaume 2009a & 2009b; Steck 1996.
[254] Jones 1995:76.

signification."[255] Today it is also then recognised that the book of the Twelve is the result of some degree of both "redactional composition" and "editorial compilation."[256]

From the above it ought to be clear that we have insufficient information at our disposal on the shape and transmission of the book of Jonah before it formed part of the book of the Twelve in the MT. It must then also be mentioned that there is no satisfactory argument that can account for the sequence(s) of the Twelve, be it chronological priority of the prophets, their place of origin and where they ministered, their theological perspectives, the lengths of their writings, or based on superscriptions.[257] Thus, the order and transmission of the book of the Twelve do not aid us in determining a precise date of composition for the book of Jonah. At most we can conclude that it was likely part of the Twelve by *c.* 200 BCE and pre-dates its mention in Ben Sirach and Tobit.

2.3   The Authorship, Provenance, and Audience of the book of Jonah

As of yet, there is no consensus as to who the author of the book of Jonah was, where he(?) wrote his(?) work, and for whom he(?) did so. It is even contested whether we can refer to a single author for the book at all, as the line between an author, copyist, and redactor of ancient texts are blurred. Here follows an overview of the few arguments that have been proposed for the book of Jonah's authorship, provenance, and its audience.

(1)   Authorship

It is nearly impossible to identify the initial or actual authors of the Hebrew Bible. Particular books were traditionally attributed to certain figureheads in history and "attribution was thus read as authorship."[258] Even if a book was attributed to a specific individual, it is likely that many hands made

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[255] Carroll 2000:5.

[256] Jones 1995:13, 14.

[257] Sasson 1990:15.

[258] Gillingham 1998:17. Examples are the Pentateuch or Torah that was also referred to as the "Laws of Moses," the Psalms were assigned to David, and wisdom literature to Solomon, as "we should probably understand

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contributions to it via additions.[259] The line distinguishing an author from a copyist and redactor is also blurred. The influential groups who likely contributed to the formation and editing of the Hebrew Bible were the priestly writers, the prophets (and their disciples), poets, storytellers, wise men, Temple scribes, and apocalypticists.[260] The Hebrew Bible is not the work of one hand, author or (in most cases) a single editor. Even the individual books are highly composite works[261] with a "diffuse and pluralistic" character.[262] It has also been a matter of great debate as to how much of the material underlying the Hebrew Bible goes back to earlier oral traditions and how much is the result of a later literary process. There is, however, general agreement that oral traditions are more likely to be found in poetic material. This is not to deny that some earlier oral traditions may well lie behind some of the narrative or prose material, such as legends about popular heroes and heroines.[263]

A popular perspective on the authorship of the book of Jonah is that "a pious remnant of the prophetic school" likely wrote or edited the book "to protest the extreme nationalism of the growing priestly power," and that it is likely one of the last prophetic works of the Hebrew Bible.[264] Whether the author/s of the book were part of the returning exiles or the remnant that stayed in the land during the Babylonian exile, is debateable. In all likelihood, whoever they were, they made use of older (either oral or written) traditions in the book of Jonah's composition.[265]

As to the author of the book of Jonah – in all honesty – we know nothing specific about him(?). The book's content does not demand that its author be Jonah, "and nothing in Jonah's story would automatically be enhanced if Jonah could somehow be proved to have written it or to have been the informant for the person who did."[266] However, whoever was responsible for the book of Jonah's composition and/or redaction was well versed in other texts and literature from the Hebrew Bible (or precursors to it), specifically the prophetic tradition and the Psalms.[267] The book of Jonah is remarkably unified in terms of its style and the themes it deals with. From this we can deduce that

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Moses as the prototype lawgiver, David as the prototype of psalmist, and Solomon as the prototype of sage or wise man" (Gottwald 1985:14).

[259] Gottwald 1985:14.
[260] Gillingham 1998:18-19.
[261] *Ibid.*, 13.
[262] *Ibid.*, 20.
[263] *Ibid.*, 22.
[264] Glaze 1972:156.
[265] Cf. Spangenberg 2004:794.
[266] Stuart 2012:462.
[267] Watts 1975:74.

there was either one hand responsible for its composition, or continued reworking and redaction of the book to take on this eventual form.[268] It cannot be said with certainty that the author composed his work after the fall of Nineveh in 612 BCE, but all indications point in this direction.[269] Spangenberg rightly pointed out that "there were many *exaggerations*, *contradictions* and *inconsistencies* in the narrative and that the narrative was not narrated by Jonah, but by an *omniscient narrator*."[270] The intention behind the book of Jonah's writing is not easily deduced. This puts the reader at a disadvantage in understanding the book's meaning / message.[271]

Schellenberg wrote that we could deduce something of the book of Jonah's author/s self-understanding from the peculiarities that are to be found within it. She identified the following 3 peculiarities:

(a)   The literary form of the book of Jonah: Its opening recalls prophetic narrative, however, there are also clear differences. The book of Jonah does not contain a collection of prophetic oracles, but report's on a prophet's adventures. Where other prophetic narratives, like those on Elijah, "are part of a larger literary work (namely, the Deuteronomistic History)," the story of Jonah occurs in "a book on its own." Neither is it embedded in a historical frame.[272]

(b)   The ambivalent relationship of its authors to the character of Jonah: Jonah, "who is not only an anti-hero but in his comical tragedy is also a lovable character," is depicted as a successful prophet. He not only affects Nineveh's turnaround, but we also know that historically Nineveh had been destroyed.[273] Schellenberg continued that "It stands to reason that the authors' criticism of the character of Jonah is some kind of self-criticism."[274] The book of Jonah then appears to also parody "not only other prophetic books but, indirectly, also the authors, readers, and brokers of these books"[275] via the description of Jonah's self-pity; and

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[268] Cf. Stuart 2012:462.

[269] Stuart 2012:462. See the various arguments pertaining to the book of Jonah's dating as discussed above.

[270] Spangenberg 2002a:68.

[271] Alexander 1985:42.

[272] Schellenberg 2015:366. "Did the authors of the book of Jonah want to demonstrate that a book can also be 'prophetic' even if it does not trace back to oral oracles but originates instead in writing? Or did they want to signal (with the fairy-tale motifs) that literary prophecy is fictitious, that is, it does not derive from divine inspiration?" (Schellenberg 2015:366).

[273] Schellenberg 2015:367.

[274] *Ibid.*

[275] *Ibid.*

(c) The choice of Nineveh as the city that escaped destruction by turning away from evil: The book of Jonah is clearly in conflict with the message of the book of Nahum. This tension is only slightly softened, with the book of Jonah placed before the book of Nahum in the book of the Twelve.[276] "One cannot escape the impression that they wanted to rebuff the xenophobia of Nahum."[277]

Schellenberg was of the opinion that the authors of the book of Jonah were "'literary prophets' ('literarische Propheten'), and as such prophets of some sort themselves."[278] She argues for this thesis in the light of "the canonization of the book of Jonah among the Prophets, its meta-prophetic character, and the inter-textual links that are typical of literary prophets."[279] She concluded that "the self-understanding of the authors of the book of Jonah repeatedly leads to an overlap of self-confidence and self-criticism, and a tension between awareness of being in the tradition of earlier prophecy and awareness of being different from them."[280] As to which individuals or groups penned the book of Jonah, we are still very much in the dark, and the preceding are but speculations.

(2) Provenance

The provenance of the book of Jonah has received relatively little attention in research. The author has provided us with no explicit indication of the place where he authored the book. However, Trible optimistically wrote that "certain clues are given which make it possible to comment upon the origin of the story, if not upon the locale of the story-teller."[281] Three possibilities for the book of Jonah's provenance have been proposed, namely Egypt, Mesopotamia, and Palestine.

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[276] *Ibid.*, 369.

[277] *Ibid.*, 370.

[278] *Ibid.*, 363. "Why did they reflect so intensively on the prophetic office? Did they understand themselves not as prophets but rather as anti-prophets and critics of prophecy? Was the canonization of the book of Jonah as part of the Prophets a misunderstanding? … Or are the authors of Jonah those 'literati' in postexilic Jerusalem who understood themselves as 'brokers of the divine instruction contained in the [older] texts'?" (Schellenberg 2015:362).

[279] Schellenberg 2015:363-364.

[280] *Ibid.*, 370-371.

[281] Trible 1963:117.

In the 19th century Ferdinand Hitzig proposed the provenance for the book of Jonah to have been Egypt.[282] His three reasons for doing so are as follows: (a) The story is fabulous and has about it a mentality typical of that of Egypt, as it was deemed "the land of wonder;" (b) The word חֲרִישִׁית ("scorching") in Jonah 4:8 aptly describes the atmospheric and meteorological conditions of Egyptian; and (c) The hapax legomenon קִיקָיוֹן in Jonah 4:6 is an Egyptian loanword.[283] However, these reasons are inconclusive and unconvincing. Trible's rebuttal of Hitzig's proposals were that (a) Wonder literature is not confined to Egypt alone; (b) The translation of the word חֲרִישִׁית is contested and this phenomenon, the desert sirocco, is not unique to Egypt; and (c) The etymology of קִיקָיוֹן is unsure. There is also evidence of a possible Akkadian root that it could be related to.[284] The arguments for an Egyptian provenance for the book of Jonah are thus unconvincing.

Johann D. Goldhorn proposed that the book of Jonah was composed in Assyria by a Hebrew exile. "This claim is based on an interpretation of the book as an attempt to persuade Assyria to deal gently with conquered Israel." Georg F. Jäger, in turn, proposed that the provenance of the book of Jonah is Babylonia, based "on the assumption that Nineveh is a covering-name for Babylonia." He interprets the book as explaining why Babylonia was not destroyed when the Persians captured Babylon.[285] Again, these proposals leave much to be desired.

In favour of a Palestinian provenance, the references to the seaport at Joppa (1:3) from which Jonah leaves to flee to Tarshish, and the reference to אַדְמָתִי ("my land / country") in Jonah 4:2, are read historically to refer to Northern Israel, from where the Jonah-figure mentioned in 2 Kings 14:25 is considered to have originated.[286] Naturally, based on the problems accompanying a historical reading of the book of Jonah, this argument is untenable.

Due to the reference to Joppa in Jonah 1:2, M.M. Isidor Kalisch proposed that the book of Jonah's provenance was Southern Palestine, as Joppa was likely the closest harbour to Jerusalem, which was the capital of Judah. He proposed that the author probably wrote the story in Jerusalem.[287] However, Joppa was not part of the Kingdom of Judah, and was first controlled by the Jews at the time

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[282] In the 20th century these arguments were echoed by C.S. Knopf (Trible 1963:117).

[283] Trible 1963:117.

[284] *Ibid.*, 117-118.

[285] *Ibid.*, 18.

[286] *Ibid.*

[287] *Ibid.*

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of Simon Maccabeus (cf. 1 Maccabeus 14:5). This port was also used by the seafaring Phoenicians from early and may predominantly have been under their control in ancient times (cf. 2 Chronicles 2:16; Ezra 3:7).[288]

Trible personally preferred a Northern Palestinian provenance for the book of Jonah. Her arguments were as follows: (a) There are "linguistic peculiarities" of the book that are typical of North Israelite-Phoenician; (b) The historical prophet Jonah was from Gath-heper in the Northern Kingdom in the first half of the 8th century BCE; (c) Another possible indication of Israelite traditions featured in the book is the prominence of the city of Nineveh in it. Israel must have felt the brunt of Assyria's brutality more intensely than the south and it is by the hands of the Assyrians that Israel was eventually destroyed in 722 BCE. Thus, Nineveh would have been conceptualised as the foreign city *par excellence*; and (d) Another reason that the book of Jonah might have originated in the north is that the Hebrews had little contact with and knowledge of the sea. The sea narrative in Jonah 1 must then have been influenced by non-Hebrew or other traditions. Trible even speculated that "Since the language of Jonah definitely leads us to north Israelite-Phoenician territory, it is also entirely possible that the tale of the sea may have come into Israel from Phoenician contacts."[289] However, can it be so easily presumed that maritime terminology is naturally exclusively Phoenician?[290] Suffice to say, there is no clarity as to where the book of Jonah was composed.

(3)   Audience

Not only is it difficult to determine the book's theme and meaning, but determining the "specific audience, against whose opinions or vacillations it was directed," is virtually impossible.[291] It is likely that the real (initial) readers (or listeners) lived in a time when Nineveh had long since been destroyed, as Nineveh remained in their memory as the epitome of what evil and oppression is.[292] The most likely audience, it has been proposed, is the Jewish community in Yehud during the Persian Period. It has been argued that this community lived within strict social confines. They could not simply do as they pleased. However, the Persian authorities did allow them to build a new temple, but they were still not

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[288] *Ibid.*, 119.

[289] *Ibid.*, 119-120.

[290] Cf. Allen 1976:187.

[291] Simon 1999:xli-xlii.

[292] Prinsloo 2013:14.

permitted to anoint their own king in Jerusalem.[293] They would relate intimately with the nationalist and exclusivist perspective associated with the prophet in the book of Jonah – so it has been argued.

2.4   Summary and Evaluation

Pertaining to the book of Jonah's *dating*, I have indicated that there are two chronological boundaries for it, namely (a) The 8th century BCE as the *terminus quo* or the conservative estimate, and (b) The 2nd century BCE as the *terminus ad quem* or the liberal estimate. This wide range for the dating of the book of Jonah then suggests that this issue will likely not be settled anytime soon. In more recent times the debate on the dating of the Hebrew Bible has been dictated by the maximalists and minimalists. The aspects or considerations about the book of Jonah that were discussed in order to determine its dating were (a) "Historical" features; (b) Literary and linguistic features, specifically those that are unique to it, and the influence of Aramaic; (c) The dependence on and influence of earlier literature, theological motifs, and ideologies, on the composition of the book; and (d) The book's literary form (*Gattung*). From the discussion of each of the afore-mentioned it would then appear that the book of Jonah has numerous features that can be interpreted as supporting a "late" or post-exilic dating for the book.

A problem which is not limited to the study of the book of Jonah alone is that it is nearly impossible to identify the initial or actual authors of the Hebrew Bible. Particular books were traditionally attributed to certain figureheads in history and "attribution was thus read as authorship."[294] Even if a book was attributed to a specific individual, it is likely that many hands made contributions to it via additions. The line distinguishing an author from a copyist and redactor is also blurred. As to the author of the book of Jonah – in all honesty – we know nothing specific about him(?). The book of Jonah is remarkably unified in terms of its style and the themes it deals with. From this we can deduce that there was either one hand responsible for its composition, or continued reworking and redaction of the book to take on this eventual form. It cannot be said with certainty that

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[293] Spangenberg 2004:797.
[294] Gillingham 1998:17.

the author composed his work after the fall of Nineveh in 612 BCE, but all indications point in this direction.[295]

I have referred to the work of Annette Schellenberg who was of the opinion that the authors of the book of Jonah were 'literary prophets.' She argued for this thesis in the light thereof that the book of Jonah is classified as prophetic literature in the book of the Twelve due to its inclusion in that corpus. She concluded that "the self-understanding of the authors of the book of Jonah repeatedly leads to an overlap of self-confidence and self-criticism, and a tension between awareness of being in the tradition of earlier prophecy and awareness of being different from them."[296] As to which individuals or groups penned the book of Jonah, we are still very much in the dark, and the above are but speculations.

The provenance of the book of Jonah has received relatively little attention in research. Its author has given us no explicit indication of the place where he penned the book. Suffice to say, there is no clarity as to where the book of Jonah was composed. Not only is it difficult to determine the book's theme and meaning, but determining the "specific audience, against whose opinions or vacillations it was directed," is virtually impossible.[297] It is likely that the real (initial) readers (or listeners) lived in a time when Nineveh had long since been destroyed, as Nineveh remained in their memory as the epitome of what evil and oppression is. The most likely audience, it has been proposed, is the Jewish community in Yehud during the Persian Period.

It would then appear that the consensus in recent scholarship and research on the book of Jonah is that it should be dated *"late,"* as *post-exilic,* and as most likely originating during the *Persian Period (c. 539-333 BCE)* or the *Hellenistic Period (c. 333-167 BCE)*, but pre-dating the Maccabean revolt (c. 167 BCE), and its inclusion in the book of the Twelve Minor Prophets by *c.* 200 BCE. This will then also be the approximate date range or periods adopted for the book of Jonah's dating in this study. Critical scholarship has virtually abandoned the task of dating the book of Jonah with any more precision than the afore-mentioned chronological range.

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[295] Stuart 2012:462.
[296] Schellenberg 2015:370-371.
[297] Simon 1999:xli-xlii.

3. *GATTUNG* AND *SITZ IM LEBEN*

The concern with the identification and analysis of literary types or genres is a feature of form criticism. The main difference between form and source criticism, is that form criticism deals with much smaller units of texts. Form criticism studies the principles underlying the oral transmission and written pre-history of a text. The form critic then attempts to determine the *Sitz im Leben* ("life-setting" or social context) of the storyteller or community that produced individual segments of a text. They also speculate as to the factors that contributed to the author or editor's choice for a particular form or genre. It thus investigates genre history, i.e. a genre's diachronic development.[298] While Scandinavian scholars were interested in proposing a liturgical setting as the means through which an oral form was preserved, English and German scholars were concerned with the literary forms of the Hebrew Bible and the importance of various groups, such as prophets, priests and scribes, in the preservation of such material.[299] Thus developed an interest in a text's *Überlieferungsgeschichte* ("transmission history").[300]

Susan L. Gillingham pointed out an anomaly in form criticism's approach. It is interested in the smaller (often oral) parts behind a larger text, "but makes grand sweeping statements about the typical and shared nature of these parts." An example she gave was that of a lament or hymnic form supposedly functioning as evidence for a liturgical setting, rather than accepting that an ancient writer expressed himself in a creative or poetic manner.[301] Gillingham then surmised that "form criticism is

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[298] Gillingham 1998:162. Berlejung (2012a:37) was of the opinion that the term "sociological setting" is a more accurate rendering (cf. Gottwald 1985:11). "It can…be helpful to break the text down into smaller, identifiable units known as pericopes, based on such things as language style…and specific literary genres. By establishing the defined limits for these units or pericopes, the reader is better able to classify them as particular forms…" (Matthews 2007:109).

[299] Gillingham 1998:163.

[300] The form critical method was developed by Herman Gunkel (1862-1932) at the end of the 19th and beginning of the 20th century in connection with his study of the Psalms and Genesis. This came about as a reaction or in opposition to the earlier approaches that searched primarily for written sources, i.e. source criticism (Berlejung 2012a:37; cf. Trible 1994:21). Gunkel attempted to reconstruct and study the prehistory of the text, by searching for its oral traditions, collections of stories and laws that existed prior to and independent of its written form (Taylor 2010:7; cf. Trible 1994:22-23). He was also of the opinion that a specific *Gattung* could be linked to a unique kind of social context. While form criticism gained respectability in Pentateuch studies, it did not eclipse source criticism, but lead to further developments in the work of the likes of Gerhard von Rad and Martin Noth (Taylor 2010:7).

[301] Gillingham 1998:164. "Perhaps one of the greatest difficulties in the form-critical method is the emphasis it places on the way in which different communities gave rise to so much of the biblical material. Moving away

certainly not, as it was once apt to claim, a scientific way of reading texts..."[302] It over-emphasises the importance of a hypothetical community's role in the transmission process of texts, from an oral phase, used initially in a hypothetical *Sitz im Leben*, that is often unknown.[303] The transition from oral transmission to stable literary versions can exist simultaneously and mutually influence each other. As a result, transmission history has generally been abandoned in recent scholarship.[304]

However, in some of the circles that still employ form criticism it has undergone significant changes.[305] Trible indicated that the revised agenda of form criticism has four goals, [306] namely (a) The word "form" yields to meanings, in terms of structure (the outline of a text) and genre (the type of literature); (b) Investigation of the text covers all its stages, but most significantly the final stage. An oral prehistory and short units are not assumed or focussed on; (c) A variety of factors can contribute to the shape of a genre, as "the relationship between genre and setting expands and complicates. In addition to social institutions, setting may include linguistic milieu, literary connections, aesthetic features, psychological framework, specific occasions, or even the general spirit of a place and time."[307] This implies that a particular setting does not determine or dictate a specific genre and the possibility of multiple settings embracing multiple genres exists; and (d) Efforts are made to avoid "Terminological confusion" by establishing "standard nomenclature."[308]

Scholars tend to agree that the book of Jonah is unique amongst the Twelve Minor Prophets. Unlike the other books in this collection, it tells the story about what we presume to be a prophet, rather than

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from the focus on the author, as biblical (higher) criticism, and even away from the focus on an editor or compiler, as in source criticism, the emphasis is now on the community as the great preserver and inspirer of tradition" (Gillingham 1998:164).

[302] Gillingham 1998:164.

[303] *Ibid.*

[304] Berlejung 2012a:38.

[305] For one, the journal *Interpretation* would devote an entire volume in 1973 to new developments in form criticism. Revisions were proposed that were aimed at being flexible and that could accommodate multiple understandings of genres, settings, and their relationships. "And it concluded that, though the method may not apply to all texts, in a revised version it can continue to enrich exegetical investigation." This resulted in the publication of the first commentary in *The Forms of the Old Testament Literature* (FOTL) series in 1981. The editors, Rolf Knierim and Gene M. Tucker, had a fourfold agenda, namely the study of structure, genre, setting and the intention of texts (Trible 1994:82).

[306] Trible 1994:82-83.

[307] *Ibid.*, 83.

[308] *Ibid.*

relating his prophecies. However, unanimity disappears when it comes to the issue of the book of Jonah's *Gattung* (i.e., genre or literary category).[309] The greatest problem with the classifications that have been attributed to the book of Jonah is that it is not necessarily applicable to the entire book, but only to sections of it.[310] Often the designations and terminology are general and vague. Precise formal categories by which to classify it are also difficult to ascertain, as there is no consensus on the use of terminology either.[311] Of the many definitions and descriptions of different *Gattungen* that have been proposed, overlapping occurs and the ability to distinguish between definite types becomes difficult.[312] Even the term "genre" is loosely defined. Ernst R. Wendland defined it as follows:

> "Genre" refers to a widely-recognized etic type of literature that manifests at least three prominent features pertaining either to expected form (whether structural or stylistic), typical content (subject matter—topics/motifs), preferred usage (i.e. the rhetorical, sociocultural function), the normal medium of communication (oral/written, audio/visual, etc.), and/or the usual setting of message reception (especially the social-religious context) – characteristics that, taken together, serve to distinguish one representative literary type on the same basic level of compositional specificity from another.[313]

Wendland's definition points to the heart of the problem with genre-classification of ancient literature. How many of the genres, and to which extent, that we identify in ancient literature was known to or in use by its authors?[314] Here it is of importance to take cognisance of the difference between emics and etics. John H. Elliott defined them as such:

> The term 'emic' identifies information provided by a native from a narrative's point of view as determined by his/her cultural setting, experience, and available knowledge. The term 'etic' identifies the perspective and categories of thought of the investigator or interpreter as determined

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[309] Trible 1996:466.

[310] Trible 1963:131.

[311] *Ibid.*, 130-131; Wendland 1996a:193.

[312] Nogalski 1993:263; Wendland 1996a:193.

[313] Wendland 1996a:193; cf. House (1990:41) who pointed out that "According to Aristotle, an individual genre is defined as a type of literature whose combination of medium, content, and narration differs significantly from other types of literature."

[314] Bolin 1997:47.

by his/her different social, historical, and cultural location, experience, and available knowledge.[315]

Often, the literary categories imposed on narratives are not necessarily native to them. Neither were the authors of the Hebrew Bible interested in literary categorisation, otherwise they would likely have labelled their works explicitly.[316] Our knowledge of the literary classificatory designations of ancient authors is therefore lacking. In this vein, Adele Berlin asked the following: "Is there any native Israelite system for the categorization of literature?" Her answer to this question, in her own study on the genre of book of Jonah, is that she "will simply rely upon the grossest and most obvious subdivisions of the Hebrew Bible, that is, the tripartite division of Torah, Prophets, and Writings."[317] As a result, the closest we can come to classifying literature, in order to aid us in determining the author's intention, is to make use of "some hybrid, descriptive combination" of etic classifications, "in order to determine the closest generic equivalent."[318] Therefore, the book of Jonah "has elicited a host of generic (etic) classificatory designations ranging from the broadest possible distinction in literature to those that are highly specific in literary-critical terms."[319] Classifying a text's *Gattung* is then an approach that is fraught with difficulties.

There is no scholarly unanimity and much confusion about the book of Jonah's genre.[320] This is largely due to the book's nature. Sasson pointed out that "Jonah is not a homogeneous book, in style or in content."[321] He also called it a "composite" work, based on the variety of situations Jonah encounters, the presence of a psalm in chapter 2, and the switch in the use of different divine names.[322]

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[315] Elliott 1991:11; cf. Wendland 1996a:196; Van Eck 1995:163. These concepts will be dealt with in more detail in Chapter 4 of this study.

[316] Wendland 1996a:196.

[317] Berlin 1976:229; cf. Bolin 1997:48. "There is no reason to assume that Biblical literature (or for that matter, literary works from other parts of the world) can be neatly pigeonholed into the slots which are called genres. Additional attempts to do so will only lead to further frustration" (Berlin 1976:229).

[318] Wendland 1996a:196.

[319] *Ibid.*, 193.

[320] Trible 1996:466; Salters 1994:41

[321] Sasson 1990:16.

[322] *Ibid.*, 17. Sasson (1990:18) recognized "that narratives, biblical or otherwise, are rarely created ex nihilo and that they may partake of material that at one time or another circulated independently. ... It may well be, therefore, that Jonah contains the vestiges of tales that at one time circulated independently (in a written form or perhaps orally)..."

In this section the issue whether the book of Jonah is history or fiction will be addressed. This will be followed by an overview of the most popular *Gattungen* that has been proposed for the book of Jonah, and an evaluation of their viability. This will be followed by a short overview of what prophecy and prophetic literature is. It will be pointed out that the inclusion of the book of Jonah amongst the Latter Prophets is problematic. It will then be indicated that the most likely classification, that encompasses most of the content and features of the book of Jonah, is that it is a parody on the prophetic traditions. The proposals that have been made for the book of Jonah's *Sitz im Leben* will then also be discussed. This will be followed by a short summary and evaluation of the major arguments or perspectives that where discussed.

3.1 Is the book of Jonah History or Fiction?

The book of Jonah's historicity was first questioned by Gregory of Nazianzus during the 4th century CE. By the 11th century, Theophylact would also do so, and eventually also Martin Luther.[323] Only by the 18th century, with the dawn of the historical-critical approach – under the influence of the Copernican and Cartesian revolutions, has the historicity of the book of Jonah been challenged on a large scale. Up until that time, it was read as referring to a historical event in both the Jewish and Christian traditions.[324] That arguments for the historical nature of the events in the book of Jonah has been increasingly subjected to scrutiny and critique is then a given. Today, only more conservative scholars seriously maintain the traditional classification of the book of Jonah as history and / or for it to be understood literally. However, it is open to debate how many other Bible readers consider it a literal-historical account of ancient events.

I am in agreement with Willie (S.W.) van Heerden when he pointed out that the emphasis that is placed on the historicity of the Bible is due to a pervasive form of naive realism.[325] The implication of this model of rationality is described by Van Heerden as follows:

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[323] LeCureux 2015:70.

[324] Spangenberg 2002a:60; Simon 1999:xx; Alexander 1985:38, 57; Trible 1963:127.

[325] See his article on "Naive Realism and the Historicity of the book of Jonah" published in *Old Testament Essays* (1990).

> Naive realism implies that observation and conceptualisation are processes that take place independently of the objects observed. Concepts are exact portrayals of actual objects, not to be confused with 'ideas' or ' reflection'. Concepts are furthermore couched in language, in which every word is meaningful, and this meaning in turn is an exact representation of a real entity.[326]

Memory is then considered to be a trustworthy or reliable source on past events.[327] It then stands to argue that the words of a text then verbalises and realises the "truth" that is written.[328] Suffice to say, there are those who are satisfied with reading the book of Jonah as a source dating (literally) from the 8th century BCE, as this harmonises with the "view that all biblical events are literal history"[329] and bound to be factual.[330]

The most crucial argument cited by proponents of the perspective that the book of Jonah reflects history is that Jesus is written to have referred to "the sign of Jonah" (cf. Matthew 12:39-41; 16:4; Luke 11:29-32). It would appear that he considered the story about Jonah literally and as historical.[331] In a similar vein, T. Desmond Alexander asks the following:

> [G]iven Jewish attitudes concerning God, in particular the prohibitions against the making of idols and the improper use of the divine name, is it not highly improbable that a Jewish author of the period 780 to 350 BC would have dared create a fictional account with God as a central

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[326] Van Heerden 1990:73.

[327] *Ibid.*

[328] *Ibid.*, 76. According to Van Heerden (1990:77), the features of naive realism are then as follows: "the subject should retire to the background, the text is self-evident, and it is 'unthinkable', 'impossible' that concepts which lay claim to truth or authority should not refer to any real object."

[329] Glaze 1972:154.

[330] Cf Ridderbos (1963:27), that wrote "Bij de beoordeling dezer opvattingen gaan we uit van de Goddelijke inspiratie der Heilige Scrift." In this regard, the events in the book of Jonah, especially him being swallowed by a fish, would be credible (Salters 1994:41). More conservative sources have even discussed which type of fish this most likely was (Salters 1994:42). Ironically, the fish is mentioned only three times in the entire book of 48 verses!

[331] Especially his tenure in the fish; cf. Salters 1994:42; Van Heerden 1990:75; Wiseman 1979:34; Bewer 1971:10; Trible 1963:127. "It is thought by many that Jesus' reference to Jonah supports the literal interpretation. On the other hand, many interpreters feel that Jesus would quite naturally have chosen to communicate with his hearers in terms of their traditions and concepts without entering into involved questions of interpretation or without intending to confirm the literalism of the story. His purpose was to illustrate spiritual truths" (Allen 1976:179). Spangenberg (2002a:59-60) worded the problem with orthodoxy as follows: "Therefore, whoever questions the fish episode and chooses not to accept it as a historical event implies that Jesus was a liar."

character? Would not this have been viewed by devout Jews of that time as tantamount to blasphemy?[332]

Another argument, which has *not* caught on in popularity amongst such proponents, pertains to the name of the city of Nineveh purportedly having symbolic significance. In texts dating to *c.* 2220 BCE, the city of Nineveh is referred to as *[uru]nina* or *[uru]ninua*. It consists of a logogram that rendered the name *èš* + *ku* (*nûnu*), i.e. "house of fishes or masses."[333] Rykle Borger indicated that the symbol of the name of Nineveh is [(uru)]NINA[(ki)] and is pronounced as Ninua or Ninâ in Akkadian. It consists of the determinative for a city (uru), the older Sumerian name NINA, and the determinative indicating a place (ki).[334] Rene Labat also included columns indicating the development of this symbol in his manual on Akkadian epigraphy.[335] The Neo-Assyrian cuneiform for the name of Nineveh is indicated below (Illustration 2). However, it is only with great imagination that it can be said to look like a fish.

Illustration 2: The Neo-Assyrian Cuneiform Symbol for the Name of Nineveh[336]

Some have speculated that there is a connection between this sign and the "great fish" mentioned in the book of Jonah. Others are of the opinion that the inhabitants of Nineveh would have considered Jonah to be an incarnation of the god Dagon, however, in reality he was not a fish-god, but a corn-god. It has

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[332] Alexander 1985:58.

[333] This logogram was also used as an emblem of the goddess Nina, or Nanše. Another theory is that another form of the sign was a combination of the signs *ha* + *lam* = *záh* ("destruction"). However, there is no evidence in support of this theory (Wiseman 1979:35).

[334] Borger 1971:34.

[335] Labat 1976:114-115.

[336] *Ibid.*, 115. At this point I wish to thank Professor Gert (G.T.M.) Prinsloo for recommending the sources by Borger and Labat, and for explaining the Akkadian of the cuneiform symbol for Nineveh to me. It is greatly appreciated.

also been argued that Assyrian reliefs that depict humans dressed in fish costumes support this notion.[337] Donald J. Wiseman responds to these proposals as follows:

> No details are given how Jonah could have represented a deity to the Ninevites or how the name of a city written with a sign depicting a fish within an enclosure, said to be the uterus of the goddess Nina/Ishtar, comes to be related to the incident of a prophet rescued from, within the belly of a great fish.[338]

Apart from the above-mentioned arguments, there are four more that are (supposedly) based on archaeological evidence, in support of the historicity of the events mentioned in the book of Jonah.[339] Here follows a brief overview of each.

(1)   The size of the city of Nineveh

The reference to Nineveh's size in Jonah 3:3 as עִיר־גְּדוֹלָה לֵאלֹהִים מַהֲלַךְ שְׁלֹשֶׁת יָמִים ("a great city even to God, a journey of three days") can be interpreted to mean or refer to different things: (a) The city's size, whether its diameter or circumference. However, it is unclear whether an ancient city's size was measured or ever described by the circumference of its walls;[340] and (b) The administrative district of the city might be included in the reference to Nineveh's size, namely the metropolitan district (a.k.a. the "Greater Nineveh" or "Assyrian Triangle" hypothesis) comprising of Nineveh, Ashur, Calah (Nimrud) and Dur Sharrakin (Khorsabad).[341] Wiseman reckoned that these cities were occupied in the period of *c.* 850-614 BCE and that they "were never mutually exclusive."[342] However, this argument has not been met without critique. Sargon II (722-705 BCE) built Dur Sharrakin from nothing nearly a quarter of a century after the (supposed) lifetime of the Jonah-figure mentioned in 2 Kings 14:25. Also,

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[337] Bolin 1997:35.

[338] Wiseman 1979:35.

[339] *Ibid.*, 35-51. Kleinert proposed four reasons why the book of Jonah can be interpreted literally as history: "(1) Jonah's mission agrees with the historical circumstances of the eighth century B.C. (2) The size of Nineveh corresponds to the measurements given in Diodorus Siculus ii 3. (3) The book of Nahum attests the truth of Nineveh's corruption. (4) The mourning of cattle (Jon. 3:8) is confirmed as possible by Herodotus" (Trible 1963:128).

[340] Wiseman 1979:37.

[341] *Ibid.*, 38; Bolin 1997:35.

[342] Wiseman 1979:38.

Nineveh was not made the capital of Assyria until the reign of Sennacherib (704-681 BCE).[343] Consequently, Nineveh was not a city-state with its own king during the 8th century BCE (cf. Jonah 3:6).[344] Wiseman interpreted the "three days" as denoting a diplomatic process pertaining to the Ancient Near Eastern practice of hospitality – a day for arrival, a day for the actual visit, and a day denoting departure.[345] However, more likely is that Nineveh's exaggerated size appears to be in keeping with the typical exaggeration of the storyteller throughout the book of Jonah.[346]

(2)   The population of Nineveh

In Jonah 4:11 the phrase אֲשֶׁר יֶשׁ־בָּהּ הַרְבֵּה מִשְׁתֵּים־עֶשְׂרֵה רִבּוֹ אָדָם ("more than 120 000 people, who do not know his right hand from his left hand, and many animals") has traditionally been considered to refer to children, thus leading to population estimates for the city of Nineveh to have been as high as 600 000 individuals.[347] However, there is no evidence in support of such an interpretation. The size of the city can just as easily be considered to be a typical example of the exaggeration found within the book of Jonah. Apart from the incident with the plant, everything in the book of Jonah is "great" (גָּדוֹל).[348] Many who take the 120 000 to be a general figure that is symbolic of Nineveh's large population, usually refers to הָיְתָה ("she was") in Jonah 3:3 as evidence that the book's details are not meant to be taken literally, as Nineveh was no longer in existence when the story was penned. Our author relies on distant memory.[349]

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[343] Bolin 1997:35.

[344] Spangenberg 2002a:61.

[345] Wiseman 1979:38; cf. Bolin 1997:35.

[346] Salters 1994:29.

[347] Wiseman 1979:39. Wiseman (1979:40-42) discussed various theories on the population figures of ancient cities, however, none of the studies he referred to, nor his own arguments, managed to come to a reasonable conclusion in this regard. Opinions on population figures are much too varied.

[348] We read of "a great wind" (1:4) that causes "a great storm" (1:4). "The men feared greatly" (1:10) which leads to "The men feared Yahweh greatly" (1:16). "A great fish" (2:1) swallows Jonah, and "a great city to God" (1:2; 3:2, 3; 4:11) responds to his call. The clemency shown to Nineveh causes Jonah to be "displeased … greatly" (4:1), and the plant causes him "great joy" (4:6) (Simon 1999:xix-xx); cf. Spangenberg 2002a:68; Alexander 1985:47.

[349] Wiseman 1979:42; cf. Spangenberg 2002a:61; Simon 1999:xix-xx.

(3)   The mass repentance of Nineveh

What was the possibility of foreign prophets visiting other cities? Wiseman wrote that prophets, like the Assyrian *bārû*-priests, would have been among delegates that accompanied and advised armies, as was the case with Ahab and Ben-hadad and his coalition of 32 kings (1 Kings 20:13, 28), and when Jehoshaphat went to war along with his 400 prophets (1 Kings 22:6). Wiseman proposed that Jonah in 2 Kings 14:25 had a similar function. It would then also be these men that were part of delegations sent to other countries to negotiate peace-terms and treaties.[350] However, the function of Jonah in the book named after him does not clearly seem to have this function. Pertaining to the large-scale repentance of the Ninevites and their king, Wiseman wrote that the only situations which would have such a large-scale response to Assyrian omens would be proclamations regarding "invasion of the land by an enemy, divine wrath attested by a major, *i.e.* total, solar eclipse, famine accompanied by an epidemic, and flood."[351] Wiseman then continued to discuss examples of sources that he considered to refer to examples of each of the above-mentioned disasters that might have taken place during the lifetime of Jonah (during the 8th century BCE), which might have caused the Ninevites to repent *en masse*. However, much of what he discussed is contentious and speculative, to say the least.[352] Any extra-biblical evidence in support of such a historical reading comes at the expense of undermining the value of the book of Jonah as historiography. All of this merely strengthens the presumption that this is non-historical literature.

The issue at the heart of the mass repentance of the Ninevites – and for that matter Jonah's stay in the fish – concerns the plausibility of miracles.[353] Simon wrote that "Exegetical rationalization makes the miracle unreal; scientific rationalization seeks to preserve it by demonstrating that it is compatible with natural law." As a result, there have then been a number of attempts in the previous century to prove the plausibility that Jonah was swallowed by and could survive in a fish.[354] Simon was of the opinion that "The repentance of the Ninevites, from a psychological standpoint, is less plausible than the physical possibility of the miracles that happened to Jonah." There is no other

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[350] Wiseman 1979:43.

[351] *Ibid.,* 44; cf. Bolin 1997:34-35.

[352] Wiseman 1979:45-50.

[353] "The first attempt to integrate the miracles of Elijah and Jonah into the normal course of nature, by viewing the deviation as preordained in natural law, can be found in the midrash… The doubts about the intrinsic possibility of such miracles emerged among the rationalist circles of the rabbis in Spain" (Simon 1999:xv).

[354] Simon 1999:xvi.

attestation to this event in the rest of the Hebrew Bible either.[355] Is it plausible for a prophet from a small nation, on command of his deity, to influence one of the most powerful cities to abandon their unspecified wicked and unjust ways? Moreover, there is no historical evidence that reflects a change in Assyrian behaviour during the 8th century BCE. "Those who seek evidence for such behaviour reconstruct it from indirect evidence of the possible background for Jonah's mission to Nineveh."[356] This is then exactly what Wiseman did.

(4)   The historical setting

In 2 Kings 14:25 it is written that a prophet named Jonah son of Amittai prophesied in the Northern Kingdom of Israel, during the 8th century BCE.[357] However, it is always possible that an author may have written an imagined tale around a (possible) historical figure.[358] Some maintain "that things were not going well for the Ninevites at approximately the time Jonah served as a prophet."[359] The actions of the king and people of Nineveh can be appreciated in the light of the relative weakness of the Assyrian Empire during the first half of the 8th century BCE, as she was paralysed for approximately thirty-six years. Regarding Jonah 3:7, "the precarious position of the king may have necessitated his acknowledging in his decree the power and influence of surrounding provincial governors."[360] There are those such as Paul J.N. Lawrence who were of the opinion that there was likely three regional governors who ruled which sets the historical background for both Assyria's weakness, the mention of nobles in Jonah 3:7, and the anonymous Assyrian king of Nineveh.[361] Wiseman wrote that "The association of the king and his nobles in a decree (Jonah 3:7) could be a consequence of a period of

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[355] *Ibid.* Their repentance takes on an almost universal scope as both great and small do so (3:5). In Jewish tradition a number of midrashim question the sincerity of this repentance; cf. Simon 1999:xvi-xvii.

[356] Simon 1999:xvii.

[357] Spangenberg 2002a:57; Alexander 1985:56; Trible 1963:127.

[358] Alexander 1985:56.

[359] Stuart 2012:460; cf. Wiseman 1979:50. "Military and diplomatic losses internationally were coupled with famine and popular uprisings domestically during the time of Ashur-dan III (773-756 BC), the king most likely to be the monarch described in Jonah 3. … A weak monarch reeling from domestic and international turmoil could well have welcomed the chance to solidify his acceptance among a suspicious populace, already set on edge by the prevailing problems, via the sort of royal proclamation preserved in Jonah 3:7-9)" (Stuart 2012:460).

[360] Stuart 2012:461.

[361] Bolin 1997:35.

interregnum (*šar puhi*) and does not necessarily reflect a late (Persian) custom as some have supposed."[362]

The book of Jonah lacks the traditional hallmarks of historical writing. The name of "the king of Nineveh" is not indicated. The story is not taking place during a particular era. The crew of the ship and its captain lack ethnic attribution and individuation. Jonah may be identified with a known historical figure, but this appears to have been meant to characterize him and not to place him during a specific historical period. Nineveh is not described as the capital of Assyria, but as a metropolis known for its injustice somewhere to the east.[363] There are also numerous features of the book that does not seem credible.[364] "Although an historical fact may lie behind the story, the embellishments are economic."[365] In addition, Van Heerden pointed out how sources which aim to defend the historical character of the book of Jonah do not discuss "the literary uniqueness" of Jonah's prayer in chapter 2, nor the possibility that it is a later addition to the text. Accordingly, one can presume that the "unitary character" in reflecting a trustworthy or reliable historical account of the book of Jonah is of importance to the authors of such sources.[366] Hans Walter Wolff was of the opinion that the book of Jonah has undergone "a process of dehistoricizing (*Enthistorieserung*)." Jonah becomes a type of character the hearer or reader can identify themselves with – or not; even though Nineveh has a "king," they're anonymous; Nineveh remains a type of metropolis, as Assyria is never mentioned; and Tarshish is a symbol of a far-off locale.[367]

The issue of the historicity of events recorded in the Hebrew Bible is yet to find external confirmation and is most certainly not limited to the book of Jonah. Sasson commented as follows:

> Most scholars who label Jonah as "history" are nevertheless aware of the circumstantial nature
> of their evidence: once they seek attestations of Jonah's existence beyond Scripture, they meet

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[362] Wiseman 1979:51.

[363] Simon 1999:xviii.

[364] "How could the sailors speak Hebrew and pray in Old Testament terms? How could the casting of lots sort matters out? How could it be known that the storm ceased and that the sailors then were afraid and sacrificed? Jonah might be able to relate most of what appears in the book, but while he was asleep and after his departure from the boat he was not a witness. How could the Ninevites understand Jonah? How could Nineveh be so large as to require three days to cross? Is it credible that a whole city – every single person – could repent? … Furthermore, no mention is made of the Assyrians as such; nor does the name 'Israel' occur in the book" (Salters 1994:42).

[365] Salters 1994:46.

[366] Van Heerden 1990:74.

[367] Limburg 1993:24.

with none; once they try to verify what occurred in Nineveh, they do not succeed. Therefore, they must be satisfied just to recreate *historically plausible* scenarios.[368]

It ought to be clear, then, that the characteristics of the book of Jonah mitigate it being historical literature. There are many miracles mentioned with no biblical or extra-biblical collaboration. Neither is it written in a typical historical mode – integral elements of historiographical literature is missing.[369] Julius A. Bewer wrote that the book of Jonah "is a prose poem not history." This designation is somewhat vague, but he continued that "That is the reason why it is so vague at many points where it should have been precise, if it had been intended as a historical record. The author is not interested in things which a historian would have omitted."[370] Spangenberg also pointed out that there are "many *exaggerations*, *contradictions* and *inconsistencies* in the narrative and that the narrative was not narrated by Jonah, but by an *omniscient narrator*."[371]

Thomas M. Bolin listed the standard arguments against the historicity of the book of Jonah as follows: (a) It contains numerous Aramaisms and "late" Hebrew words; (b) The secondary nature of the psalm in chapter 2; (c) The book is either dependent on or influenced by the Latter Prophets; and (d) There is also a lack of historical accuracy concerning Nineveh's size, "the non-mention of the king's name," and in the use of the title for him as "king of Nineveh," which was never used by the Assyrians. There is also a low incidence of personal names being used and a high occurrence of toponyms.[372] The story begins *in medias res*[373] and closes just as abruptly. It also appears, in the light

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[368] Sasson 1990:327. Wiseman (1979:34) wrote that "Those who follow the historical interpretation may well have to rest on the fact that absence of evidence is no evidence of absence of fact..."

[369] Various aspects of the narrative's content cannot be answered in terms of when, where, what, who and how (Trible 1963:129).

[370] Bewer 1971:4. "So he says nothing about the place where Jonah was ejected or about his journey to Nineveh. He gives no name of the king, but he calls him simply "King of Nineveh," a designation which was never used as long as the Assyrian empire stood. He does not speak of the time of his reign or of the later fate of Nineveh nor does he specify the sins which were responsible for Jonah's mission. He is so little interested in the personal history of Jonah that he does not tell us what became of him after he had received his well-merited rebuke" (Bewer 1971:4).

[371] Spangenberg 2002a:68.

[372] Bolin 1997:34.

[373] Limburg (1993:22-23) wrote that the book of Jonah opens with the same verb, "and it happened" or "now it happened" as eight other biblical books were a narrative is introduced, namely Joshua, Judges, Ruth, 1 and 2 Samuel, Esther and Nehemiah, or a narrative section, such as in Ezekiel. Thus, the book of Jonah can also be considered to be a narrative or story that is being introduced. The closest parallels are found in the Elijah narratives in 1 Kings 17:2-5, 8-10; 21:17, 28; and 18:1. In each of the aforementioned texts that start with this

of the symmetrical nature of the book's structure, that the author's intention and purpose was not to report on historical events,[374] and thus "that he did *not* intend to record the past."[375] According to Limburg, the advantage of designating the book of Jonah as containing a story (or fiction for that matter) "is that it is neutral regarding the question of historicity."[376] In this light he described the book of Jonah "as a fictional story developed around a historical figure for didactic purposes." Elements such as the size and species of the fish and worm can be left to imagination.[377]

However, what is clear is that one can appreciate the book of Jonah, whether one considers it historical or fictional in nature. "There may well be a historical nucleus behind the story, but this is not relevant to its understanding in its present form."[378] The question of historical plausibility is in fact external to the story. I therefore consider the book of Jonah to be fiction.

3.2   Proposed *Gattungen* for the book of Jonah

The *Gattungen* that has been proposed for the book of Jonah's classification are diverse: allegory, comedy, didactic narrative or *"voorbeeldvertelling"*, fable, farce, fairy tale, fiction or a story, folktale or *märchen*, history or historiography, irony (or ironic short story), legend or prophetic legend (or a story about a prophet), literary drama, mashal, midrash or midrashic legend, myth, 'narrative dogmatics', novella, parable, paratext, parody, a philosophical book or treatise, prophecy or prophetic narrative, saga, satire, sermon, short story, tragedy, and wisdom literature.[379] In this section, an overview and evaluation of the most popular *Gattungen* that have been proposed for the book of Jonah will be provided. Admittedly, some of the categories listed and discussed below are not necessarily Gattungen, but also literary techniques, but are used so often, to categorise the book of Jonah (such as humour, irony, satire, etc.), that I discuss them here as well.

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formula, the narrative is introduced with the establishing of a tension that requires resolution. "The tension introduced in Jonah 1:1-3 may be expressed with two questions: What will happen to a prophet who so blatantly disobeys the Lord? What will happen to the wicked city of Nineveh?" (Limburg 1993:25).

[374] Trible 1963:129-130.

[375] Salters 1994:43.

[376] Limburg 1993:23.

[377] *Ibid.*

[378] Allen 1976:179.

[379] Cf. Lange 2009:193-194; Trible 1994:108; Alexander 1985:36-37.

(1)   Allegory

Wilfred G.E. Watson defined allegory as follows: "An allegory is a continuous metaphor where everything is at the level of words. A complex image is provided, and each one of its elements must correspond to a concept."[380] An allegorical and symbolic classification of any piece of literature then usually goes hand in glove.[381] Because of this, Trible described allegory as "the antonym of history."[382] In the past a large group of scholars have adhered to the view that the book of Jonah should be classified as an allegory.[383] This classification does still appear from time to time in more conservative circles. An allegorical classification of the book of Jonah would imply that each element in the story is considered to be a symbol representing or meaning more than it says at face value. Typical interpretations of the symbols in the book of Jonah, and what they refer to or mean, are summarised in the following table.

Table 4: The Proposed Allegorical Symbols in the book of Jonah

Symbol	Meaning
Jonah ("dove")	Israel.[384]
Son of Amittai ("son of truth, faithfulness")	Jonah is "satirically an orthodox son of faith."[385]
Nineveh	The heathen world[386] or Babylon.[387]
Jonah's disobedience, flight	The sin and unfaithfulness of Israel OR the failure of God's people to fulfil their mission.[388]
Jonah sleeping	The state of Israel before the Babylonian captivity.[389]
The sea	According to Julius A. Bewer, the sea (along with the fish and Nineveh) represent the "heathen powers."[390]

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[380] Watson 2000:272.

[381] Ridderbos 1963:26.

[382] Trible 1963:153.

[383] *Ibid.*, 156. Cf. Alexander 1985:38.

[384] Cf. Psalm 74:19; Hosea 7:11; 11:11; Isaiah 60:8. Cf. Bolin 1997:42; Salters 1994:44; Day 1990:37; Wiseman 1979:32; Allen 1976:181; Glaze 1972:155; Bewer 1971:10, 24; Trible 1963:154.

[385] Allen 1976:181.

[386] Cf. Day 1990:37; Allen 1976:181.

[387] Cf. Bolin 1997:42.

[388] Cf. Salters 1994:44; Wiseman 1979:32; Trible 1963:154.

[389] Cf. Trible 1963:154.

[390] Bewer 1971:10.

Storm	God's judgment by the hand of the Assyrian and Babylonian powers.[391]
Wares on the ship	Tribute that was offered by the nations to their gods in order to deliver them from the Assyrian and Babylonian powers.[392]
The casting of lots	The lot which befalls Israel.[393]
Jonah's confession of faith	A protest against idolatry.[394]
The fish	The *Heilsgeschichte* of Israel. According to Leslie C. Allen, it "is not an instrument of punishment but a vehicle of deliverance from drowning."[395] According to Trible, the fish represents the ancient world powers that have conquered Israel.[396] The fish has also been equated with Babylon or the Exile.[397]
Sojourn in the fish (3 days and nights)	The Babylonian Exile.[398]
Jonah's preservation	Other nations who were also deported from their lands were absorbed into the conquering nation, but Israel was not.[399]
Fish vomiting Jonah	New life. Some see in this an analogy with the Messiah, who is also described as a dove by the Rabbis.[400] Paul Kahn considered Jonah's ejection from the fish to represent the exile. Just as Jonah has been vomited from the fish, so Israel is ejected from their land.[401]
Jonah's return to land	Israel's return from exile.[402]
Jonah's call in Nineveh	Israel's activity during the Restoration Period. They instruct the nations and predict their downfall.[403]
Jonah's displeasure	The sentiment of the returning exiles. They are upset about the prophecies about the destruction of the Gentiles that have not been fulfilled.[404]
The booth	Restored Jerusalem.[405] Duane L. Christensen identifies the booth as the first temple.[406]
The plant	Zerubbabel, who was placed at the head of the restored Israel by Cyrus.[407] In the eyes

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[391] Trible 1963:154.

[392] *Ibid.*

[393] *Ibid.*

[394] *Ibid.*

[395] Allen 1976:181. The function of the fish as a means of deliverance instead of punishment is also emphasised by Wiseman (1979:32).

[396] Cf. Isaiah 27 and Jeremiah 51:17, 34, and 44. Cf. Bewer 1971:10, 24; Trible 1963:154.

[397] Cf. Bolin 1997:42; Day 1990:37; Wiseman 1979:32.

[398] Cf. Jeremiah 51:34, 44, and Hosea 6:1. Cf. Bolin 1997:42; Salters 1994:44; Allen 1976:181; Bewer 1971:10, 24; Trible 1963:154.

[399] Cf. Trible 1963:154.

[400] *Ibid.*

[401] Cf. Bolin 1997:42. It also calls to mind "the original salvation from Egypt and the covenant on Sinai which constituted Israel as God's people…" (Watts 1975:86).

[402] Cf. Salters 1994:44; Wiseman 1979:32; Allen 1976:181.

[403] Trible 1963:154.

[404] *Ibid.*, 154-156.

[405] Cf. Bolin 1997:42.

[406] Cf. Bolin 1997:42.

	of the Jews he became a Messianic figure – the Anointed of Yahweh. Israel would sit with delight in his shadow.[408] Christensen identified the plant with Hezekiah.[409]
The plant's destruction	The destruction of Israel by the Assyrians.[410]
The plant withers	Zerubbabel was not the Messiah and would be taken away. The purpose of his death was to point the way to the Messiah for all people. This is also allegorised in the plant's death – to point towards God's mercy for all nations.[411]

The classification or exposition of the book of Jonah as an allegory goes as far back as to Philo of Alexandria. He employed this "method of exegesis" due to the ridicule of Hellenistic philosophers of the Hebrew Bible, "*inter alia*, of fantastic stories, such as Jonah's being swallowed by a fish."[412]

From the table above it ought to be clear that the use of allegory becomes arbitrary when seeking veiled references to Israel's history in the book of Jonah, and due to the inconsistencies amongst scholars in attributing different symbolic meanings to the same elements of a story.[413] There is also disagreement amongst scholars as to how much of the book, and which sections, are actually allegorical in nature.[414] Not every element in the story can be deemed to be a symbol for something else, "as some parts of the story do not fit into any allegorical framework."[415] The book itself provides no clues to support its interpretation in this manner. The greatest shortcoming of this approach is then its tendency to read into the text that which is not there.[416] Any interpreter can attribute any meaning to the story as they deem fit. Even though the allegorical interpretation has waned in recent times, "The enduring legacy of the allegorical approach is found in those exegeses which interpret Jonah as a symbol of everyone, the prophets, post-exilic Israel or some hypothetical party or school."[417] The classification of the book of Jonah as an allegory is thus unsatisfactory.

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[407] Cf. Ezra 1:8; 1 Chronicles 3:19.

[408] Cf. Haggai 2:23; Lamentations 4:20. Cf. Bolin 1997:42; Allen 1976:181; Bewer 1971:10; Trible 1963:155.

[409] Bolin 1997:42.

[410] *Ibid.*

[411] Cf. Trible 1963:155. "Sometimes, though not usually, the allegorical interpretation is combined with the typical which sees in Jonah a type of Christ. This is due to the explanation by the evangelist (Mt. 12[40]) of the *sign of Jonah* of which Jesus spoke in Mt. 12[39] 16[4]" (Bewer 1971:10).

[412] Salters 1994:44.

[413] Glaze 1972:155.

[414] Cf. Allen 1976:181; Trible 1963:157.

[415] Allen 1976:181.

[416] Trible 1963:158.

[417] Bolin 1997:42.

(2)   Didactic story

All biblical narratives are didactic in nature, to a greater or lesser degree, and classifying the book of Jonah as a didactic story has been popular amongst scholars.[418] The characteristics of the story that would indicate the author's intention was to write didactic fiction is that it is historically improbable, employs exaggeration and surprise, a dependence on other literary works, and a clear symmetrical structure to the book.[419]

Limburg argued that the book of Jonah was a didactic story that was meant to be heard. He pointed out characteristics of the book that indicates this as being the following: (a) *Direct discourse:* Of the 48 verses that the book of Jonah consists of, 32 (two thirds of the book) contains at least some form of discourse. The speakers include God, the captain, the sailors, Jonah, and the king of Nineveh. In Jonah 4 the speeches of Jonah (4:2-3) and God (4:10-11) are exactly balanced with 39 words each;[420] (b) *Repetition:* A few examples include גָּדוֹל ("great / big"); טוּל ("to hurl, throw") in Jonah 1:4, 5, 12, and 15; יָרַד, ("to descend / go down") in 1:3, 5 and 2:6; There is also a play on קָרָא (1:2), דָּבָר (3:6), and רָעַע (4:1);[421] (c) *The extension or diminution of phrases:* In Jonah 1, the increasing intensity of the storm is described by the increasing length of each description of (1:4, 11, 13). The same occurs with the increasing fear of the sailors being described in systematically longer sentences (1:5, 10, 16). The winding down of the storm and phasing out of the sailors from the scene is described by clauses that become progressively shorter in turn (1:16);[422] (d) *Subject-verb word order*; and (e) *Rhetorical / literary devices:* Examples include personification (the ship "threatening to break up" in 1:4; and the sea "raging" in 1:15), merismus to indicate extremes (such as the sea and dry land in 1:9, days and nights in 2:1, greatest to least in 3:5, and humans and animals in 3:7, 8), and metaphor (e.g., "heart of the sea" in 2:4).[423]

Limburg also pointed out that the 14 questions that are asked within the book of Jonah are often means to bring Jonah into the action of a scene, and that the first questions in the first chapter of the

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[418] Salters 1994:48. Cf. Spangenberg 2002a:62; Wiseman 1979:32.
[419] Alexander 1985:55.
[420] Limburg 1993:26.
[421] *Ibid.*, 27.
[422] *Ibid.*
[423] Limburg 1993:27.

book are all directed at him.[424] It then appears as if questions are posed to Jonah, instead of him preaching, i.e. doing the talking. Jonah's own answer to a crucial question in the story already affects our understanding of the story: "I am a Hebrew!" (Jonah 1:9). "The Jonah story is thus addressed to each individual Israelite or to each individual who is part of the people of God."[425] As such, the reader or listener, becomes the one who is being questioned. God's poignant question at the end of the book is just as applicable to the reader as it is to Jonah.

However, there are divergent views about the book of Jonah's didactic purpose. This classification has been critiqued as "Jonah is too 'polyphonic'."[426] This remains a vague and broad classification of the book of Jonah, to say the least.

(3)   Fable

Salters defined fable as "a narration not founded on fact, a fabrication"[427] and that it is "a short story devised to convey some useful lesson."[428] Joseph Coppens considered a Fable to be "an imaginative story which conveys transcendent or universal truths."[429] It ought to be clear that the overlapping of terminology and characteristics of literary types are evident in Salters' and Coppens' definition of this class.

If the term "fable" is employed in its more technical sense as referring to stories about animals and / or plants, then it would be applicable to only a few verses in the book of Jonah. The great fish (Jonah 2:1, 11), the animals of Nineveh (Jonah 3:7-8; 4:11), the plant (Jonah 4:6, 9, 10), and the worm (Jonah 4:7) mentioned in the book of Jonah do not dominate the story. These are the only elements in

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[424] For example Jonah 1:6, 8, 11; 4:4, 9, 11. He is questioned by the captain (1:6) and seven times by the sailors (1:8, 10, 11). Jonah asks a question of God in his psalm (2:4). The king of Nineveh asks a rhetorical question (3:9), and in the last chapter, Jonah puts an angry question to God (4:2). God in turn directs three questions towards Jonah (4:4, 9, 11) (Limburg 1993:25).

[425] Limburg 1993:25. However, wisdom literature is also marked with the use of questions in order to instruct. Examples can be found in Proverbs 1:22:5:16, 20; 6:9, 27, 28, 30; etc.; Ecclesiastes 1:10; 2:2, 15, 19, 22; 3:9, 21; 4:8, 11; etc.; and Job 2:9, 10; 3:11, 12, 16, 20-22, 23; etc. (Limburg 1993:26).

[426] Bolin 1997:46.

[427] Salters 1994:43.

[428] *Ibid.*, 44; cf. Spangenberg 2002a:62.

[429] Trible 1963:144.

the entire story that might be called a fable.[430] This classification for the content of the entire book is thus insufficient, and as with many other proposals, has not found widespread acceptance.

(4)   Folktale (*Märchen*)

Trible defined folktales as stories that "designates traditional prose stories, oral or written, in which the realms of fantasy and reality mingle freely."[431] According to her, the typical folkloristic motifs that can be identified in the book of Jonah are similar to motifs that appear in the folk literatures of other cultures at different times.[432] "Chapters 1 and 2 report the flight of a disobedient man, the threat of a storm at sea, the casting of lots to determine who is the guilty party, the expulsion of the guilty one, the resulting cessation of the storm, and the opportune presence of an animal to save the one thrown overboard." Regarding the content of Chapters 3 and 4, Trible wrote that it includes "the appearance of royalty and nobility contrasted with common people, a royal proclamation that miraculously effects total repentance, the indiscriminate mingling of people and animals, the fantastic growth and demise of a wonder plant, and the timely appearances of worm, wind, and sun to cause distress."[433]

However, she also pointed out some crucial problems with this classification: (1) Jonah's deity is transcendent and omnipotent. This is absent in other folktales; (2) Jonah is named after an 8th century BCE figure (see 2 Kings 14:25) and mentions historical locations (i.e. Joppa, Tarshish and Nineveh), whereas "folktales eschew historical and geographical references to use fictitious times, places, and characters." Jonah does not display the typical characteristics of either a hero or a villain either; and (3) Jonah emphasises instruction over entertainment, whereas folktales do not emphasise didactic intent.[434] The folktale is equally at home in the realms of the human, nature, and the supernatural.

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[430] Trible 1963:144.

[431] Trible 1996:467.

[432] *Ibid.*, 467.

[433] *Ibid.*; cf. Trible 1963:146, 149. Pertaining to chapter 2 of the book of Jonah, Sasson (1990:151) wrote the following: "If the incident is treated as a problem in folklore research, however, we do well to recognize that the incident in Jonah clusters three motifs, each of which can be found in other tales. Only in the Bible, however, are they reported in the following sequence: (1) The swallowing of individuals (almost always male) by an aquatic animal *in order to save them from drowning;* (2) the survival of individuals in the fish's belly; and (3) the disgorging of *living* individuals by the fish." Folktales with similar motifs are commonly referred to in Jonah literature, such as the tradition that is preserved in Berossus concerning Oannes, a god who comes out of the sea to give technology to humankind (cf. Bolin 1997:41).

[434] Trible 1996:468; cf. Bolin 1997:41; Trible 1963:152.

Trible continues to identify 5 major *Märchenmotives* ("folktale-themes") in the book of Jonah. They are the following: (a) Miscellaneous tales about men in general (*allerlei Märchen von Männen*); (b) Stories about men of rank (*Standesmärchen*); (c) Stories of nature (*Naturwesen*); (d) Stories of plants (*Pflanzenmärchen*); and (e) She considers Jonah 4:11 to contain a "veiled allusion to children" (*Kindern or Jünglingmärchen*).[435] However, this literary classification is also inadequate, as it does once again not encompass all the content of the book of Jonah.

(5)   Humour

In the introduction to the discussion of the proposed *Gattungen* that has been attributed to the book of Jonah, I have referred to the significance of taking cognisance of the fact that our literary categories are etic classifications. Like other *Gattungen* proposed for the book of Jonah, humour and comedy is more easily identified than defined. What also contributed to our difficulty in identifying humour in the book of Jonah, is that there is no clearcut distinction between caricature, satire, farce, comedy, joke, parody, irony, burlesque, witticisms, humour, jests, puns, the grotesque, etc.

In this section I will firstly provide an overview of some of the arguments for why some people miss the humour in the Bible in general, and the book of Jonah in particular. Secondly, an overview of the major theories for humour identification and the objections raised against them will be discussed. Thirdly, I will discuss the relationship between literary humour, symbolic boundaries, and how both of them relate to Group-Selection Theory. Lastly, I will provide an overview of the arguments for and features identified in the book of Jonah that are considered humorous.

(a)   Reasons for Missing the Humour in the (Hebrew) Bible

According to Van Heerden, the reasons why readers often tend to miss the humour in the (Hebrew) Bible is the influence of the following, namely (a) Our views of humour; (b) Our views of Scripture; (c) Our reading strategies; (d) Cultural factors; (e) Philosophical traditions; (f) The nature of religion

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[435] Trible 1963:151.

and worship (g) Solemnity in the Christian traditions; (h) Our social location; and (i) Our personality.[436] Yehuda T. Radday also (humorously) wrote that

> Furthermore, humour cannot be sensed by people who have no sense of humour themselves. The fathers of literary research in the Bible were German professors of the nineteenth century, and the state of the art to date is still deeply indebted to and influenced by them. But theologians in general are not noted for their wit; their other than scholarly titles having been given them chiefly *honoris*, not *humoris causa*. Thus, not all of them are mentally or psychologically conditioned to comprehend that a text of sublime religiosity may also contain something not consonant with Catonic *gravitas*. And here, with the mention of the word *religiosity*, we have reached the core of the problem.[437]

It is specifically the reasons pertaining to culture and knowledge, that I wish to argue, is one of the factors scholars conveniently lose out of sight when attributing to or identifying humour in textual sources.

> An important reason why humor is appreciated by some people, but not by others, is that knowledge is required to understand humor. You have to understand a joke to appreciate it. This is one of the mechanisms by which humor marks symbolic boundaries: its appreciation relies on knowledge that some people have, and others do not. Only people familiar with a specific culture, code, language, group, field, or social setting, may be able to »decode« a joke.[438]

(b)   The Major Theories on Humour Identification and Their Objections

Giselle Kuipers wrote that the necessary ingredients to create humour are (a) Incongruity; (b) Non-seriousness; (c) Pleasure; (d) Sociability; (e) Transgressions; and (f) Superiority, related to aggression, hostility, and degradation.[439] Adrian Bardon described humour as "a general term that (in its usual

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[436] Van Heerden 2001:75-87. Van Heerden (2001:87) even goes as far as to compile the traits of "the kind of people who have a good chance of discovering and appreciating the humour in the Scriptures," relating to the above-mentioned reasons.

[437] Radday 1990:33-34.

[438] Kuipers 2009:225.

[439] See Kuipers 2009:220-223. In a similar vein, Morreall (2009:2-3) was of the opinion that humour is created when the four conversational rules of Paul Grace are broken. These rules are (a) "Do not say what you believe to

sense) refers either to something intended to cause amusement or to whatever quality makes something amusing." It is also "the quality that is the common element in farces, satires, absurdities, jokes, witticisms, and anything else that may be found amusing."[440]

Philosophical theories of humour can be traced back at least to Plato and Aristotle, and in the last century, many disciplines have taken an interest in the study of humour, such as psychology, sociology, cognitive science, literary criticism, linguistics, semantics, etc.[441] There are three major historical and modern theories on humour.[442] They are the Superiority Theory, the Incongruity Theory, and the Relief Theory. There are also objections to each of them. Here follows a brief overview of each of the theories and the critique or objections that have been raised against them.

(i)   The Superiority Theory and the Hostility Objection: It was initially the Greek philosopher Plato who laid the foundations for the development of the Superiority Theory (hereafter referred to as ST), and in more modern times it was propounded by Thomas Hobbes. "It claims that we find humorous those events that point out our own superiority, moral or otherwise, to another. Many types of ethnic humor point out supposed superior qualities of the audience through contrast with a more ''base'' group."[443] In his *Philebus*, Plato reflected negatively on comedy, through his teacher (and a regular character in his works) Socrates as his mouthpiece. The object of laughter is the "ridiculous." When we laugh at the misfortunes of others, or feel malice, Plato considered such behaviour as a "pain of the soul."[444] According to this perspective, "laughter would seem to have no place in a well-ordered society, for it would undermine cooperation, tolerance, and self-control. That is why when Plato imagined the ideal state he wanted to restrict the performance of comedy."[445] In his *Poetics*, Aristotle described people who enjoy comedy as those who enjoy ugliness and that "amusement is the malicious or derisive enjoyment of others' shortcomings..." In his *Nicomachean Ethics*, he was of the opinion that "the best life is lived when one is ruled by reason," but excessive humour is "vulgar and

be false;" (b) "Do not say that for which you lack adequate evidence;" (c) "Avoid obscurity of expression;" and (d) "Be brief."

[440] Bardon 2005:1.
[441] Cf. Cundall 2007:203.
[442] Morreall 2009:6-7.
[443] Cundall 2007:203.
[444] Bardon 2005:2.
[445] Morreall 2009:7.

improper." "A joke is a kind of abuse."[446] As humour is not in the service of reason, it is reflected on very negatively.

Up to the Enlightenment, the theory of the likes of Plato and Thomas Hobbes, "that laughter is an expression of feelings of superiority," was the dominant perspective on humour. Hobbes extended Plato's critique of laughter. Hobbes indicated that "people are prone to this kind of delight because they are naturally individualistic and competitive."[447] When others are seen to be incapable, it enhances one's own self-image. This observation of the misfortune of others leads to laughter, arising from one's own feeling of joy. Hobbes' view of humour, like that of Plato and Aristotle, is thus negative as "he characterizes the experience of amusement as base and, further, unlikely to be conducive to social unity."[448] Laughter as a result of such activity was / is deemed socially inappropriate.[449] The argument then goes that when we recognise more ways in which we are superior to others, the more we will find them funny. According to Roger Scruton, it is because laughter devaluates an object in the eyes of others, that some people dislike being laughed at.[450] According to Michael K. Cundall, laughter is then indicative of a lack of wisdom, which becomes a vice of sorts, and that this is "an impediment to true wisdom and did not reflect well on the person laughing."[451]

There have been two responses to the ST: (a) There are those that defend comedy as holding vices up for ridicule and not for emulation. An example of this view – emphasising the power of humour based on superiority – that serves as a social corrective, is that of Henri Bergson;[452] and (b) There are those who have rejected ST. This happened in two ways, namely the systematic critique of the theory presented by Francis Hutcheson in the 18th century, and

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[446] Bardon 2005:3.

[447] Morreall 2009:6.

[448] Bardon 2005:4.

[449] Cundall 2007:206.

[450] Morreall 2009:6.

[451] Cundall 2007:207.

[452] "For Bergson, the essence of the ridiculous is "mechanical inelasticity" – someone acting in a rigid, repetitive way instead of a flexible, context-sensitive way. When we laugh at persons who are acting like machines, we do feel superior to them, and we are humiliating them, but that humiliation spurs them to think and act more flexibly, less like a machine. So, while laughter stings, it brings the ridiculed person back to acting like a human being" (Morreall 2009:8).

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with the development of two alternative theories, namely Incongruity Theory and Relief Theory, that did not deem laughter to be anti-social.[453]

ST then gave rise to the ethical objection that humour is hostile, antisocial, and cruel, in the Hostility Objection.[454] Amusement and humour does not always lead to a loss of control or experiencing violent emotions, such as anger or fear. Even if there is some form of temporary loss of control, this is to enable one to laugh and relax.[455] Aristotle was of the opinion "that all laughter is derision. Laughing is always at someone; all jokes have a butt."[456] Pertaining to religious literature, John Morreall wrote as follows:

> Many Western religious texts, too, suggest that laughter is essentially hostile. The Bible seldom mentions laughter, but when it does, laughter is almost always the laugh of scorn. In the First book of Kings (18:27), for example, Elijah taunts the priests of Baal, ridiculing their gods as powerless compared with Yahweh. After laughing at them, he has them slain. In the Second book of Kings (2:23), the prophet Elisha meets a group of children, who laugh at him for his baldness. This derision is so great an offense to the prophet that he curses the children in the name of the Lord, and immediately two bears come out of the woods to maul them.[457]

Responses to the Hostility Objection mostly claim that ST does not capture the essence of humour.[458] Morreall wrote that we would more likely weep when we observe an object that is in pain, instead of laughing about it. Neither have the advocates of ST been able to successfully distinguish between "laughter" and "ridicule."[459] He also pointed out that it is not only people that are objects of amusement. He thus cautioned that we distinguish between "the laugh of scorn or superiority, and the laugh of humorous amusement."[460] He was also of the opinion that "With all the ways in which laughter and humor involve the loss of self-control and the breaking of social rules, it's not surprising that most societies have been suspicious of them and

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[453] Morreall 2009:8-9.
[454] Morreall 1989:243.
[455] Bardon 2005:3-4.
[456] Morreall 1989:244.
[457] *Ibid.*, 245.
[458] *Ibid.*
[459] *Ibid.*, 246.
[460] *Ibid.*, 247.

have often rejected them."[461] He cited examples from the Greek philosophers, the Bible, the early Christian thinkers, the monastic codes, the puritans, and philosophers of the 17th century, in support of his statement.[462] He thus concluded that "Virtuous people would not engage in laughter."[463]

(ii)   The Incongruity Theory and the Irrationality Objection: Incongruity Theory (hereafter referre to as IT) has been the dominant theory on humour for the past 3 decades. It has been widely accepted that humour recognition requires some form of incongruity.[464] It is this perception of incongruity that causes a response that is humourous.[465] "Seeing objects put together in new and unusual ways is often times funny."[466] For Morreall, humour occurs when one perceives or recognises incongruity which is "coupled with a pleasant and sudden psychological shift."[467] If a joke, slapstick comedy, or political cartoon fits these conditions, then our response will be humour. However, Michael K. Cundall points out that "the IT is ill equipped to explain why certain incongruities give forth a pleasant psychological shift as opposed to an unpleasant or minimal shift. That is, how, using IT, can one explain cases where typically humorous stimuli are not taken as humorous?"[468] It would then appear that "there seems to be a lacuna in the IT," that it is not without its limitations, and is context bound.[469] An evolutionary explanation for laughter has been proposed by V.S. Ramachandran, namely "that laughter developed to indicate spurious threats. One part of the brain detects some anomaly, while another processes

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[461] Morreall 2009:4.

[462] For an overview of the arguments of Protagoras, Epictetus, Plato, the Bible (in Proverbs 26:18-19, Psalm 2:2-5, and 1 Kings 18:27), Basil the Great, John Crysostom, Saint Benedict, Ephraem the Syrian, William Payne and Thomas Hobbes, see Morreall (2009:4-6).

[463] Morreall 1989:245.

[464] Cundall 2007:206. "Empirical evidence gives a lot of support to the view that humor and comedy derive from incongruity. Contemporary British scientist and humor theorist Richard Wiseman has been studying the psychology of jokes… He describes the four joke themes or archetypes that keep recurring: "There seem to be only about four jokes that come up all the time: someone trying to look clever and taking a pratfall; husbands and wives not being loving; doctors being insensitive about imminent death; and God making a mistake." What is striking about this list is that each joke archetype is based on an incongruity between expectation and reality" (Bardon 2005:6).

[465] Cundall 2007:203.

[466] *Ibid.*, 206.

[467] *Ibid.* "Amusement arises when we are struck by the mismatch between a concept and a perception of the same thing, and we enjoy that conceptual shock" (Morreall 1989:249)

[468] Cundall 2007:207.

[469] *Ibid.*

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it and (when no threat is present) communicates back a "no threat" signal associated with laughter…"[470]

However, the IT has not gone without its share of objections. George Santayana noted that we tend to also laugh at situations that do not involve incongruity, as "we laugh in victory, in sympathy with others, or just at being tickled."[471] Absurdity and contradiction then need not be necessary elements for something to be amusing.[472] The Irrationality Objection argues against IT, that the enjoyment of incongruity is perverse and that too much value is placed on one's rational understanding of a situation that is incongruitous in order for it to be amusing.[473] Plato criticised laughter as he considered it to be an emotion, and that emotions are irrational. "The person overcome by emotion, in this view, is no longer guided by reason, and so acts in a less than human way."[474] However, many contemporary philosophers have challenged the notion that emotions are irrational. "But even if we want to count amusement as an emotion, we should notice that we are not over-powered by amusement as we are overpowered by such standard emotions as anger, fear, and love."[475] This would appear to be typical of Western thinking that anything "can be brought under the dominion of reason..."[476] Morreall's evaluation of "the Irrationality Objection is that it has too narrow a view of rational thought and too high an estimation of the importance of rational thought in human life."[477]

(iii) The Relief Theory and the Irresponsibility Objection: Relief Theory (hereafter referred to as RT) claims that laughter is the result of being overwhelmed or surprised (caught off gaurd) by a situation. The argument then goes that one releases pent up psychic energy when we find a situation humourous.[478] As such, humour is considered to ease tension.[479]

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[470] Bardon 2005:7.
[471] *Ibid.*, 8.
[472] *Ibid.*
[473] Morreall 1989:249.
[474] *Ibid.*
[475] *Ibid.*
[476] *Ibid.*, 252. "The Western rationalist tradition, to sum up, holds that a rational adult should or even can face incongruity in only one way, by trying to eliminate it. To appreciate incongruity would be immature, irrational, masochistic, or all three" (Morreall 1989:252).
[477] Morreall 1989:253.
[478] Cundall 2007:203, 206.
[479] Lee & Lim 2008:71.

Relief Theory can be found in the writings of Herbert Spencer (1963) and Sigmund Freud (1963). Spencer and Freud carefully develop the notion that laughter and humor are the response to a build up of energy. For Spencer this energy was of a physiological nature, and for Freud this energy was primarily psychical.[480]

However, laughter and the recognition of humour do not always go together.[481] Modern evolutionary theory has been employed in support of RT. A "primitive psychic mechanism" that is the impulse for humour creation is "the pleasure principle." It directs us to avoid or repress negative feelings and to instead pursue pleasure.[482]

> If humor functions as a relief valve for excess energy or negative emotions, it might provide a significant survival advantage. Human beings are usually safer and more prosperous in stable communities than when isolated. Yet human beings also have a tendency to anger and aggression. The Relief Theory argues that humor lessens tension levels; if so, individuals with an appreciation for humor have an advantage over those who don't, in that it will be easier for them to maintain community membership… As systems of mutual cooperation and coordination of activities, communities confer a survival advantage on their members. So a good sense of humor is survival-enhancing.[483]

However, the Irresponsibility Objection is based on the notion that humour is "a nonserious activity." This is based on the perception by the likes of Aristotle, that saw nonserious activities as irrational.[484] This does not say that humour should be condemned, but implies that nonserious people might overlook or reject their responsibilities in pursuit of humour. "And this is the way nonserious attitudes have usually been treated in Western thought, as silly and foolish and accomplishing nothing."[485] Proponents also express that when being amused by

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[480] Cundall 2007:205; cf. Bardon 2005:9-10.

[481] Cundall 2007:205. "We laugh when we find things humorous, we laugh when we are nervous, and we can even laugh if we're frightened" (Cundall 2007:205).

[482] Bardon 2005:11. "Since life is full of opportunities for suffering, the impulse to make jokes out of fear, conflict, or unhappiness is universal. In other words, for Freud all humor is, to some extent, "gallows humor"" (Bardon 2005:11).

[483] Bardon 2005:11.

[484] Morreall 1989:255.

[485] *Ibid.* See in this vein the quotation of Yehuda T. Radday under 3.4.1 of this section, on humour. "Before Aristotle, Protagoras, in devising an ethical code for his followers, had the rule "Be not possessed by irrepressible mirth." Epictetus the Stoic later gave similar advice: "Let not your laughter be loud, frequent, or

something, it is incompatible to feel concern about it. Humour thus distances or disengages one from a situation or that which one is laughing about.[486]

(c)　　Literary Humour, Symbolic Boundaries, and Group-Selection Theory

Literary humour is something experienced in solitude, where the reader relies primarily on the voice of the author.[487] Literary humour is then largely the result of the interchange of communication between the reader and the author.

> This does not imply that authors and readers have to be socially similar. Such sociological determinism is belied by the fact that people can appreciate literary humor hundreds of years after it was written, or thousands of miles from where it was conceived. But like conversational humor, literary humor may or may not »match« one's sense of humor.[488]

However, the chances of this occurring are higher amongst individuals or groups that share the same or similar codes that enable them to determine the nature of the humour encoded in literature, i.e., when the reader and author (or even hearer and speaker) share presuppositions.[489] Giselinde Kuipers analysed "the mechanisms by which humor is related to, and demarcates, social boundaries."[490] She argued that certain styles of humour "are distinctive to social groups and cultures."[491] She applied "sociological theories of social difference" to literature perceived to contain humour. It appeared that

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unrestrained." The Bible also has passages suggesting that humor is irresponsible. In Ecclesiastes we read "The fool lifts up his voice with laughter, but the wise man scarcely smiles a little"" (Morreall 1989:255).

[486] Morreall 1989:255.

[487] Kuipers 2009:220. "Moreover, rather than the back and forth of conversation humor, or the swift pace and short length of many popular genres such as jokes, sketches, or songs, literary humor is often produced in the context of longer texts and narratives. Finally, literary humor is more oriented towards »high arts« criteria such as innovation, sophistication, reflection, emotional constraint, and individual expressiveness" (Kuipers 2009:220).

[488] Kuipers 2009:224.

[489] Raskin 1979:327. Raskin (1979:327) wrote that our comprehension of texts is dependent on "our knowledge of certain extra-linguistic facts…"

[490] Kuipers 2009:220.

[491] *Ibid.* "Literary humor is both a reflection of such humor styles, and contributes to the emergence and change of such styles. However, it stands out from most other forms of humor for its greater capacity to transcend linguistic and cultural boundaries, and hence, local humor styles" (Kuipers 2009:220).

the use of the type of humour in literature pertained to taste, the result of the demarcation of social boundaries. "Often, such symbolic boundaries are imbued with status: they separate the educated from the less educated, men from women, established from outsiders, natives from strangers, and generally: those »in the know« from those who aren't."[492] Kuipers pointed out that such a demarcation might not always have been a conscious attempt to distinguish oneself from others, but that such taste might be indicative of a "sorting mechanism" that people might emulate. This taste would then be shared by likeminded people, and would have the result to (unintentionally?) shun other people.[493] She also referred to the sociology of emotions that has indicated that emotions are socially shaped.[494]

> Social structures can be perceived as »interaction ritual chains« – where interaction rituals congeal into more fixed, large-scale social and cultural patterns. Humor and laughter are a powerful example of this ritual component of social life: people keep seeking out the same people, forming durable social bonds with the people with whom they can share a particularly energizing social experience: successful exchange of jokes and laughter.[495]

According to Kuipers, texts which are written in a humorous mode from beginning to end are rare. Usually humorous texts are short, such as in poems, farces, and short stories, and these texts are not "conducive to the development of either character or plot."[496] According to Kuipers, social divisions are easily mapped from the literary domain. "Humor styles differentiate cultures, nations, lifestyles groups, age cohorts, and other groupings that are not directly status-related. Moreover, the sharing of humor also unites people: the drawing of boundaries includes and connects, too."[497] Kuipers also argued as follows:

> A humorous effect often relies on implicit references, allusions, and double meanings: on knowledge that isn't completely specified. The activation of the knowledge needed to

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[492] Kuipers 2009:223.

[493] *Ibid.*

[494] *Ibid.*, 224. "The sociology of emotions generally focuses on small-scale interactions…" (Kuipers 2009:224).

[495] Kuipers 2009:224.

[496] *Ibid.* "Often, longer humorous texts have an almost sketch-like structure…; or they are parodies, feeding off the structure of the parodied work" (Kuipers 2009:224).

[497] Kuipers 2009:225.

understand humor has to be automatic, sudden, and surprising, but at the same time the route towards this activation must be veiled and implicit.[498]

Kuipers continued that even when something that is humourous appears to be incongruous, upon reflection it may not make sense, as it relies on culture-specific knowledge for it to be incongruous. "This reliance on implicit knowledge makes humor notoriously hard to translate, and – as the cliché goes – the last thing you learn when living in another culture."[499] However, it must be kept in mind that narratives tend to create their own universe, and their own patterns of incongruity.[500] The knowledge required to appreciate and identify humour are "knowledge to decode the joke, to recognize the incongruity, and humor-specific knowledge about genres and scripts, as well as specialized knowledge to decode »meta-humor«."[501] Pertaining to humour and social boundaries, being able to laugh together is thus a sign of belonging.[502] However, another mechanism by which humour marks these boundaries, is via transgression. It often deals with sensitive topics, questions social norms, and tests moral boundaries. "A joke that »goes too far« is not funny anymore, whereas a joke that doesn't go far enough seems stale or stupid."[503]

It stands to argue that literary humour resonates more strongly with people "from the same country, culture, or language." This effect is known as the "cultural discount," in media studies, where "people prefer cultural products produced in their own culture." This is primarily the result of the identification with people, places, and themes that are familiar.[504] Kuipers discussed the results of a survey conducted amongst Americans and the Dutch, and has successfully indicated that humour perception differs between people's race, class, age, gender, and religion. She attributed this to culture-

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[498] *Ibid.*, 225-226. "Hence, explaining a joke tends to kill it" (Kuipers 2009:226).

[499] Kuipers 2009:226. "Like conversational humor, literary humor relies on implicit and culture-specific knowledge. Humorous texts from foreign cultures or bygone eras often seem impenetrable for this reason. … A »tiny conspiracy« may exist between the author and the audience, who know something that the characters are not aware of, with a humorous effect" (Kuipers 2009:226).

[500] Kuipers 2009:227.

[501] *Ibid.*, 229.

[502] *Ibid.*, 219. "Sharing humor signals similarity – and similarity breeds closeness" (Kuipers 2009:219).

[503] Kuipers 2009:229. "Humorous transgressions often have to do with sensitive subjects such as sexuality and gender, death and disease, various bodily functions, violence and aggression, ethnic and racial minorities, and moral or social transgressions such as dumbness, mental illness, or drunkenness. A specific form of transgression is the mockery of things that are considered too sacred or important to laugh about, such as religion, or people in power" (Kuipers 2009:230).

[504] Kuipers 2009:232.

specific humour styles, that cannot necessarily be grasped by the other.[505] "Literary humor is rooted in such culture-specific humor styles, and therefore is most likely to succeed in social milieus resembling the authors. Moreover, literary humor may, wittingly or unwittingly, mark social differences through its dependence on such humor styles."[506] Kuipers rightly pointed out that "Many instances of literary humor can be mapped onto a specific group, situation, time, and place – and most of them are unlikely to travel far beyond that."[507]

As a result, Kuiper's study ties in with what we know about group identity from group-selection theory. "Group-selection theory (a variation on natural selection theory) is the theory that natural selection functions at the level of communities. A more unified community is more likely to coordinate activities and prosper, so that community is more likely to survive and grow."[508] This theory provides evolutionary explanations for humour's continued existence in society, in spite of the objections that have been raised over it. It stands to argue that humour functions as a relief-valve for emotions, similar as in RT. When communities share the same type of (collective) humour, it would stand to argue that this would influence the community to be more stable and cohesive in nature.[509] Humour then functions as a "binding agent." Charles Darwin also viewed humour as "primarily a form of social communication."[510] It is then crucial to realise that humour is largely "an in-group phenomenon." Members of a particular group or culture may be able to appreciate it, where those of other groups or cultures would not.[511]

(d)   Is There Humour in the book of Jonah?

According to Van Heerden, the components that makes an incident humorous is "a mutual clash, conflict, or contradiction."[512] He considered the IT of humour as helpful in identifying elements of humour in the book of Jonah, as "the story of Jonah itself is about the defending and changing of

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[505] *Ibid.*, 236.

[506] *Ibid.*

[507] *Ibid.*, 238.

[508] Bardon 2005:11.

[509] *Ibid.*, 12.

[510] *Ibid.*, 11; cf. Lee & Lim 2008:71.

[511] Lim & Lee 2008:71

[512] Van Heerden 1992:389-390.

(religious) beliefs and certitudes, as well as the interpretation of unexpected events."[513] Van Heerden indicated that "in humour, two distinct interpretations or meanings are incongruously united." However, he also recognised that "not all reactions to incongruity is humorous" and that it appears as if incongruity "is a necessary but not sufficient precondition for humour."[514] He then continued to discuss how "incongruities lie at the bottom of both irony and humour."[515]

Van Heerden was of the opinion that the humour in the book of Jonah is most evident in the "actions and utterances" of Jonah.[516] He discussed examples of incongruities in the book of Jonah on three levels, namely (a) The canonical level; (b) The stylistic level; and (c) The semantic level. Pertaining to the *canonical level*, Van Heerden pointed out that the content of the book of Jonah is distinctly different from the other books of the Twelve Minor Prophets. Neither do we find prophetic oracles in it, and there is little biographical information about Jonah. Jonah behaves opposite to the examples set by other prophets we read of in the Hebrew Bible.[517] On the *stylistic level*, the book is written primarily in prose, but switches to poetry at an unlikely and unexpected place. According to Van Heerden Jonah utters a song of thanksgiving instead of the expected individual lament, which would be more fitting to the context in which it occurs.[518] On the *semantic level*, Van Heerden pointed out a number of puns and ambiguities that occur in the book.[519]

The puns[520] that Van Heerden identified in the book of Jonah are as follows:

(i)   In Jonah 1:2, Jonah is unwilling to call to the Ninevites (וּקְרָא עָלֶיהָ; "and proclaim against her"), whereas in Jonah 2:3 (קָרָאתִי אֶל־יְהוָה; "I called to Yahweh") he attributes his deliverance

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[513] *Ibid.*, 390. As Van Heerden deems the instances of incongruity – or what he perceives to be so – in the book of Jonah as humorous, he opens his investigation to the critique of the Irrationality Objection (see above).

[514] Van Heerden 1992:390.

[515] *Ibid.*, 391. "There is, however, a clear difference in nuance between the two. The ironist deals with humanness in a general sense, highlighting incongruities. The humorist focuses on humanness in a more sympathetic way… Humour, in contrast to irony, is characterized by warmth, kindness, and reconciliation. In its corrective function humour is more tolerant. It may even overlook fundamental absurdity…" (Van Heerden 1992:391).

[516] Van Heerden 1992:391.

[517] *Ibid.*, 392.

[518] *Ibid.*

[519] *Ibid.*

[520] In keeping with the designation of Ackerman, Van Heerden (1992:393) deems puns to be "clusters of ironic incongruities." According to Van Heerden (1992:399), "Through 'punning' the author invites the reader to free him/herself from a one-dimensional reading of the story – unlike Jonah, whose one dimensional thinking resulted in an overly narrow view of Yahweh's justice…"

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to calling to Yahweh. It would appear that he will only call when it is to his benefit. As a result, we must question Jonah's "perception of reality" and his motivations for his actions.[521]

(ii)   In Jonah 1:5, the sailors fear (יָרֵא) the storm, and in Jonah 1:16 they fear (in the sense of *revere*) Yahweh. This reflects a clear change of attitude to Yahweh on the part of the sailors. The incongruity here is that they are an example to Yahweh's prophet who also confesses that he fears (reveres) Yahweh in Jonah 1:9, but whose behaviour indicates otherwise.[522]

(iii)   In Chapter 1, Jonah continues to descend (יָרַד), first to Joppa, then into the ship, and then into its deepest part. In Jonah 1:5 he falls into a deep sleep. This deep sleep (וַיֵּרָדַם) produces a wordplay with יָרַד. Jonah continues to fall into darkness, until he eventually ends up in the netherworld. "The prose narrative lets us see that Jonah has descended to the depths – on his own initiative – before he is hurled into the waters."[523]

(iv)   In Jonah 1:5, the phrase אֶל־יַרְכְּתֵי הַסְּפִינָה ("innermost part of the ship") is an example of wordplay on the phrase יַרְכְּתֵי צָפוֹן ("the innermost part of Zaphon / the north"). Another wordplay pertains to the word צָפַן ("to hide, treasure"). Van Heerden points out that the wordplay causes the pun to function on two levels, namely (a) A cultural one as Jonah searches for a hiding place from Yahweh; and (b) A literary one, as Zaphon is part of Jonah's descend to the netherworld.[524]

(v)   Jonah was driven from the presence of Yahweh. The word he uses for this action, which he attributes to Yahweh, is "throw" / "cast" (שָׁלַךְ). However, Jonah conveniently forgets that he requested the sailors to "hurl" (טוּל) him into the sea, an action which occurs 4 times in chapter 1. In chapter 1 Yahweh only "hurled" the wind.[525]

(vi)   In Jonah's psalm, the singer's cohorts are implied to be חֲסָדִים ("pious, compassionate individuals" or "those who revere God"). However, Van Heerden points out that the context makes Jonah 2:9 appear to be incongruous. The sailors forsook their worship of idols in Jonah

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[521] Van Heerden 1992:393.
[522] *Ibid.*, 395.
[523] *Ibid.*, 394.
[524] *Ibid.*, 395. Cf. Job 26:6-9; Isaiah 14:12-15 (Van Heerden 1992:395).
[525] Van Heerden 1992:393-394.

1:5-6, and even make vows and bring sacrifices to Yahweh in Jonah 1:16. However, Jonah cannot do so whilst in the fish.[526] He makes promises to do so, but it is not mentioned or referred to again. Does this mean that his (empty) promises did not come to fruition?

(vii) Van Heerden points out an example of literary punning on a structural level, where there is polysemy that occurs in the centre of the chiastic structure of Jonah 3:7-8:

A הָאָדָם וְהַבְּהֵמָה ("Man and animals")

   B הַבָּקָר וְהַצֹּאן אַל־יִטְעֲמוּ מְאוּמָה ("the cattle and the flock may not taste anything")

     C אַל־יִרְעוּ *("They may not graze") ("They may not be evil")*

   B וְיִתְכַּסּוּ שַׂקִּים ("And they must cover themselves with sackcloth");

     וּמַיִם אַל־יִשְׁתּוּ ("And they may not drink water")

A הָאָדָם וְהַבְּהֵמָה ("Man and animals")

The word רָעָה ("pasture, graze") in Jonah 3:7 could play on הָרָעָה ("to be evil") in Jonah 3:8. This theme occurs a few times in the book of Jonah, namely in 3:8, 10; 4:2, 2.[527]

(viii) In Jonah 4:10, the word חוּס ("to pity, spare, grieve") is punned, as it has phonetic and semantic associations with חֶסֶד ("compassion, mercy, kindness").[528] It could also be a pun on חָסָה ("seeking shelter"), which is frequently used in the Psalms. Van Heerden explained this pun in the light of Jonah refusing to be merciful, when he seeks shelter.[529] Ironically he sought shelter in spaces that he perceived to be safe, such as Tarshish, the ship, the fish, the Temple, the booth, and the plant. Van Heerden then concluded on this point that "Jonah's flight from Yahweh's service has been portrayed as a search for shelter that is paradoxically a descent toward death."[530]

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[526] *Ibid.*, 394. According to Van Heerden (1992:393), the function of chapter is that "it established major dissonances between the prophet's perception of reality and that of his narrative world" (Van Heerden 1992:393).

[527] Van Heerden 1992:393.

[528] Cf. Jonah 2:9 and 4:2.

[529] Van Heerden 1992:394.

[530] *Ibid.*, 395.

Van Heerden also identified witticisms in the book of Jonah. He considered witticisms to be incongruities that cannot (easily) be resolved. "These congruities confront the reader with a choice between the absurdity of Jonah and the absurdity of Yahweh."[531] The two important features of witticisms he points out are (a) The use of over and understatement; and (b) The reversal of the expected behaviour of the prophet versus that of the foreigners.

Examples of *over and understatement* in the book of Jonah identified by Van Heerden are the following, namely (a) God summoning Jonah to preach to the worst of all cities; (b) Exaggeration due to the frequent use of the adjective גָּדוֹל (e.g., great city, great wind, great fear, great fish, etc.); (c) Jonah is the most successful prophet ever, even when converting the city (and its animals) with an incredibly short sermon; (d) God sent a small worm to destroy a small plant; and (e) God does not respond in anger to the prophet's pettiness, but coaxes him. "We can almost say that Yahweh 'kids' the prophet. After all, a happy ending is held up only by the prophet's childish pout…"[532]

Examples of *the reversal of the expected behaviour* of a prophet and the foreigners in chapter 1 are that Jonah does not accept his prophetic calling, he falls asleep in the deepest part of the ship, and resigns himself to Yahweh's will.[533] In chapter 2, the sea imagery must be understood literally, whereas it is used symbolically in the Psalms.[534] These "pious stock phrases" are appropriated by the "literal-minded Jonah."[535] In chapter 3 we find the reversal of the stock scene where a king rejects the warning conveyed by a prophet on the deity's behalf. On the contrary, Jonah delivers the most successful sermon ever.[536] In chapter 4 we expect Jonah to feel sorrow over his rejected and unsuccessful preaching, but this is not the case. He was not rejected, but is unhappy nonetheless.[537] The foreigners then appear as an example for Jonah to emulate.[538]

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[531] *Ibid.* "Through 'witticisms' the author draws attention to the fact that the paradoxical nature of the human condition and mercy defies all rational explanation" (Van Heerden 1992:399).

[532] Van Heerden 1992:396; cf. Mather 1982:281.

[533] Van Heerden 1992:396-397.

[534] *Ibid.*, 397; cf. Mather 1982:284. Mather (1982:284) wrote about the Psalm in Chapter 2 that "*in the context of the story*, [it] can be read as one of the story's most audacious parodies."

[535] Mather 1982:285.

[536] Van Heerden 1992:397. It would appear that, pertaining to the treatment of the sailor in Chapter 1 and the Ninevites in Chapter 3, "the author has no qualms about parodying piety" (Mather 1982:284).

[537] Van Heerden 1992:397.

[538] *Ibid.*, 398.

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Van Heerden also pointed out a few remaining incongruities, namely (a) In Jonah 1:9 the prophet confesses that he reveres the God of the heavens and the earth, i.e., the entire cosmos, yet he still attempts to flee from him; and (b) He confesses that Yahweh is slow to anger, yet he challenges him to the point where we expect God to be angered.[539] It is also ironic that it is the foreign sailor that instructs the wayward prophet to pray to his deity, and that the deity who would appear to be unchangeable, to change his mind about the destruction of Nineveh.[540] Wolff, in turn, pointed out a few examples of the grotesque in the book of Jonah.

As to the function of the humour in the book of Jonah, Judson Mather wrote as follows:

> The unpredictability and humor of God are iconoclastic in their impact. But the basic iconoclastic theme in the book of Jonah seems to be developed more through the depiction of Jonah as God's prophet. Jonah is, as it were, the representative iconoclastic believer: the believer who is repeatedly surprised by God, who finds God to be both unnerving and unthwartable. Even what Jonah thinks he knows about God (e.g., that God is merciful) turns out to be a problem for him.[541]

It must, however, be pointed out that none of the terms of the semantic field of humour in the Hebrew Bible, as identified by Athalya Brenner, occur in the book of Jonah.[542]

At this point, I wish to express a word of caution against the easy identification of humour in the book of Jonah. From the preceding it ought to be clear that humour tends to be culture specific and cannot always easily be identified or explained by *outsiders*. My purpose with this section was thus not to deny the presence of what we might perceive to be humorous, but to indicate that we cannot definitively say that the intention of the author was to be so. What we can say is that Jonah's values are clearly "the inverse of those of other prophets."[543] In the following section, I will thus present the arguments for classifying the book of Jonah as parody on the Prophetic Traditions in the Hebrew Bible.

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[539] *Ibid.*

[540] *Ibid.*, 392; cf. Mather 1982:289.

[541] Mather 1982:286-287. Pertaining to Yahweh's preservation of Jonah, Mather (1982:283) wrote that "the farceur has a stake in the preservation of his straightman. If the straightman perishes, the farceur is no longer in control."

[542] Brenner 1990:45-46.

[543] Kruger 2014:4

(6)   Irony

Irony is more readily recognized than defined. Wendland described irony as always involving

> some conceptual (often also emotive) conflict that is occasioned by one's "perception of the distance [or disparity] between pretense and reality"—or, simply, between what is said and what is meant, which is typically quite the opposite. The aim of irony as a rhetorical device is to implicitly criticize some apparent incongruity or discrepancy in the attitude, thinking, speech or behavior of another person or group. Especially bitter or biting irony is called sarcasm. When personal ridicule (vice or folly) is prominent, the term used is satire. And when the irony is based on obvious exaggeration it is known as a parody (the object being a literary work) or a caricature (i.e. of some person or thing).[544]

Spangenberg wrote that the ironist "pricks bubbles" and "strips away false front" in such a manner that the people who are the target of irony will not always perceive it, whereas those who do "are the allies thereof."[545] As a result, irony can also be employed for didactic purposes.[546] Irony is also closely tied to humour. "Irony has currently become a buzz-word for almost any humoristic utterance and this has contributed toward the confusion which surrounds the concept."[547] Irony and satire also have in common that "both make use of *indirect ways* of communication" and "involve double meanings."[548] Irony appears to be more difficult to decode than satire, as it is much more subtle, whereas satire is more direct. Spangenberg also pointed out that "satire usually *attacks* and *censures*, whereas irony abounds with *scepticism* and *doubt*."[549]

Jonah is ridiculous for numerous reasons. He runs away from God, whose dominion he testifies to be the land and sea. He sleeps while the ship threatens to break and must be summoned to prayer by a foreign sailor. In the belly of the fish, he calls to God – against his will. He is humiliated by circumstances. These situations reflect "the double standard of the prophet, who can utter a psalm of thanksgiving to God for rescuing him from drowning but has no qualms about protesting the salvation

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[544] Wendland 1996a:197.

[545] Spangenberg 1996:498.

[546] Wendland 1996a:197.

[547] Spangenberg 1996:500.

[548] *Ibid.*, 496-497.

[549] *Ibid.*, 499. "By contrast with satirists, ironists do not usually parade their interest in society. In a subdued way they will, however, reflect on the human predicament in a topsy-turvey society. They will, therefore, pose as *sceptics* rather than as *judges*" (Spangenberg 1996:499).

of Nineveh." The foreign city's response to a foreign prophet's proclamation, contradicts Jerusalem's refusal to heed Jeremiah's warning in chapter 36.[550] Jonah is purposefully contrasted with the sailors, Ninivites, and God, "in order to convey the norm that one's behaviour should not be out of step with one's piety."[551] Especially in chapter 2, we find three prominent incongruities in Jonah's Psalm that are ironic. They are the following: (a) Jonah only calls when his life is in danger (2:3a), even though he has been commanded to do so by God (1:2), and the captain of the ship (1:6);[552] (b) Even though Jonah himself was responsible for his fate – being cast into the sea by the sailors by his request (1:12, 15) – he perceives that it is God that has cast him there (2:4-5). He flees from God, but then laments that he was driven away from God's eyes (2:5);[553] and (c) Jonah critiques those who forsake God and worship idols (2:0), however, the sailors would forsake their idols and pray to God (1:14). He, himself, forsakes God.[554] In Jonah 4:1-3, Henk (J.H.) Potgieter identified irony in Jonah's second prayer. Jonah's wish to die (4:3) stands in direct contrast with his confession describing God's merciful nature in 4:2. He wants to die, because his God is merciful![555] His wish to die (4:3) is also in contrast with his Psalm of thanksgiving, for saving his life, in chapter 2.[556] In 4:1 Jonah is very angry over God's mercy towards the Ninevites, whereas he becomes very happy in 4:6 about the plant and the shade provided by God. Jonah's mood is clearly inconsistent. Wolff wrote that "the final, highly didactic question in 4:10f., with its restrained irony" softens the harshness of the lesson God wishes to teach Jonah.[557]

Jonah has clearly been made a caricature,[558] and is depicted as a pathetic figure. The irony in the story thus intensifies this pathos. As a result, "what irony it does contain is not particularly biting. It looks down on a hero and painfully exposes his failures, but it is forgiving."[559] Spangenberg rightly

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[550] Simon 1999:xxi
[551] Spangenberg 1996:509.
[552] *Ibid.*, 507.
[553] *Ibid.*
[554] *Ibid.*, 508.
[555] Potgieter 1991:39; cf. Spangenberg 1996:508.
[556] Spangenberg 1996:508.
[557] Wolff 1977:84-85.
[558] *Ibid.*, 85.
[559] Simon 1999:xxii

pointed out that irony and satires are rhetorical devices, and not genres. He is of the opinion that the best device to employ by the author to convey his message, was satire, and not irony.[560]

> However, it is clear that Jonah is *not an ironic* short story. It is not scepticism and doubt which abound in the book, but rather *contrasts*, *incongruities* and *comic fantasies*. The story of Jonah accentuates a contrast between 'what is' and 'what ought to be'; this is characteristic of *satire* and not of irony... The two antithetical foci in irony is between 'what is' and 'what might be' (rather than 'what ought to be')... Ironists usually do not present an ideal form.[561]

(7)   Legend (*Sage*)

Even though legend may not be history proper, it is not entirely unrelated to it. Salters wrote that "its roots lie in history despite the fact that the point of departure may have been embellished and overlaid with miracle and myth."[562] However, not much in Jonah can be considered as historical, except the name of *Jonah ben Amittai*, the names of historical places, and Nineveh's evil reputation (cf. the book of Nahum).[563] According to Trible, legend may be identified with history, myth and folktale, as it embraces both fact and fiction, but it is best described in terms of its relationship to them. She pointed out that it is a popular misconception to view legend as "a fanciful story" and that it "is misunderstood as the antithesis of history." Both are, in actual fact, concerned with preserving "events, stories, happenings" and are centred in *Geschichte*.[564] Trible was also of the opinion that legend may also be related in the same positive manner to myth and fairy-tale. She described legend as "historicized myth."[565] Legend, as a literary form, is also "an absorber of and transformer of" other genres. "It is a narrative which takes unto itself history, myth, and folktale."[566]

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[560] Spangenberg 1996:509. "Evidently the author of Jonah wanted to expose and elicit public contempt for the behaviour of a self-centred, lazy and hypocritical religious person. The world, according to him, does not need such people" (Spangenberg 1996:509).

[561] Spangenberg 1996:506.

[562] Salters 1994:45.

[563] *Ibid.*

[564] Trible 1963:169.

[565] *Ibid.*, 170.

[566] *Ibid.*, 171. "In addition, there is the possibility of a mythological motif in the story of the fish, and there are many Märchen motifs throughout the entire narrative. The amalgamation of these diverse motifs – historical, mythical, and folkloristic – can legitimately be encompassed under the category of legend. As literary form, legend embraces and identifies the heterogeneous character of Jonah" (Trible 1963:176).

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The formula "The word of Yahweh came to…saying…" in Jonah 1:1 is the same as the introduction to legendary stories about Elijah, Elisha and other prophetic figures. In this vein, Spangenberg deemed the book of Jonah to be a prophetic legend.[567] Also typical of legend, the story of Jonah is entertaining and gripping.[568] Why Jonah, likely based on *Jonah ben Amittai* in 2 Kings 14:25, is the central human character in the book titled after him, is difficult to ascertain. *Jonah ben Amittai* mentioned in 2 Kings 14:25 never prophesied to the Assyrians, but the Israelites.[569]

Typical of legends, the characters are portrayed in a simplistic manner and there are only a few involved in the story. Instead of depicting individuals, they more likely depict types.[570] Jonah is a type of disobedient prophet, servant, or Israelite;[571] the sailors are a type of foreigners or pagans;[572] Nineveh is a type of evil city;[573] and the king of Nineveh is a type of great Oriental ruler.[574] Each of the characters are ascribed only a few traits. A few examples are the sailors being described as afraid (Jonah 1:5, 10), Jonah as exceedingly angry (Jonah 4:1), or as very happy (Jonah 4:6).[575]

Unlike folktales, the story of Jonah is not set in a far-off, unknown, unidentified, and fictitious land. We find references to cities that did – some still do – exist. However, the reference to these places does not imply that they serve historical documentation. Their mention might simply serve to give the book more credence by making it appear to be historical.[576] Thus, according to Trible, the historical nucleus in the book of Jonah consists of the use of the historical prophet Jonah as main character and the mention of historical cities, especially the references to the grandness of Nineveh.[577]

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[567] Spangenberg 2002a:62

[568] Salters 1994:45.

[569] Cf. Trible 1963:171.

[570] Cf. Salters 1994:46.

[571] Some argue that Jonah is depicted as a nationalistic prophet in 2 Kings 14, which supported Jeroboam II's expansionist policy. They argue that a legend about the figure of Jonah grew around this issue. "Jonah represents nationalism, unwilling to preach to non-Israelite Nineveh" (Salters 1994:45). However, this goes beyond the evidence in 2 Kings 14. Elijah, in contrast, represents the type of an obedient prophet (cf. 1 Kings 17) (Trible 1963:181).

[572] Foreigners are usually depicted as anonymous and unnamed (cf. 1 Samuel 4-6) (Trible 1963:181).

[573] Cf. the destruction of Sodom and Gomorrah in Genesis 19 (Trible 1963:181).

[574] Salters 1994:46; Trible 1963:181-182.

[575] Trible 1963:182-183.

[576] *Ibid.*, 175-176.

[577] *Ibid.*, 176.

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Trible also argued that, if the book of Jonah is this short, the original legend must have been even shorter. "This fact is suggested by the amalgamation of <u>Gattungen</u> which form our unit."[578] In her doctoral thesis, she indicated the presence of mythological, folkloristic, midrashic, and legendary features in the book of Jonah. "It is futile, then, to search for "the original core" of the book of <u>Jonah</u>."[579] As a result, it "is an expanded legend." The author of the book of Jonah includes in his writing only material that is of immediate use to him. He does not digress off topic. He wastes no time on "elaborate explanations or detailed descriptions."[580] He has clearly "judiciously selected" his material.[581]

However, the problem with classifying the book of Jonah as a legend is that "in legendary material there is generally a historical figure whose exploits – possibly exaggerated as here perhaps – are lauded, and the figure becomes a kind of hero or model whom the reader is encouraged to emulate."[582] However, Jonah is depicted in a negative fashion.[583] Even though he features predominantly throughout the story, it is God who speaks at the beginning and at the end, and his final question is left unanswered. It might then be said that the book is about God's dealings with Jonah. In this vein, the book of Jonah has even been classified as an "anti-legend."[584] It then appears that the classification of the book of Jonah as a legend still does not encompass the entirety of its content.

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[578] *Ibid.*, 179.

[579] *Ibid.*

[580] *Ibid.*, 180. "Moreover, in a legend action replaces descriptive passages and psychological analyses" (Trible 1963:183). Trible indicated what the possible narrative is that does not appear in the story as follows: "We are not told, for instance, where, how, or when Yahweh's call came to Jonah; what the sins of the Ninevites were; how much Jonah paid for his passage on ship; who the sailors were and from where they came; why Jonah went to sleep; whether or not Jonah prayed according to the order of the captain; what vows the sailors made; what kind of fish swallowed Jonah; on what dry land Jonah was ejected; how Jonah reached Nineveh; how Nineveh would be destroyed; who the king of Nineveh was; what happened to Nineveh after this episode; what finally happened to Jonah, <u>etc</u>." (Trible 1963:180).

[581] Trible 1963:180.

[582] Salters 1994:46.

[583] Cf. Wolff 1977:81.

[584] Cf. Bolin 1997:46; Trible 1963:184.

(8)   Midrash

A midrash is a genre unique to Judaism. The term *midrash* is ambiguous and lends itself to various interpretations. The term is often translated as "explanation."[585] Sometimes it is employed to indicate glosses in a text, other times it means an imaginative story or fanciful commentary on the Hebrew Bible. It has been designated a method of exegesis.[586] According to 2 Chronicles 13:22, a midrash contains "the ways and sayings" of a king. These would usually be written down by a prophet. It can also be used for "annals.[587] In the Hebrew Bible the word only occurs in 2 Chronicles 24:27, where the Chronicler makes reference to a midrash of Kings, but it appears to be of a different nature than the midrash we know from Rabbinic literature.[588] As the word only appears in the book of Chronicles, which is dated quite late, it implies that it developed as a genre at a later stage. Trible was of the opinion that "The *raison d'etre* for midrash was probably the need to state the ancient traditions of Israel in a way which would be meaningful and relevant to post-exilic conditions." These new circumstances thus required new expression of old teaching.[589]

Trible defined midrash as designating "a type of literature, oral or written, that explicates a biblical passage. A midrash is a commentary that endeavors to make a particular text meaningful and relevant."[590] In the same vein, Nogalski described it as follows: "It is a story told to explain a theological point that is generally related to a biblical text."[591] Spangenberg described a midrash as being "an epic sermon."[592] According to Trible, Rabbinic midrash have the following characteristics: (a) It always has as its point of departure a portion of the Hebrew Bible; (b) It is based upon an attentive study of the specific biblical text chosen; (c) It comments or expounds upon this text in a didactic or homiletical fashion; (d) It adapts the meaning of the Hebrew Bible to an immediate and concrete situation; (e) It may take the form of legal material (*halakah*), but it is most often fashioned as

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[585] Salters 1994:47.

[586] Trible 1963:161.

[587] Wolf 1977:81.

[588] Allen 1976:180; cf. Bewer 1971:9. "Midrash was a typically rabbinic method of instruction which used a scriptural text as a peg upon which to hang some moral or psychological observation in what strikes us as a fanciful manner. It was "the rabbi's tool for making sermons and for enhancing moral lessons and increasing faith"" (Allen 1976:180). In this respect, it is closely related to parables.

[589] Trible 1963:163. Trible (1963:164) also discusses if midrash legitimately designates a *Gattung* and why scholars are divided on this issue.

[590] Trible 1996:472.

[591] Nogalski 2011:403.

[592] Spangenberg 2002a:62.

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a narrative (*haggadah*); and (f) The narrative proclaims the miraculous power of God above anything else.[593] Midrash thus functions as a commentary upon particular biblical texts and may include a propositional explanation. It is therefore didactic in nature.[594]

It has been argued that the book of Jonah is a commentary on 2 Kings 14:25 and that it originally occurred in the midrash on Kings to which the Chronicler had access to.[595] Other proposals for sources that the book of Jonah might be a midrash on are Exodus 34:6;[596] the second half of Isaiah;[597] Jeremiah 18:7-10;[598] Joel 2:13-14;[599] Amos;[600] Obadiah 1;[601] or on prophetic literature in general, especially those sections in Jeremiah and Ezekiel which focus on the nature of prophetic decrees directed at foreign nations.[602]

The most popular text to consider the book of Jonah on is Exodus 34:6, based on Jonah's version of this credo in Jonah 4:2: כִּי יָדַעְתִּי כִּי אַתָּה אֵל־חַנּוּן וְרַחוּם אֶרֶךְ אַפַּיִם וְרַב־חֶסֶד וְנִחָם עַל־הָרָעָה (pertaining to the attributes of Yahweh: "For I knew that you are a gracious and compassionate God, slow to anger and very loving, feeling sorry over evil").[603] It appears that the author chose one version of it from the Hebrew Bible and built the narrative around it.[604] The two literary devices that indicate the centrality of the credo is the content of the story, that binds it together, and a conventional clause of disclosure which introduces the credo, namely כִּי יָדַעְתִּי ("for I know..."), which directs attention to the climax that this utterance forms.[605] Trible enquires, "How appropriate is the credo for encompassing the narrative? Conversely, how appropriate is the narrative for interpreting the credo?" She links the

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[593] Trible 1963:163.

[594] Cf. Stuart 2012:458 & 1987:436.

[595] Cf. Trible 1996:472; Salters 1994:47; Wolff 1977:81; Allen 1976:180; Bewer 1971:9; Trible 1963:166; Budde 1892:37-51.

[596] Spangenberg 2002:62; Salters 1994:47; Wolff 1977:81; Allen 1976:180.

[597] Allen 1976:180; Trible 1963:167.

[598] Nogalski 2011:403; Spangenberg 2002a:62; Salters 1994:47; Wolff 1977:81; Allen 1976:180; Trible 1963:167.

[599] Salters 1994:47; Stuart 2012:457 & 1987:436-437; Wolff 1977:81.

[600] Schellenberg 2015:361; Stuart 2012:457 & 1987:436-437.

[601] Stuart 2012:457.

[602] Cf. Jeremiah 18:7-8; 25:5; 26:3; 36; Ezekiel 26-28 (Trible 1963:166).

[603] Trible 1996:472.

[604] Exodus 34:6-7 is reflected also in Numbers 14:18; Deuteronomy 7:8-10; 2 Chronicles 30:9; Nehemiah 9:17, 31; Psalms 86:5, 15; 103:8; 111:4; 112:4; 145:8; Joel 2:13; Nahum 1:3 and Nehemiah 9:17, 31 (Trible 1996:472; cf. 1963:168).

[605] Trible 1996:473.

opening three verses of chapter 1 to the affirmation of God's gracious and merciful nature and to all which transpires in chapter 3. The ending of chapter 3, in turn, links to the credo through identical vocabulary and theology; God repents from evil (cf. Jonah 3:10 and 4:2). The credo then forms the basis of the events in chapter 4.[606]

> The story explicates the credo. Chapters 1 and 2 portray Jonah trying to deny or ignore the gracious and merciful God. … Chapter 3 shows Jonah capitulating to the gracious and merciful Gods… Chapter 4 depicts angry Jonah berating Yahweh for being merciful. … Plant, worm, sun, and wind play their parts in the divine lesson. … Divine compassion itself is the last word (4:11).[607]

The author has taken over the proclamation of Exodus 34:6 as the text he wishes to comment on. In this manner, the credo is stated anew, but in a new context – a miraculous story – in order to teach and expand on it "in a didactic and dialogic fashion."[608] According to Trible, the book is a midrash on the nature of God – it emphasises God's love. The book of Jonah does not reflect on whether the prophet is pro-Israel or anti-Nineveh. The source of his anger is not a cultural one based on racial or religious exclusivity, but on the knowledge that Yahweh repents from evil.[609] Trible closes her argument that the book of Jonah is a midrash with the admission that it is still a broad classification. It still then needs to be determined what kind of midrash the book of Jonah is.[610] She is of the opinion that such a classification is fitting, but not precise.[611]

However, the book of Jonah has many correlations – be it due to dependence or influence – with other literature from the Hebrew Bible. It becomes impossible to "pinpoint a single text" that it might wish to comment on.[612] In a midrash, such a text can be alluded to, but it should not be necessary to search for it.[613] Attempts to relate it as a midrash to a specific text remains speculative.[614] It cannot be clearly indicated that the book of Jonah was composed to explain something taught

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[606] *Ibid.*

[607] *Ibid.*

[608] Trible 1963:168.

[609] *Ibid.*, 173.

[610] *Ibid.*, 168.

[611] *Ibid.*, 177.

[612] Allen 1976:180.

[613] Cf. Trible 1963:167.

[614] Stuart 1987:436-437.

elsewhere in the Hebrew Bible. "Not only can this never be done convincingly in the light of the lack of data relevant to the task, but also it would be virtually the reverse of typical late Jewish midrash."[615] The use of the book of Jonah as a midrash is thus not all that evident.[616]

(9)   Myth (*Mythus*)

The definition of myth by form criticism as "a literary type which is concerned with stories of gods" have been criticised by the likes of Brevard S. Childs.[617] Initially the *Religionsgeschichte* school's interest was the study of mythology in the Hebrew Bible. They placed great emphasis on the comparative study of religious phenomena in order to better understand any religion, and by implication, the Hebrew Bible.[618] However, this approach has fallen into disfavour and no longer features in form criticism. Trible wrote that

> In a strict sense myth presupposes a natural religion of polytheism. Nothing could be further from the historical and monotheistic thrust of Israel's faith. By definition there are no genuine myths in the OT. There may be remnants of myths, or mythological motifs, but the very myths themselves have been transformed (i.e., historicized) by the theological context in which they appear.[619]

She lists and briefly discusses examples of myths about fish which have in the past been considered as parallels to Jonah 2.[620] Examples of such myths are the stories of Hercules and Hesione,[621] Perseus and

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[615] Stuart 2012:458; cf. Stuart 1987:436.

[616] Cf. Salters 1994:47.

[617] Trible 1963:132.

[618] Trible 1963:132, 133.

[619] *Ibid.*, 132.

[620] "In deze uitbreidingen, speciaal in het verhaal van de vis, vindt men trekken van ooreenkomst met een groot aantal buiten-Israëlietische sagen, sprookjes, legenden, of soortgelijke fantastische verhalen. Naar de mening van sommigen gaan al deze verhalen (ook dat van Jona) terug op een mythe, waarbij de een aan een zon-, de ander aan een maanmythe denkt. Deze mythe zou bij Israël, gelijk ook elders, zijn eigenlijk karakter verloren en het karakter van een sprookje of legende aangenomen hebben" (Ridderbos 1963:26).

[621] Cf. Trible 1963:134-135. Only in expanded versions of this myth does there appear to be some resemblances with the book of Jonah. However, these expanded versions likely post-date the book of Jonah (Trible 1963:135).

Andromeda,[622] the mythological Jason,[623] the Babylonian myth of Oannes,[624] and the Adapa myth. Examples of myths about the chaos-dragon include those specifically from Greece and the Semitic civilizations. However, absent from the book of Jonah is the description of the fish as being a chaos-monster. The fish is not depicted as an embodiment of evil, but rather as an instrument of salvation.[625] Other attempts have also been made to interpret the book of Jonah in the light of ancient sun-myths and myths about the disappearance of the moon.[626] The classification of the book of Jonah as myth is then due to the over-emphasis, perhaps even "parallelomania" (as Trible terms it), of the adherents of the *Religionsgeschichteschule*.[627] At most, this classification applies to only a few verses of the story and is not viable.

(10)   Novellette or short story

Another popular classification for the book of Jonah's *Gattung* is that of a short novel or novelette.[628] Potgieter pointed out how short story and novel are often confused or used synonymously in Jonah scholarship. The commonalities between a short story and a novel are that both (a) Are fictive tales that do not (primarily) describe historical events; (b) Are centred around an intrigue that has a complication and dénouement as crucial elements of their plots; (c) Consist primarily of prose, however, poetry can occur within them; (d) Are the conscious creative product of (usually) a single author; and (e) Are aesthetic in nature and present credible version of reality.[629] The differences that characterises them are their (a) Length; (b) Amount of characters and events; and (c) The manner in which their characters are portrayed. In a short story, the traits and nature of a character tends to be revealed, whereas in a novel, a character experiences development.[630] In the light of the preceding, Potgieter then concluded that the

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[622] Cf. Trible 1963:135. Some ancient writers placed a scene from this myth at Joppa. This appears to also be the only resemblance between this myth and the book of Jonah (Trible 1963:135).

[623] Cf. Trible 1963:135-136. On an Etruscan mural, Jason is depicted as being swallowed by a sea-monster. On an Attic vase he is portrayed as being vomited out by a dragon. These are the only parallels with the content of the book of Jonah (Trible 1963:135-136).

[624] Oannes might be one of the names for Adapa (Trible 1963:136). However, parallels with Jonah are difficult to establish.

[625] Cf. Trible 1963:138-140.

[626] *Ibid.*, 140-142.

[627] *Ibid.*, 143.

[628] See the research in this regard by Wolff 1977:60, 82; cf. Spangenberg 2002a:62, 70 & 1996:495.

[629] Potgieter 1991:106-107.

[630] *Ibid.*, 107.

book of Jonah is a short story, as it is short, has a limited number of character,s and Jonah's character is revealed – he does not undergo any development.[631] He is also of the opinion that the narrative has a didactic purpose.[632] In a similar vein, Spangenberg argued that the book of Jonah is a short story or novelette, similar to the book of Ruth. He makes no distinction between a short story or novel.[633] He argued that it is a fictional work of limited scope, is mainly prose, likely written by one author, "is compiled artfully and presents a credible version of reality," and describes a limited number of characters.[634]

Roger Syrén was of the opinion that the books of Esther and Tobit are *Diaspora novella*. The elements they consist of are (a) A setting in a foreign court; (b) A noticeable clash between good and evil; and (c) An emphasis on a threat to Jews. In his opinion, the book of Jonah has characteristics that are opposite to these, and he classifies it as a *reversed Diaspora novella* as a result.[635]

According to Wolff, an opening incident is brought to a conclusion within a limited sequence of events. "The sequence of scenes does not strictly follow the temporal sequence, as it does in a drama; the tension of the impending goal can carry an individual scene so far forward that the scene that follows has to cast back time..." We find examples of leaps in time (1:5b; 4:5) and a change of place (1:3; 2:10) in the book of Jonah that is typical of a novella. However, the main group of actors remain unchanged.[636] Wolff also pointed out that the design of the narrative is of such a nature to keep the reader's suspense. As a result, purpose clauses are employed frequently throughout the book of Jonah. There are also chains of consecutive imperfect verbs driving the events forward. The dialogues, imperatives, and questions also have the same function.[637] "For the final open question shows the didactic character of the work even more forcibly than the questions scattered throughout the rest of the text..."[638] Wolff then preferred the classification of ironic didactic novella for the book of Jonah.[639]

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[631] *Ibid.*; cf. Spangenberg 2002a:72. "Hoewel die Jonah in Jona 4:11 'n ander Jona is as die een wat aanvanklik in 1:1 aan die leser voorgestel is, word hierdie verandering deur 'n proses van openbaring blootgelê en is daar geen sprake van ontwikkeling nie" (Potgieter 1991:107).

[632] Potgieter 1991:108.

[633] Spangenberg 2002a:62, 70.

[634] *Ibid.*, 70.

[635] Bolin 1997:47.

[636] Wolff 1977:82.

[637] *Ibid.*, 83.

[638] *Ibid.*

[639] *Ibid.*, 85.

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However, this classification is also insufficient. It does not aid us in better understanding the intention or meaning of the book of Jonah. John C. Holbert even wrote that designating the book of Jonah as a novel or short story "is really not to say very much at all."[640]

(11)   Parable (*Mashal*)

מָשָׁל (*māšāl*: "saying, proverb," i.e. a parable) is used to refer to a wide variety of literature that differ in length and discourse.[641] Even if the term does not occur in a text, its classification as a parable is still possible.[642] This comprehensive genre "focuses on the idea of comparison of something said and something intended."[643] Watson defines a parable as "an allegory with a narrative structure..."[644] Defining what a parable is, is clearly then difficult.[645] It would appear that the characteristic features of parables are hyperbole and surprise, as the realistic is combined with the extraordinary and improbable. In a parable, the story as a whole serves to make one central point. "Thus a parable is apt to be a clear, brief, and simple story in contrast to the more complex and detailed allegorical form."[646] However, this description is more suitable for the parables of Jesus in the New Testament (cf. Luke 15).[647] "As a didactic devise, the parable intends to clarify, not to confuse. Its central point can be readily grasped by the listener."[648] It is on this point that the book of Jonah's classification as a parable falters.

The book of Jonah is anything but a simple narrative with one clear central message. It is quite complex and many meanings have been proposed for it. Some of them are the following: (a) Jonah is concerned with the nature and character of prophecy; (b) It has an apologetic aim by justifying the divine reasons for unfulfilled prophecies; (c) The book of Jonah also focuses on the relationship

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[640] Holbert 1981:59.

[641] Trible (1996:468) lists some examples: proverbs (cf. the book of Proverbs), taunt songs (cf. Isaiah 14:4b-21), dirges (Micah 2:1-5), woe pronouncements (Habakkuk 2:6-19), oracles, (Numbers 23:7-10), and allegories (Ezekiel 17:3-10, 20:45-48, 24:2-5).

[642] Cf. Judges 9:8-15; 2 Samuel 12:1-4; 2 Samuel 14:4-43; Isaiah 5:1-6 (Trible 1996:468).

[643] Trible 1996:468.

[644] Watson 2000:272.

[645] Alexander 1985:39.

[646] Trible 1963:159.

[647] Cf. Spangenberg 2002a:62.

[648] Trible 1963:159.

between repentance and salvation; and (d) The book of Jonah attempts to combat Jewish nationalism by emphasising God's all-inclusive love.[649]

Trible indicated that the different elements of the story that indicate its parabolic nature can be based on the following comparisons: (a) Jonah represents Israel which is contrasted to Nineveh, who in turn represent the receptive foreign nations; (b) Whereas Jonah may be depicted as the model for justice, Yahweh is depicted as the model of mercy; and (c) Jonah is "the negative model of reproachable conduct compared to Nineveh, the positive model of repentance, and to Yahweh, the positive model of compassion."[650]

However, the book of Jonah exceeds the usual length of parables and lacks its typical conclusion which offers a resolve or explanation of the story.[651] Parables also "end with a punch line that draws the hearer up short as it teaches a lesson, the reader hopefully seeing a personally relevant truth in the story." Another feature of parables is that they have anonymous figures as characters and are more often than not fictional in nature.[652] The biggest shortcoming in classifying literature as a parable is "that this method subjugates all details to the main theme of the work."[653] As a parody or satire Jonah is the mouthpiece of a specific group of people whom he caricatures. "The function of the final question of the book is surely to challenge the attitude of this group among the author's contemporaries."[654]

However, there are those who critique Jonah's classification as parable on the basis that parables are usually followed by their explanations and / or an explicit indication of their meaning – this is not the case in the book of Jonah. There is no exegetical aid or interpretative frame that makes its meaning clear.[655] Reservations that have been expressed pertaining to the book of Jonah's classification as a parable concerns (a) The nature of parable still being largely controversial, and (b) The book of Jonah containing many features "which are not part of the parabolic form."[656] Brevard S.

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[649] *Ibid.*, 160-161.
[650] Trible 1996:468.
[651] *Ibid.*, 469; cf. Stuart 2012:458 & 1987:436; Wiseman 1979:32.
[652] Stuart 2012:458 & 1987:436. Stuart (2012:458) is of the opinion that "Jonah is by no means obviously fictional."
[653] Glaze 1972:155.
[654] Allen 1976:178.
[655] Alexander 1985:39; cf. Bolin 1997:46.
[656] Alexander 1985:38.

Childs has even advocated for rather making use of the description "parable-like," rather than attempting to identify parables in the Hebrew Bible.[657]

(12)   Paratext

Relating to the classification of the book of Jonah as midrash and parody, it is important to take cognisance of the work of Armin Lange, who was of the opinion that the book of Jonah is a paratext. He surveyed the main types on Ancient Jewish paratextual literature in the 4th and 3rd centuries BCE and concluded that there are three main types at that time: (1) *Paratextual rewritings* that are texts that "reiterates more or less closely a principal base text by employing other sources as well,"[658] (2) Paratexts that "focus on individual figures, events, or themes in authoritative texts and develop new literary works out of them,"[659] and (3) Anthological literature which is a type of paratext that occurs later in ancient Judaism.[660] Lange was of the opinion that the book of Jonah elaborates on the reference to *Jonah ben Amittai* in 2 Kings 14:25, and that the author thus "spins a prophetic story."[661]

The book of Jonah employs secondary base texts from inside and outside of the Hebrew Bible. An example is chapter 2's Psalm that consists of a compilation of various earlier poems. It terms of its style, it reminds of later anthological texts, like the *Hodayot* from the Qumran library. "Another example are the universalizing versions of Joel 2:14 in Jonah 3:9 and of Joel 2:13 in Jonah 4:2."[662] Apart from these two examples, it appears likely that the book of Jonah contains "known authoritative Jewish literature,"[663] but also "contains the vestiges of tales that at one time circulated independently..."[664] Lange was of the pinion that "the book of Jonah was written in the same way as the paratextual continuations of ancient Jewish literature. It combines a principal base text with a whole range of secondary base texts some of whom are not known any more but can still be guessed

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[657] *Ibid.*; cf. Trible 1996:469.

[658] Lange 2009:198.

[659] *Ibid.*, 199.

[660] *Ibid.* "These texts are written neither alongside a principal base text nor do they function as continuations by developing new narratives around figures, events, or topics of Jewish authoritative texts. They express themselves in a rhetoric which is drafted from earlier authoritative texts and are sometimes even composed like a mosaic out of authoritative texts" (Lange 2009:199).

[661] Lange 2009:200.

[662] *Ibid.*, 201.

[663] *Ibid.*

[664] *Ibid.*, 202.

by way of source criticism." Even though Lange argued that the author of the book of Jonah wrote it as a paratextual continuation of 2 Kings 14:25, which was a popular genre to employ at the time,[665] he does not explain how it came about that it found its way into the prophetic corpus of the Hebrew Bible. His arguments are vague and unconvincing.

(13)   Satire

Among modern biblical scholars, the classification of the book of Jonah as satire has many adherents. As early as 1795, Thomas Paine asserted that the book of Jonah was specifically written to satirize the biblical prophets.[666] Northrop Frye observed that "Satire is militant irony."[667] Spangenberg, in turn, pointed out how irony and satire are often confused with each other. He was of the opinion that the book of Jonah should rather be classified as satire, instead of irony. The irony to be found in it is of a secondary nature. "Satire is directed toward the correction of human behaviour and/or human institutions, whereas the use of irony does not imply change of the status quo."[668] He argues that a satirist "attacks the reverse of the norm he wishes to impart." It then stands to argue that it ought to be easier for a reader to discover a text's meaning.[669] This makes satire the perfect "vehicle by which to critique institutions, activities, or personalities," usually of the time of the author. This is also "deliberate and intentional" on his (or her) part.[670] They then go out of their way to convince the readers to share the "fixed set of values and convictions" which they reflect in their work.[671] In this regard, Sasson described satire, and other genres that tend to be associated with it, as follows:

> If the satire mimics a specific victim, it may be termed parody; if it ridicules hyperbolically, it can be called a burlesque or farce; if it entertains serious subjects comically or whimsically, it may be labelled a travesty. Satires, parodies, burlesques, farces, and travesties rely on various levels and kinds of wit, humor, and irony when alerting an audience to unacceptable behaviour.[672]

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[665] *Ibid.*
[666] Bolin 1997:47.
[667] Holbert 1981:60.
[668] Spangenberg 1996:495.
[669] *Ibid.*, 497.
[670] Sasson 1990:331.
[671] Spangenberg 2002a:72.
[672] Sasson 1990:331.

From the preceding it appears that a prominent feature of satire is its hyperbolic quality.[673] In his study on satire in the book of Jonah, Holbert concluded that satire has the following characteristics, namely (a) Its humour is based on the fantastic, grotesque, and the absurd; (b) It has a definite target in mind, which is familiar enough to make an assault on it meaningful; (c) Its attack is indirect; (d) It "pillories inferior excesses," such as hypocrisy, for example; and (e) Its viewpoint is external, in that "[T]he actions of the character or the overt effects of the satirized idea are emphasized rather than the interior realm of the individual or idea."[674]

Trible asks the crucial question: "How much satire does the book yield and how much do readers contribute?" Just as problematic is the question of whether the Hebrew satirized or whether the classification as satire actually fits biblical literature.[675] Did the biblical authors know satire as a genre at all?[676] Also, to which extent can satire be considered to be a genre or a literary technique? In this regard, Spangenberg considered the book of Jonah to be a short story that contains "a healthy dose of satire."[677] Commentators who lean towards this classification, are usually those who maintain that Jonah 2:3-10 forms an integral part of the narrative.

Trible pointed out that where the name *Jonah ben Amittai* literally means "dove son of faithfulness," Jonah is depicted as descending (1:3, 5), "rather than soars; he disobeys rather than remains faithful."[678] He does not conform to "the ideal image of a prophet" as he flees from his calling

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[673] Holbert 1981:61.

[674] *Ibid.*, 62.

[675] Trible 1996:472. "Is [Jonah] consistently disobedient, self-centered, and angry? The psalm (2:2-9) challenges this reading, as does the final question (4:10-11)" (Trible 1996:472).

[676] André and Pierre-Emmanuel Lacocque were the only authors to hold that Jonah is a satire of a variety known to have existed in the ancient world. Their identification of the book as a Menippean satire utilizes Mikhail Bakhtin's list of that genre's characteristics, along with an inferred Palestinian milieu for the genre based on Menippus's origins in Gadara. However, classical scholarship has found shortcomings in Bakhtin's analysis of the Menippean satire, mainly in its disregard of historical change and context. The term 'Mennipean satire' is not used as a genre designation until the sixteenth century (Bolin 1997:48). "Among the characteristics of Menippean satire observed by Joel C. Relihan, those which do not obtain in Jonah are: journeys to fantastic places (e.g., heaven, the moon), jokes made at the expense of learning, the use and subversion of three standard subtexts (Old Greek Comedy, the Odyssey and the Platonic myths), a prologue which questions the author's intelligence and ability to write the piece, and an epilogue which negates any lessons put forth in the preceding text. These final two formal elements also relate to the most distinct features of the satire, which clearly do not appear in Jonah: the portrayal of the author/narrator as unreliable and the self-parody of the author. In light of this analysis the Lacocques' thesis cannot bear scrutiny" (Bolin 1997:48-49).

[677] Spangenberg 2002a:72.

[678] Trible 1996:470.

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(Jonah 1:1-3).[679] In Jonah 1:9, Jonah is not portrayed in a positive light when he confesses to the sailors that he worships Yahweh, the creator of the heavens and earth, yet he attempts to foolishly flee from him. "Thus, the most positive statement Jonah makes in the first chapter is turned against him as an indictment. The same hermeneutic operates in 4:2, with Jonah's citation of YHWH's compassion." Even these pious confessions do not correct "the absurdity of his behaviour," unbecoming of a prophet.[680] In chapter 2, Jonah utters a Psalm for deliverance. In the Psalm he appears to be pious, whereas this contrasts starkly with the representation of him in the narrative. The context thus converts the Psalm into an indictment against him.[681]

Pertaining to the second half of the book of Jonah, Spangenberg pointed out that "Instead of rejoicing at God's abounding love and grace, he reproaches God for it. Once again the satirist seems to be telling us: this is not how a pious, faithful prophet should act! God's acts represent the ideal."[682] Thus, the most striking satire in the book of Jonah pertains to Jonah being juxtaposed to the sailors and their captain, and the Ninevites and their king.[683] The "heathens" are prepared to repent, however, "the pious Israelite prophet resists stubbornly."[684] Trible wrote in this regard that "Fittingly, the sun attacking his head mocks his hardheadedness."[685] The book of Jonah is thus satirical in nature as Jonah serves as the foil, and not the hero, of the book. It pokes fun at "the narrow-minded theological perspective" that Jonah represents.[686] Thus, "The satirist leaves his narrative open-ended, because this

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[679] Spangenberg 2002a:73; cf. Nogalski (1993:263) who wrote as follows: "He is told to rise up and preach (typical language for a prophetic commission) to Nineveh in the east, but Jonah rises up to flee *westward*, beginning a series of *descents* in the process (1:3, 5). The sailors appear as positive foils against the apathy of Jonah. The sailors pray (1:14), try to avoid throwing Jonah overboard (1:13), and chastise Jonah for attempting to disobey YHWH (1:10)."

[680] Nogalski 1993:263-264; cf. Spangenberg 2002a:74.

[681] Nogalski 1993:265.

[682] Spangenberg 2002a:75.

[683] *Ibid.*, 74, 75; cf. Simon 1999:xxii

[684] Spangenberg 2002a:74.

[685] Trible 1996:470-471. "According to one interpretation, the question at the end of the book (4:10-11) ironically juxtaposes Jonah's self-pity to Yahweh's gratuitous pity for Nineveh. Another proposal finds the irony in similarality. Jonah's self-pity regarding the plant parallels Yahweh's self-pity regarding Nineveh. The deity spares the city for selfish reasons. In that case, however, a satire attacking Jonah ironically becomes a vindication of him – or ironically becomes an attack on Yahweh" (Trible 1996:471).

[686] Nogalski 2011:403.

allows him to caution the reader of the narrative."[687] Holbert, in turn, wrote that, if the book of Jonah is indeed satire, that the object of the satirical attack is Jonah.

> Which group or groups the author has in mind cannot be identified specifically, but do not all religions bring forth "hypocritical prophets" who claim with great insight and unique callings, but who ultimately are found empty of substance, save their real anger at those who do not agree with them?[688]

If, as Holbert wrote, this was the intention of the author of the book of Jonah, this could have been conveyed in a much shorter story or in a more direct manner. This classification does therefore not encompass all of the content of the book of Jonah, as the majority of studies on satire in the book of Jonah identify it primarily in the first two chapters of the book. These studies can best contribute to our improved understanding of the meaning of the book when satire is considered to be a literary and stylistic technique that was employed by its author, and not as a genre.

(14)   Wisdom literature

The wisdom tradition of the Hebrew Bible has a long history, and is traditionally represented by the books of Job, Proverbs, and Ecclesiastes. However, the Second Temple or Intertestamental Period marks a time of prolific composition of wisdom literature.[689] New wisdom writings such as Ben Sirach and the Wisdom of Solomon came into existence during the Hellenistic era. Qumran has also contributed wisdom compositions previously unknown.[690] However, biblical wisdom literature has

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[687] Spangenberg 2002a:75.

[688] Holbert 1981:75.

[689] Bennema (2001:63-67) discussed the origin of the Intertestamental Jewish wisdom tradition as developing from three types that are evident in the Hebrew Bible, namely (a) Torah-centred Wisdom, (b) Spirit-centred Wisdom, and (c) Apocalyptic Wisdom. In Intertestamental times, they would branch into four wisdom strands that "are rooted in and are in continuation with the three OT wisdom strands" (Bennema 2001:67). They are (a) The Torah-centred Wisdom Tradition; (b) The Spirit-centred Wisdom Tradition; (c) The Apocalyptic Wisdom Tradition; and (d) The Qumranic Wisdom Tradition. He also stressed that these strands "are not mutually exclusive or contradictory" and that it is possible that there were "points of contact or overlap" between them (Bennema 2001:81).

[690] Elledge 2005:105. Elledge (2005:106) wrote that these new sapiential texts from Qumran "are highly imitative of the biblical wisdom books themselves, where both instructions (Prov 22:17-24:22) and hymns (8:1-9:6) are often intermingled."

long posed problems for scholars, as it is difficult to define and categorise. Neither is there any consensus amongst scholars as to the number of wisdom traditions that were in existence in ancient times. What are wisdom traditions characterised by and how did they develop? These are some of the still-unanswered questions pertaining to wisdom literature.[691]

James L. Crenshaw pointed out the increasing emphasis of supposed wisdom influence on hagiographic literature.[692] However, this drive to identify wisdom or wisdom elements in literature "has led to exaggerated claims supported by dubious arguments and assumptions, so that a study of methodology in determining wisdom influence is imperative…"[693] He attempted to do just that. He first pointed out how there is no consensus pertaining to the definition of wisdom, and that, in order to prove wisdom influence on a text, "a stylistic or ideological peculiarity found primarily in wisdom literature" will have to be identified in the text under investigation.[694] Crenshaw continued that, if a wisdom phrase or motif has been found outside of wisdom literature, it must be determined whether the meaning has been changed. Such nuances must then be explained.[695] Scholars must also keep in mind that there tends to be a negative attitude towards wisdom in much of the Hebrew Bible, specifically when changes in nuance is investigated. Crenshaw commented that "It is certainly striking that wisdom frequently leads to destruction in the historical and prophetic literature."[696] As a result, the attribution of wisdom to Yahweh occurred quite late.[697] He also required that "wisdom's history must be taken into consideration, insofar as it is possible to determine its structural development, geographic spread, and ideological formulation."[698] He also pointed out that scholars must keep in mind that "intense nationalism is alien to wisdom."[699] Overall, it would appear as if "wisdom language does not

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[691] Bennema 2001:62.

[692] Crenshaw 1969:129. "Such kinship is claimed for Gen 1-11, 37, 39-50, Exod 34 $_{6f.}$, Deut, II Sam 9-20, I Kings 1-2, Amos, Habakkuk, Isaiah, and Jonah" (Crenshaw 1969:129).

[693] Crenshaw 1969:129-130.

[694] *Ibid.*, 132.

[695] *Ibid.*, 133.

[696] *Ibid.*, 134.

[697] *Ibid.*, 134-135.

[698] *Ibid.*, 135. "The most striking observation here is the change in wisdom reflected in the apocryphal works, specifically the inclusion of priestly and *heilsgeschichtliche* concerns. … Moreover, the difference between courtly and clan wisdom, with urban and rural settings respectively, must be recognized, and the literature of each identified" (Crenshaw 1969:135).

[699] Crenshaw 1969:142.

constitute wisdom."[700] Crenshaw also cautioned that "The multiplicity of wisdom's representatives and answers must not force one into a definition that is so comprehensive that it becomes unusable."[701]

What is wisdom then? Opinions are diverse. According to Bénédicte Lemmelijn, there are three crucial concepts related to biblical Wisdom as wisdom of life, namely "righteousness," "fear of God" (or respect of God), and "blessing." Wisdom literature is then orientated towards "the realisation of a meaningful life," which is connected with a certain "way of life."[702] To be righteous is to be able to distinguish between the difference between good and evil, and associated with the "order" intended by God for creation.[703] "The "fear of God" has nothing to do – at least not in the first place – with trembling in fear of some distant, towering, merciless deity who capriciously rules over and disposes of people. It also has absolutely nothing to do with fear of punishment for sinful behaviour."[704] In the Hebrew Bible, it is the God-fearing and righteous individual that obtains "the blessing of God on all his ways."[705]

Crenshaw, in turn, indicated that there are four types of wisdom, each with a distinct *Sitz im Leben*, namely (a) juridical; (b) nature; (c) practical; and (d) theological.

> Wisdom, then, may be defined as the quest for self-understanding in terms of relationships with things, people, and the Creator. This search for meaning moves on three levels: (1) nature wisdom which is an attempt to master things for human survival and well-being, and which includes the drawing up of onomastica and study of natural phenomena as they relate to man and the universe; (2) juridical and *Erfahrungsweisheit* (practical wisdom), with the focus upon human relationships in an ordered society or state; and (3) theological wisdom, which moves in the realm of theodicy, and in so doing affirms God as ultimate meaning…"[706]

Trible indicated that the book of Jonah can be classified as wisdom literature, due to its relatively short length, as "Brevity and simplicity are distinctive marks of the <u>Sage</u>."[707] The story begins in *medias res*

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[700] *Ibid.*, 130.

[701] *Ibid.*, 131.

[702] Lemmelijn 2014:444.

[703] *Ibid.*, 448.

[704] *Ibid.*, 448-449.

[705] *Ibid.*, 450.

[706] Crenshaw 1969:132.

[707] Trible 1963:178. Trible uses the classic description of the Sage as proposed by Gunkel (Trible 1963:178).

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and ends equally abruptly.[708] Another feature of wisdom literature is the use of questions in order to instruct.[709] This then indeed appears to be the case with the questions posed by the sailors to Jonah (chapter 1), Jonah to God, and God to Jonah (chapter 4). Crenshaw also identified a repeating motif in wisdom and apocalyptic literature as theodicy. Job is an excellent example of this.[710] Crenshaw was of the opinion that the issue of theodicy in the book of Jonah "arises from reflection on the deity's nature as proclaimed to Moses in Exod 34:6-7."[711] To a certain extent Jonah has a point and cause to be angry.

> Should guilty individuals escape responsibility for the calamities they have brought to others? Should repentance, even if genuine, remove the punishment demanded by their atrocities? Where is the justice in letting guilty people escape the recompense due them? Who wants to live in a world devoid of justice, one in which evildoers can sin with impunity? ... Readers of the book would probably have known that Nineveh eventually fell to Babylonian soldiers, making Jonah's objection a moot point.[712]

In the book of Jonah, "the belief in justice stands in tension with mercy, and when the two come into conflict mercy will prevail." Jonah's response in the light of this is then judged petty.[713] Perhaps the greatest shortcoming in classifying the book of Jonah as wisdom literature is the overemphasis placed on the quotation of Exodus 34:6-7 in it by commentators and scholars.

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[708] Trible 1963:178.

[709] Limburg 1993:26. Examples can be found in Proverbs 1:22:5:16, 20; 6:9, 27, 28, 30; etc.; Ecclesiastes 1:10; 2:2, 15, 19, 22; 3:9, 21; 4:8, 11; etc.; and Job 2:9, 10; 3:11, 12, 16, 20-22, 23; etc. (Limburg 1993:26).

[710] Crenshaw 2003:178.

[711] *Ibid.*, 188. Jonah is not the only prophet who had difficulty in reconciling "the characterization of Yahweh as preserved in Exod 34:6-7 with everyday experience." We find attempts at this same endeavour in the books of Joel, Nahum and Micah (Crenshaw 2003:189). "Without exception, the other uses of the creedal affirmation in Exod 34:6-7 stop short of mentioning Yahweh's exacting punishment, for they appeal to the compassionate side, hoping for pity. Nahum, however, has revenge in mind, and he does not hesitate to recall Yahweh's penchant for justice. Like Jonah, Nahum insists on exact retribution against a hated enemy, for in Nineveh's collapse, here graphically depicted, he recognizes an act of divine justice" (Crenshaw 2003:190).

[712] Crenshaw 2003:188.

[713] *Ibid.*, 189.

3.3   The Nature of Prophecy and Prophetic Literature

Typically, the modern conception of prophecy tends to consider it as a form of divination or precognition.[714] However, the prophets of the Hebrew Bible were not (primarily) interested in predicting the future.[715] They derive their title from the Greek word προφήτης which means "one who speaks on behalf of another."[716] This then also connotes their duty. Their function was to proclaim on behalf of God.[717] Steven L. Bridge pointed out that the Hebrew word for prophet is נָבִיא and comes from the root נָבָא which means "to announce, to inform, to call, to bubble up, to pour forth, or to proclaim."[718] The golden age of Israelite prophecy seems to have emerged during the reign of kings who fared poorly after the split of Israel into the Northern and Southern Kingdoms, *c.* 922 and later. The vast majority of the prophecies in the Hebrew Bible pertain to either one of these kingdoms. However, there are also some instances where prophets proclaimed to the surrounding nations.[719] The books of Obadiah, Nahum, Habakkuk, and Jonah are examples of prophetic literature containing "foreign prophecies," i.e. against foreign nations. These prophecies are similar to those collected in Isaiah, Jeremiah and Ezekiel.[720] "The foreign prophecies, or oracles against nations, in each of the larger prophetic books fit into the setting of the royal Zion festival and 'the day of the LORD'. They were means, through liturgy, of defining the LORD's rule over the world."[721] There are two Prophetic collections in the Hebrew Bible, namely (a) the Former Prophets ("chronologically arranged prose narratives") that consists of the books of Joshua, Judges, Samuel, and Kings; and (b) the Latter Prophets ("the collected speech of the prophet") that consists of the books of Isaiah, Jeremiah, Ezekiel, and the book of the Twelve.[722]

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[714] Bridge 2009:87. Cf. Mobley (2012:68), who wrote, "We are accustomed to imagine prophetic vision as foresighted, as seeing forward. In common usage, prophecy is about predicting future tribulations, revelations, or football scores."

[715] Mobley 2012:68.

[716] Bridge 2009:89.

[717] *Ibid.*

[718] *Ibid.*, 89-90. Amos 8:11-13 likens the absence of prophetic words to draught and famine (Bridge 2009:90.

[719] Bridge 2009:90. Cf. Isaiah 13-23; Jeremiah 46-51; Ezekiel 25-32; Amos 1-2; Zephaniah 2:4-15; Zechariah 9:1-8; Obadiah; and Nahum (Bridge 2009:90-91).

[720] Watts 1975:3.

[721] *Ibid.*, 5.

[722] Mobley 2012:70.

In an attempt to group the contents of the pronouncements of the prophets together, Bridge cautioned that "any survey of such a massive amount of material runs the risk of oversimplification."[723] However, he indicated that prophetic literature tends to have some themes in common that they address, namely that (a) It calls God's people to fidelity and social justice; (b) It points out their guilt when breaking their covenantal responsibilities; (c) The punishment enacted by God is described; and (d) God is merciful and prepared to restore his people to their land, to restore their king, and to rebuild the temple.[724] Here then follows a brief overview of each of these characteristics of prophetic literature.

(1)   A call to fidelity and social justice

The prophets take the people of God to task for failing to uphold their end of the covenantal agreement. Due to the extensive requirements of the covenant, there are as a result also many transgressions.[725] However, idolatry tends to top the list. The types of practices that would incite the wrath of God is the creation of idols, free-standing altars, sacred poles, sanctuaries, illicit rituals (such as divination and soothsaying), fertility rites (including accompanying prostitution), self-mutilation, and child sacrifice. The prophets denounced partnerships of Israel and Judah with foreign nations and the accompanying adoption of the worship of their deities, including mixed marriages.[726] Another

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[723] Bridge 2009:91. Prophetic literature makes up more than 230 chapters' worth of text. That amounts to approximately 20 % more chapters than what the Torah consists of (Bridge 2009:91).

[724] Cf. House (1990:50-57) for an overview of a charting of the minor prophets' subject matter. According to him, five notions or tenets of written prophecy are the following: (a) The prophets claim that their messages, writings, and acts are inspired from God; (b) Yahweh has expectations of Israel, as a covenant was constituted with Abraham, they were led out of Egypt, and they were given "the blessing of the law"; (c) Despite their covenantal obligations, Israel constantly sins and judgment is announced; (d) Failure to heed the warning of judgment leads to punishment; and (e) In the end Yahweh forgives and restores them (House 1990:54).

[725] Examples include Isaiah 24:5; 42:24; 58:2; Jeremiah 6:9; 9:12; 11:1-8; 16:11-13; 22:9; 44:10, 23; Ezekiel 20; Amos 2:4; Hosea 4:6; 8:1, 12: Habakkuk 1:4; Zephaniah 3:4; Zechariah 7:12; and Malachi 2:5-10 (Bridge 2009:91).

[726] Bridge 2009:91-92. Some examples pertaining to *idolatry* are Isaiah 2:6-8; 44:6-20; 57:3-13; Jeremiah 2:4-28; 7:16-20; 11:9-13; 44:1-28; Ezekiel 6:1-14; 8:3-18; 16:15-21; Hosea 2:4-18; 4:12-19; 8:4-11; and Habakkuk 2:18-19 (Bridge 2009:92). Examples of texts pertaining to *rituals and the temple* are as follows: on the *Sabbath* are Isaiah 58:13-14; Jeremiah 17:19-27; and Ezekiel 46:1-6; on *sabbatical rules* are Jeremiah 34:8-10; on keeping *kosher* are Isaiah 65:4; 66:17; on observing *ritual- and sexual purity laws* are Ezekiel 22:10-1; 43:10-31; on celebrating *the feast days* are Ezekiel 45:18-25; on offering acceptable *prayers* are Isaiah 43:22; on *fasts* are Joel 2:15-17; on *sacrifices* are Isaiah 43:23-24; Malachi 1:7-14; Ezekiel 45:13-17; on *tithes* are Malachi 3:7-

priority of their proclamations is regarding justice for the poor.[727] According to the prophets, "compassion for the marginalized takes precedence over the observance of religious traditions."[728] Israel and Judah is then accused of neglecting these people in the same manner that they have neglected their covenantal responsibilities towards God.[729]

(2)   An indictment of guilt

Not only did the prophets accuse the people of crimes, but also pleaded for reform. If the guilty returned to God, it was argued, that their punishment could be avoided, or at least mitigated.[730] When the prophets' entreaties where ignored, God would bring charges against his people for breaching the covenantal contract.[731] The prophets would then use various analogies to describe the nature of this betrayal by Israel and Judah.[732]

(3)   Punishment

When appeals for reform by the prophets were ignored, God would cause various calamities such as famine, drought, crop failure, plague, pestilence and war, to befall them in order to grab their attention.[733] If none of the aforementioned could achieve the desired goal, God would then consign his

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12; and on *supporting the temple establishment* are Ezekiel 44:4-9; Zechariah 8:9; and Haggai 1:1-11 (Bridge 2009:92).

[727] Bridge 2009:92-93. Cf. Jeremiah 5:26-28; 22:1-5; Amos 2:6; 4:1; 5:7-15; 8:4-6 (Bridge 2009:93). "In this respect, the prophetic corpus shows a certain departure from tendencies found in the Torah. Both place their greatest emphasis on fidelity to God alone. But when it comes to secondary concerns, the Torah devotes far more space to the institutional worship of God than to the care of the destitute…" (Bridge 2009:92-93).

[728] Bridge 2009:93. Bridge was of the opinion that Isaiah 1:11-17 reflects God's stance on this matter.

[729] Bridge 2009:93.

[730] *Ibid.* Some examples are Jeremiah 3:12-16, 22; 4:1-2; 7:3; 18:1-11; 25:4-7; 26:2-3; 36:2-3, 6-7 (Bridge 2009:93).

[731] Some examples of *lawsuit terminology* occur in Isaiah 3:13-15; Hosea 4:1-3; 12:2; Micah 6:1-2 (Bridge 2009:94).

[732] Bridge 2009:94. A common portrayal was that of *an adulteress*. Notable examples occur in Jeremiah 2-3; Ezeiel 16, 23; and Hosea 1-3. Other examples include *rotten figs* in Jeremiah 24:8-10, *wild grapes* in Isaiah 5:1-7; Jeremiah 2:21, *briers and thorns* in Micah 7:4, *stubborn cows* in Hosea 4:16, *senseless doves* in Hosea 7:11, *charred vines* in Ezekiel 15:1-8, *rusted cookware* in Ezekiel 24:1-14, *shattered pottery* in Jeremiah 19:1-13, *broken wine flasks* in Jeremiah 13:12-14, and *decomposed underwear* in Jeremiah 13:1-11 (Bridge 2009:94).

[733] Some examples are Jeremiah 3:3; 14:1-10; Amos 4:6-11; and the book of Joel (Bridge 2009:95).

people to destruction or the death penalty.[734] God used two foreign nations as instruments to enact this punishment. The Assyrians attacked and destroyed to Northern Kingdom of Israel in 722 BCE, and the Babylonians invaded the Southern Kingdom and sacked Jerusalem in 586 BCE.[735]

(4)   Mercy and restoration

Even though God's punishments might seem harsh, he is still merciful, and it will not spell the end for Israel's covenant relationship with him.[736] God would rescue and return the exiles to their home and he would crush their enemies.[737] God not only promised the resettling of the Promised Land, but the restoration and unity of Israel and Judah once more.[738] They will receive a new name and will be governed by a new king – an "anointed one" – or messiah, often patterned after David. A new "Zion" or "Jerusalem" will come into existence, and all the nations will convene there to worship at a new temple.[739] Thus, it will be the start of a new world order, characterised by everlasting peace and prosperity.[740]

In short, Bridge summarised what he believes to be the gist of the prophetic corpus as follows:

> "[A]ccording to God's spoke-persons, the best predictor of a happy and peaceful existence is a vibrant, covenant-based life. Such a faith is chiefly characterized by undivided loyalty to God and a deep and demonstrable commitment to justice for the poor. The prophets assure their readers that once these things are in place, then whatever the future holds – no matter how unforeseen – it can be faced with confidence and hope rather than fear and apprehension."[741]

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[734] Bridge 2009:95. Cf. Ezekiel 5:7-12; 14:21-23 and Jeremiah 15:1-4 (Bridge 2009:95).

[735] Bridge 2009:96. Cf. Lamentations that mourns the destruction of the temple and Jerusalem (Bridge 2009:96).

[736] Cf. Isaiah 48:10; 49:15; Jeremiah 9:6; Ezekiel 22:17-22; Zechariah 13:9; and Malachi 3:3 (Bridge 2009:96).

[737] Cf. Jeremiah 30:17; 33:6; Ezekiel 34:16; 37:26; Hosea 14:5 (Bridge 2009:96).

[738] A "new covenant" will then come into existence (cf. Isaiah 55:3; 61:8; and Hosea 2:20-25). Cf. Ezekiel 37:15-22 and Isaiah 6:2 on the restoration of Israel and Judah as one nation under a just leader (Bridge 2009:97).

[739] Cf. Isaiah 62:6-12; 66:7-13; Jeremiah 33:6-9; Zechariah 12:1-9; 14:1-21 (Bridge 2009:97).

[740] Bridge 2009:97. Historically, these prophecies saw only partial fulfilment.

[741] *Ibid.*, 98-99.

The question that can now be asked is if prophecy and prophetic texts literature can be considered to be a genre.[742] Paul R. House lists three reasons why it can, namely (a) There is enough data to draw from biblical prophecies and Ancient Near Eastern parallels for such a genre to emerge; (b) It has a "unusual manner of presentation" in that there is a constant claim by the prophets to speak for God ("thus says the Lord"); and (c) Prophecy presents itself as "a comprehensive genre that employs a number of literary features to make its point,"[743] like the common themes and motifs amongst the prophetic books (as indicated by Bridge; see above), especially in the Twelve, which suggests "a unified literary content."[744] The manner in which prophecy relates to the rest of the Hebrew Bible also needs to be recognised. Since it is separated into Law, Prophets, and writings, this indicates it is at least considered a corpus of some sort or another.[745]

3.4   The Problematic Classification of the book of Jonah as Prophetic Literature

Stories about prophets were fairly common in Israel and may have existed as "a fixed literary genre" and as "a traditional narrative form."[746] However, contrary to what is written in other prophetic literature, in the book of Jonah, the main character is never called a prophet, even though it is presumed as such. It does not relate oracles, proclamations or prophetic sayings by him either.[747] Where the other Minor Prophets are collections of oracles, in Jonah there is only one prophetic oracle of five words in Hebrew.[748] The book of Jonah is rather a narrative about a prophet's dealings with God.[749] Does it then constitute calling the book prophetic literature?

What lends the narrative credibility, is the author's moulding of the book's content into a form mimicking that of other prophetic literature. There have been other prophets who also evaded God's

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[742] Cf. House 1990:43.

[743] *Ibid.*, 44. "Its content is unique because of its specific ethical admonitions, calls to repentance, threats of punishment and future healing. The linguistic medium and narration are likewise independent, largely because they consist of a combination of methods" (House 1990:44).

[744] House 1990:57.

[745] *Ibid.*, 44.

[746] Salters 1994:48.

[747] Nogalski 2011:403; Trible 1996:466; Keil 1975:380.

[748] Allen 1976:175; Keil 1975:380; Trible 1963:125-126.

[749] Nogalski 2011:403; Keil 1975:380; Watts 1975:72; Trible 1963:126.

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calling,[750] and who had to prophecy to other nations as well (cf. Amos 1:3-2:3; Jeremiah 46:51). They also contain conversations between the prophet and God, similar to what we find in the book of Jonah (cf. Hosea 1).[751] However, there is a crucial element of surprise in the book of Jonah. "Prophetic oracles against the nations are commonplace, but they were normally spoken on the prophet's native soil for the benefit of his fellow nationals." The closest parallels are Elijah and Elisha's political mission to Damascus in 1 Kings 9:15 and 2 Kings 8:7-13.[752]

The book of Jonah begins with typical prophetic discourse, namely the calling by the deity: וַיְהִ֤י דְּבַר־יְהוָה֙ אֶל־יוֹנָ֥ה בֶן־אֲמִתַּ֖י לֵאמֹֽר ("And the word of Yahweh came to Jonah the son of Amittai, saying," in Jonah 1:1; cf. 1 Samuel 15:10; 1 Kings 17:2, 8; and Micah 1:1).[753] The *waw*, with which this sentence is opened, only occurs in the book of Jonah amongst the prophetic books, but is quite normal for Hebrew narratives to commence with (e.g. 1 Kings 17:8). However, instead of this opening verse being followed by a lengthy "poetic, oracular pronouncement from the Lord," we read about the dealings of God and his wayward prophet, and about two groups of foreigners. Instead of obeying God's command, which would be typical in such accounts (cf. 1 Kings 17:10), Jonah runs away from his commission.[754] "Generally the prophetic stories in the OT seek to glorify the man of God in the sense that he is revealed as a noble mediator of God's own power and glory. But Jonah is no hero..." In addition, a number of prophetic narratives indicate how divine oracles are fulfilled. However, in the book of Jonah the divine oracle about the destruction of Nineveh is not.[755] It would then appear that Jonah is juxtaposing the acts of other prophets mentioned in the Hebrew Bible. Elijah corresponds in a similar manner to Jonah, when he asks for his life to be taken from him (1 Kings 19:4), just as Jonah did (Jonah 4:3). However, whereas Elijah wishes to die because not all Israelites would choose to return to God, Jonah wishes to do so as the great and wicked Nineveh's inhabitants reacted positively to his preaching by repenting *en masse* (Jonah 3:6-10).[756] Other prophetic stories have clear endings. At the end of the book of Jonah, we are left wondering what the outcome of the dialogue between Jonah and God was.[757] Leslie C. Allen also pointed out that the theme of the collective punishment and

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[750] Spangenberg 2002a:70; Allen 1976:176. For example Moses, Elijah and Jeremiah.

[751] Spangenberg 2002a:70.

[752] Allen 1976:176.

[753] Wendland 1996a:191; Salters 1994:48; Allen 1976:175

[754] Wendland 1996a:191.

[755] Allen 1976:175.

[756] Spangenberg 2002a:70-71.

[757] Salters 1994:48.

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destruction of Sodom and Gomorrah (Genesis 19:25, 29) and the Flood (Genesis 6-9), is similar to the proclaimed destruction of Nineveh (Jonah 3:4). "This modelling of the story upon the old Genesis narratives leads one to question the nature of its links with the prophetic narratives..." Allen then asked if the intention of the author was to set forth an imitation of a prophetic narrative. Did he intend to present it "*as if* it were an old story culled from a prophetic collection?"[758] Whatever the case may be, it appears that the book of Jonah's form and content does not share the typical characteristics of, amongst others, the Latter Prophets.[759]

> Jonah was, in a sense, a corrective to a false understanding of foreign prophecies. Too narrow a hearing of their message might imply that Israel was the only nation God cared for, that his being 'for' Israel automatically meant his being 'against' the nations. Amos had protested against such a false belief in Israel's being the chosen people (3:2; 9:7). The book of Jonah caricatured the prophet whose only message was one of judgment on the nations.[760]

Pertaining to Bridge's characteristics of prophetic literature mentioned in 3.1 above, we could conclude the following about the book of Jonah's problematic classification as such: Jonah does not direct any call of fidelity or social justice towards the Ninevites. In his mind, they are not part of the covenant people. Even though it is mentioned that Nineveh is evil, this wickedness is never mentioned explicitly. Jonah does not plead for their reform. On the contrary, he prophecies but five words of judgment. He does not expect that they will escape punishment, but hopes that they will not. There is no punishment enacted by God. He had no need to send the people of Nineveh calamities to force them to repent. However, God does show the Ninevites mercy, even though they are not part of his chosen people. We also do not know what the outcome of their repentance was. Did it last? Was there change enacted for a better future? History, it would seem, would prove otherwise – at least according to the book of Nahum. The book of Jonah is then at most prophetic-like in nature.

Schellenberg is of the opinion that the book of Jonah is best understood to be a meta-prophetic narrative, due to its atypical nature when compared to the other prophetic books and prophets.[761] There

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[758] Allen 1976:176-177.

[759] Trible 1963:126; cf. Wendland 1996a:192. "Possible parallels to the third person narrative form of Jonah may be found only in sections of other Latter Prophets. Cf., e.g., Isaiah 36-39; Amos 7:10-15; Hosea 1-3" (Trible 1963:126).

[760] Watts 1975:5-6.

[761] Schellenberg 2015:353.

are meta-prophetic questions addressed within the book of Jonah that links it to other prophetic literature. These questions "are related not (only) to prophetic topics but to the phenomenon of prophecy as such."[762] They pertain to the following:

(a)   Allusions to older prophets: By alluding to traditions of older prophets, Jonah is depicted as an anti-hero;[763]

(b)   False prophets: According to Deuteronomy 18:20, 22, every prophet whose prophecy does not come true must be killed. In several early Jewish and Christian receptions of the book of Jonah, he is indeed considered to be a false prophet, as Nineveh's destruction does not come to pass;[764]

(c)   The possibility of שׁוּב ("returning / turning back"): In both the books of Jonah and Jeremiah (18:7-8) this idea is expressed. In the case of Jeremiah, it is likely under Deuteronomistic influence. "Again and again this book stresses that YHWH can 'regret' a disaster, change his mind, and not fulfill a previously announced prophecy of doom if people turn from their evil ways…";[765] and

(d)   The question of whether an earlier prophet was correct: Both the books of Jonah and Amos ask whether God's mercy and a new beginning are possible. Both make use of the terms אוּלַי ("perhaps," in Jonah 1:16, and Amos 5:15) and נָחַם (niphal, "to relent," in Jonah 3:9-10; 4:2 and Amos 7:3, 6).[766] Schellenberg was of the opinion that the book of Jonah can be read as narrative exegesis of Amos 3:7-8 as meta-prophetic statements "on the role of prophets ('The Lord YHWH has spoken, who can but prophesy?') and the role of God ('Surely the Lord YHWH does nothing, without revealing his secret to his servants the prophets')."[767]

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[762] *Ibid.*, 358.

[763] *Ibid.*

[764] *Ibid.*, 359.

[765] *Ibid.* With נָחַם, niphal, see Jeremiah 18:8; 26:3, 13, 19; 42:10, and Joel 2:13-14; with other verbs see Jeremiah 36:3; Ezekiel 18:21-23, 27-28; 33:11, 19 (Schellenberg 2015:359).

[766] Schellenberg 2015:361.

[767] *Ibid.*, 361-362.

After Adele Berlin's discussion of prophecy in Jeremiah 28:9, Isaiah 38:1-8, and 1 Kings 22, she concluded as follows:

> Jonah was afraid that as an announcer of an unfulfilled prophecy he would be considered a false prophet. His view is based on the definition proposed in Deut. 18:21-22: "And should you ask your-selves, 'How can we know that the oracle was not spoken by the Lord ?' – if the prophet speaks in the name of the Lord, and the word does not come true, that word was not spoken by the Lord; the prophet has uttered it presumptuously..." However, for the author of Jonah, this definition is oversimplified, to say the least, and he presents his story as an illustration of its inadequacy.[768]

Deuteronomy indicates that false prophecies can come true. However, the issue at the heart of this problem is how one is to distinguish between false prophets from "legitimate spokesmen of God."[769] "In each case the only evidence brought against the false prophet is "time will tell" (1 Kings 22:25; Jer. 28:9). But this can never convince the opposition."[770]

3.5   The book of Jonah as a Parody on the Prophetic Traditions of the Hebrew Bible

When reading the book of Jonah, we are confronted with the strange paradox of it being canonised as part of the prophetic collection in the Hebrew Bible, and that the portrayal of Jonah is contradictory to that of other prophets.[771] There are also two facts that scholars tend to agree on, namely that (a) The book of Jonah is post-exilic in nature (likely written in the late 5th century BCE); and (b) The author of the book is familiar with other previous literary works and a variety of biblical passages, which is visible in references to them in it.[772] In the light of the former, Arnold J. Band wrote as follows:

> The intertexual density of the book suggests that the book was originally published as a parody, i.e., as a composition imitating and distorting another, usually serious, piece of work. By

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[768] Berlin 1976:231.

[769] *Ibid.*, 232.

[770] *Ibid.*, 234.

[771] Band 1990:177.

[772] *Ibid.*, 179, 180.

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definition, any parodic text has one or more pre-texts to which it relates often satirically. These pre-texts must be fairly obvious to the reader; otherwise, the parody simply does not work.[773]

Band then outlined the intention or function of parody, by reformulating the theory of Margaret A. Rose, as follows: (a) Parody "assumes a pre-existing text," which "imitates and distorts, often, but not always, for satiric purposes;"[774] (b) In some manner, either stylistically or by implication, the parodic text is similar to the parodied text. However, "it deliberately frustrates these expectations" by differing from the text being parodied;[775] (c) "The parodic text thus consists of two text-worlds: that of the parodist and that of the parodied text;"[776] (d) "The parodist utilizes a variety of devices ranging from puns and sound play to exaggerations, incongruities, and allusions which generate, in effect, two sets of signals: one evoking the parodied text; the other playing with or against it;"[777] (e) For a parody to then be effective, the reader must respond to both sets of signals embodied in the parodic text. However, Band points out that not all readers can do so;[778] (f) "While the attitude of the parodist to the parodied text might be contempt or sympathy, it might more often be one of ambivalence;"[779] (g) The parodist may be targeting either the parodied text, or the world which it represents. However, it could "also be an unidentified contemporary text which aspires to achieve the norms of the parodied text but fails to do so;"[780] and (h) That the reader can respond to the mixed signals in the text is then assumed by the parodist, due to them existing in "a world of shared discourse, an episteme."[781]

John A. Miles asserted that a parody occurs when the subject being parodied needs no introduction.[782] He is also one of many commentators and exegetes who are of the opinion that humour is a characteristic and typical of parody.[783]

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[773] *Ibid.*, 179.

[774] *Ibid.* "While satire "censures wickedness and folly" in human society in general, parody is a literary genre which deals with the refunctioning, or criticism, of other preformed literary and linguistic material" (Band 1990:179-180).

[775] Band 1990:180.

[776] *Ibid.*

[777] *Ibid.*

[778] *Ibid.*

[779] *Ibid.*

[780] *Ibid.*

[781] *Ibid.* "Parody, therefore, raises a host of questions concerning varying norms and expectations, audiences, interpretation, and canonization" (Band 1990:180).

[782] Miles 1975:171.

> Analysts of humor maintain that every joke is a joke on him who laughs. But men do not laugh at themselves easily. They must be taken in traps... The greater indirection of parody then bespeaks a serious audience confronted on its home ground.[784]

Miles identified 5 stock scenes or topoi of the literary prophets / prophetic tradition that is parodied in the book of Jonah. They are the following: (a) The call to prophecy; (b) A sign by God and the response of the foreigners / "heathen;" (c) The Psalm of Thanksgiving after rescue; (d) The rejection of the prophet by a king; and (e) The prophet's response at his failure.[785] Pertaining to the narrative of the prophetic career being a stereotype, he also wrote as follows:

> The characters in the narrative – the prophet himself, the summoning deity, the wicked king in his wicked city – are stock characters. The scenes – the prophet's initial reluctance, his prediction of destruction, his grief at failure – are stock scenes. Even the language is formulaic. Of course, the presence of these features in Jonah does not prove that the book is a parody, but it does constitute the condition *sine qua non*: if characters, scenes, and language were less stereotyped, parody would be impossible.[786]

Here then follows a short overview of the elements in the book of Jonah that has been considered to be a parody on different genres, according to Miles.

(1)   The call to prophecy

A familiar scene from the prophetic tradition is the prophet's reluctance to accept his calling from Yahweh. Examples of such prophets who voice their reluctance in "anguished eloquence" are Moses

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[783] *Ibid.*, 168.

[784] *Ibid.*, 168. Miles (1975:175) wrote that it was "the general tendency of ancient humor to laugh at rather than laugh with. This is a generalization, but, I think, a safe one. Almost all the laughter reported in the Bible is laughter of scorn, and consequently – as in classical Greek humor – there is relatively wide tolerance for jokes about excretion, belching, vomiting, and other indelicacies."

[785] Miles 1975:170-180; cf. Band 1990:185.

[786] Miles 1975:170.

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(Exodus 4:10), Gideon (Judges 6:15), Isaiah (Isaiah 6:5), Jeremiah (Jeremiah 1:6), and others.[787] Miles wrote concerning Jonah that "the parodic quality of his flight from Yahweh depends even more on his phlegmatic silence."[788] Contrary to the other prophets who would eventually obey Yahweh's calling, Jonah is the only one "who actually buys out of his vocation…"[789] Miles was of the opinion that too much should not be made of Jonah's name, meaning "Dove," as referring to Jonah's innocence.[790]

Of the other prophetic books, only Ezekiel opens with the same words as Jonah, namely וַיְהִי ("And it happened..."). Usually this phrase is the typical introduction to historical narratives such as the books of Judges, Ruth, and Esther.[791] Even though the book of Jonah is classified amongst the Latter Prophets it is a story about a prophet and bears more resemblance with legendary accounts of the Former Prophets. In this vein, we even have a reference to *Jonah ben Amittai* in 2 Kings 14:25.[792] In Jonah 1:2, a surprise revelation awaits the book's readers. The prophet is not sent to Israel or Judah, as other prophets were, but to Nineveh, which represented Assyria, Israel's nemesis.[793] Jonah – in his infinite wisdom – decides to go the opposite direction – to Joppa and then onward to Tarshish. Even if the audience is sympathetic to Jonah's situation, his actions are unexpected. Prophets are not in the habit of disregarding their "divinely appointed task."[794] Arnold J. Band, in turn, agrees with Miles that Jonah plays against known "call scenes." Jonah's rejection of his call "is a masterpiece of comic inversion." Whereas the above-mentioned prophets protested verbally and profess their inadequacy for the task – but eventually do as commanded – Jonah remains silent and flees.[795] He also pointed out that anachronism "is a familiar parodic convention." "That Nineveh no longer existed at the time of

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[787] *Ibid.*

[788] *Ibid.*, 171-172.

[789] *Ibid.*, 172.

[790] *Ibid.*, 171.

[791] Bridge 2009:103.

[792] *Ibid.*, 104.

[793] "Throughout the ancient Near East, its savage atrocities earned this nation a fearsome reputation. Assyria's royal archives attest to its ruthlessness" (Bridge 2009:104). Zephaniah, for instance, predicted that Nineveh will come to a fall and that was indeed the case in 612 BCE when it was conquered by the Babylonians and Medes (cf. Zephaniah 2:13-15). Even Nahum speaks against them when he expresses his desire for Nineveh's destruction (cf. Nahum 3:1-7). Such sentiments are not limited to prophetic literature as even Tobit expresses such contempt (cf. Tobit 14:15) (Bridge 2009:104-106). "Written around the second cent. B.C.E., this text suggests that animosity toward the Ninevites prevailed long after the Assyrian Empire had collapsed" (Bridge 2009:106).

[794] Bridge 2009:106.

[795] Band 1990:185.

composition suggests that the author's "ideal intentional reader" not only knows this, but probably realizes that Tarshish is used as a mythical, or at least fanciful, destination."[796]

Adele Berlin critiqued Miles for not realising that Jonah's reluctance was unlike that of other prophets. "They hesitated out of the feeling of humility, lack of self-assurance, and fear of how they would be received." It would appear that Jonah was concerned about such matters.[797]

(2)   A sign from God and the prophet's response

Yahweh sends a sign with which he confronts the reluctant prophets to carry out their calling. Their typical response is (supposed to be) "awe before the power and holiness of the Lord." However, when God hurls a storm on the sea, Jonah's reaction is once more one of silence. He descends into the deepest part of the ship and falls asleep. When a storm breaks out, it is the sailors who respond in the adequate manner to the theophany by praying – except they are praying to other deities.[798] "Rather, as the wind rises and the crew sinks into polytheistic confusion, we should discern the mockery of a biblical mockery; namely, the mockery of the mockery of idolatry in Second Isaiah (cf. 44:15-17)."[799] God is typically portrayed as culling the sea, but in Jonah he causes the storm that results in Jonah being dumped overboard from the ship *en route* to Tarshish.[800] The greatest affront to God elsewhere in the Hebrew Bible is idolatry and in the book of Jonah it is the idolatrous sailors who act righteously and calls for God's forgiveness. This is in contrast to Jonah's attempts to avoid God.[801]

Band was of the opinion that Miles' discussion of the second situation, namely the situation on board the ship, namely the activity by the sailors to save the ship, is the weakest of the five stock scenes that he selected to discuss. He only concentrated on the sailor's prayer.[802] In a similar vein, Berlin added that "we find a complete misunderstanding" of וַיִּזְעֲקוּ אִישׁ אֶל־אֱלֹהָיו ("and each man cried to his god"). She was of the opinion that it does not mean that there were as many gods as there were sailors, but that the sailors' behaviour was "normal" for the circumstances in which they found

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[796] *Ibid.*, 186.
[797] Berlin 1976:227.
[798] Miles 1975:172.
[799] *Ibid.*, 173.
[800] Bridge 2009:106.
[801] *Ibid.*, 107.
[802] Band 1990:186.

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themselves. "[T]he gods of other ethnic groups were recognized as being legitimate for those groups" (cf. Micah 4:5). She also pointed to Ruth 1:15, where the worship of the God of Israel by a non-Israelite was an exception.[803]

(3)   Psalm of Thanksgiving after rescue

The Psalm of Thanksgiving for rescue from death is the third genre to be parodied in the book of Jonah. Imagery that is prominent in the Psalter is that of water and the sea, as representations of the chaos-monster, and Sheol as representative of death.[804] However, in the Psalter it is used as metaphorical imagery, whereas in the Psalm of Jonah it is a "direct description." It refers "to real oceans and real water."[805] Miles considers this deliberate disregard of the poetic canon an attempt by the author to convey comic effect. "This *is* Jonah's situation. His troubles are not like waves washing over his head. His troubles are waves washing over his head. … The Psalms are satirized through a comically exaggerated use of their imagery…"[806] Water and death imagery is found in 4 of the 7 verses of the Psalm (see Table 5 below).[807]

Table 5: Water and Death Imagery in Jonah's Psalm

Location in Jonah	Words / Phrases	Translation
2:3	מִבֶּטֶן שְׁאוֹל	"from the womb of Sheol"
2:4	מְצוּלָה	"the deep"
	בִּלְבַב יַמִּים	"into the heart of the seas"
	וְנָהָר	"and the river"
	מִשְׁבָּרֶיךָ וְגַלֶּיךָ	"your breakers and your waves"
2:6	מַיִם	"the waters"
	תְּהוֹם	"the abyss"
	סוּף חָבוּשׁ לְרֹאשִׁי	"the water plant was wrapped around my head"
2:7	לְקִצְבֵי הָרִים	"to the bottom of the mountains"
	הָאָרֶץ בְּרִחֶיהָ	"the earth's bars"

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[803] Berlin 1976:228.
[804] Miles 1975:173.
[805] *Ibid.*, 173-174.
[806] *Ibid.*, 174.
[807] *Ibid.*

Miles wrote, tongue-in-cheek, that "We may say then, to hazard a pun, that this short Psalm unleashes a veritable flood of water imagery."[808] Band considered Miles' treatment of the Psalm as parody to "accord well with the tenor of the entire book."[809]

(4)   The rejection of a prophet by a king

At the Assyrian Empire's peak, Nineveh must have been a large city. However, it is still difficult to account for the three day journey to cross it that is mentioned in the book of Jonah, for its size. Bridge accounts for the three day span as likely being "historical aggrandizement." Its size has become the stuff of legends and the temporal reference might underscore the swift response of the people.[810] Jonah's contempt for his task is evident from his short one-day journey and from his five word prophecy, the shortest in the Hebrew Bible. "Unlike his contemporaries, Jonah provides no explanation for God's wrath and extends no invitation to repent."[811] The great irony is then that the Ninevites of all people come to humility and obedience. "Jonah portrays the king of Nineveh as having an instrumental role in the city's conversion. The OT tends to portray the Assyrian kings just the reverse. Haughty and boastful, they mock and ridicule the power of God."[812] It is the king's hope that God will change his mind.[813] God's ultimate decision regarding Nineveh indicates how his mercy outweighs his wrath.[814]

In the cases where prophets proclaimed their prophecies to kings – Moses before Pharaoh, Micaiah before Ahab, Isaiah before Manasseh, and Jeremiah before Zedekiah – they uttered "lengthy and impassioned" speeches, just to be "ignored or angrily rejected." In the end, the promised punishment comes to pass.[815] However, in chapter 3 of the book of Jonah this is not the case. Jonah utters one sentence of 5 words to the city in general, and not in the presence of the king; he does not

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[808] *Ibid.*

[809] Band 1990:187.

[810] Bridge 2009:111.

[811] *Ibid.*

[812] *Ibid.*, 112. Examples are Isaiah 10:5-37; 2 Kings 18:13-36; 19:1-37 (Bridge 2009:112).

[813] Cf. 2 Kings 20:1-6, 2 Chronicles 32:24-26, and Isaiah 38:1-6, where Hezekiah was successful in avoiding Assyrian invasion through prayer, humility and faithful conduct; Joel 2:12-18, where Joel's fasting, sacrifices and pleas to God leads to his pitying the Judeans and him delivering them from a locust-plague; and Jeremiah 18:8, where God explains through the prophet that a nation which has been threatened by evil and who repents thereof will not be punished as threatened (Bridge 2009:112-113).

[814] Some examples include Exodus 20:5-6; 34:6-7; Numbers 14:18; Deuteronomy 5:9-10 and Jeremiah 32:18 (Bridge 2009:113).

[815] Miles 1975:175; cf. Band 1990:187.

elaborate on the specific nature of the evil or crimes of Nineveh; and there is no description of "imminent punishment."[816] Never has there been a more successful sermon! The response from the king is exemplary. He calls a fast and required penitence from humans and animals, which has never been suggested by a prophet to any king.[817]

The result of Jonah's success is that he would be deemed a false prophet. The destruction he threatened does not happen. "A part of the message of the book, however, which is accessible to ancient and modern readers alike is that it is man and not God who wishes irreversible condemnation."[818] Yahweh decides against the destruction of Nineveh which he promised. "All prophets aimed at averting disaster by warning of it. Only Jonah's warning was fully heeded. Only Nineveh's destruction was averted..."[819] Band concurred that "It would seem, therefore, that Jonah was the only successful prophet there ever was. The scene is thus a comic inversion of the topos we know from the classical prophets."[820] Berlin agrees that the unprecedented has occurred, but that Jonah is in a quandary due to his newly acquired reputation as a false prophet.[821]

(5)   The prophet's response at his failure

The stock scene where the prophet laments his rejection to Yahweh, occupied the most of chapter 4 in the book of Jonah. Other examples include Moses praying for death (Numbers 11:11-15), Jeremiah cursing the day of his birth (Jeremiah 20:7-8) and Elijah that sits under a bush and despairs (1 Kings 19:4; cf. the book of Job).[822] In a similar scene, Jonah sits and sulks under the קִיקָיוֹן.[823] Miles pointed out that "the author of the book of Jonah apes the whole parade of prophets, Psalmists, and saints, not excluding Job, who have prayed to have their lives taken from them. Their complaints came after

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[816] Miles 1975:175-176.

[817] *Ibid.*, 176.

[818] *Ibid.*

[819] *Ibid.*, 177.

[820] Band 1990:187.

[821] Berlin 1976:229.

[822] Miles 1975:177. Schellenberg (2015:357) wrote that "the depiction of Jonah at the end of the book is reminiscent of earlier prophets, and in a way that sheds a negative light on him. Like Elijah (see 1 Kgs 19.4), sitting under a tree, Jonah expresses his wish to die (see Jonah 4.3, 8). … Elijah was fighting with Jezebel and the priests of Baal and wanted to die because he did not feel adequate to this difficult task. …[H]e is a rather ridiculous prophet, or at least one who does not live up to his predecessors."

[823] Miles 1975:177.

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failure and suffering, his after victory."[824] Jonah's two wishes to die are over "silly reasons," namely that Nineveh is saved, and because the scorching east-wind and the worm destroyed the קִיקָיוֹן.

Elijah would be comforted by God with food and drink on Mount Horeb. Jonah, in turn, would be comforted by the קִיקָיוֹן, sent by Yahweh, to the east of Nineveh.[825] There is a clear inversion at play here: "Elijah at Horeb, the ancestral locale of revelation, speaking as a faithful emissary with Yahweh; Jonah petulantly bickering with God about his personal discomfort."[826] In light of the prominent parallels in the Elijah and Jonah accounts, it is likely that the parodist has Elijah in mind as a prophetic figure *par excellence* when he penned the book of Jonah. This would also be understandable in the light "of the increasing importance of Elijah in the post-exilic period..."[827] According to the Rabbinic tradition, Jonah was considered a disciple of Elijah. "The contrast with Elijah makes Jonah all the more foolish and petty."[828]

Jonah was upset by God's decision not to enact the promised destruction. "Clearly Jonah prefers their annihilation – and if not, then his!"[829] Here we find another example of "prophetic irony." "After Israel and Judah failed to repent and met their respective ends, the prophets remained optimistic and comforted the survivors with encouraging words of hope. But when Nineveh succeeds at repenting and avoids its destruction, Jonah despairs to the point of death!"[830] Jonah rejoices over the vegetation God sent as a covering for him, but once again despairs unto death over its destruction.[831] God then continues to make an appeal to Jonah. "As much as Jonah abhorred his assignment, loathed the Ninevites, and resented the loss of the plant, so does God abhor, loathe, and resent the demise of the Ninevites – even exponentially more."[832] At the closing of the book of Jonah, he is rebuked by God with a rhetorical question.[833]

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[824] *Ibid.*; cf. Band 1990:187.

[825] Miles 1975:180

[826] Band 1990:187.

[827] Miles 1975:180; Band 1990:187.

[828] Band 1990:187. "Jonah at heart was a prophet like the Elijah of the stories in I Kings chapters 17-19, a prophet of doom and wrath" (Thompson 1998:9).

[829] Bridge 2009:114.

[830] *Ibid.*

[831] *Ibid.*

[832] *Ibid.*, 115.

[833] Miles 1975:180.

As all comedy, the book of Jonah has no real villain. By the end of the fourth chapter, Jonah has done his job, Nineveh is saved, and a happy ending is held up only by the prophet's childish pout. God's reaction to this is not anger but coaxing. …[I]f Jonah is foolish in his resentment, the Ninevites, dressing their animals in sackcloth and forcing them to fast, have been foolish in their repentance.[834]

Berlin emphasised that Jonah found himself in a precarious situation when the destruction of Nineveh did not happen.[835] Nonetheless, she considered the book of Jonah to be prophetic literature *par excellence*.

In his article on re-defining parody, Will Kynes summarised and tabulates the five stock scenes or topoi identified by Miles as follows:

Table 6: The Parodied Elements in the book of Jonah[836]

Narrative Element	Expected Behaviour	Jonah's Behaviour
Call to prophecy	Reluctance expressed in anguished eloquence (e.g. Exodus 4:10; Judges 6:15; Isaiah 6:5; Jeremiah 1:6)	Sails in the opposite direction, silence
Sign (storm at sea)	Awed obedience (e.g. Judges 6:22; Isaiah 6:8)	Sleeping, resignation
Psalm of Thanksgiving after rescue	Water imagery used metaphorically (e.g. Psalm 130)	Water imagery used literally
Rejection of a prophet by a king	Prophetic word is lengthy, impassioned, and ignored (e.g. Exodus 5:1-11; 1 Kings 22:13-28)	One sentence, unprecedented penitence
Prophet's response	Despair because message not heeded (e.g. Numbers 11:10-15; 1 Kings 19:4; Jeremiah 20:7-8)	Despair because message *is* heeded

Both Band and Berlin had objections to Miles' classification of the book of Jonah as parody. Band argued that Miles' argument "does not go far enough: it restricts itself to topoi and slights stylistics; it attempts to limit itself to prophecy, while there are other literary categories being parodied at the same

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[834] *Ibid.*
[835] Berlin 1976:229.
[836] Based on the table of Kynes (2011:301), with minor alterations.

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time: Psalmody, romance and the hagiographic tale."[837] Berlin, in turn, critiqued Miles for not explaining how the book of Jonah is a parody on the prophetic writings. She emphasized the manner in which the book of Jonah as a parody on prophetic writings was "looked upon with utmost seriousness," and has gained enough acceptance to even be included in the Prophets in the Hebrew Bible. Since early times it was read at the afternoon service of the Day of Atonement in the Synagogue. She considers this as "hardly the appropriate occasion for a parody of the Bible."[838] However, with these arguments, Berlin inadvertently reflects her denial of the history of interpretation of the biblical books.[839]

Steven L. Bridge also pointed out how Jonah's experiences and the resulting lessons are drawn into a sharp comparison to the typical experiences of other prophets mentioned in the Hebrew Bible. His table includes more examples of the similarities and differences than that of Kynes above, as follows:

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[837] Band 1990:187-188.

[838] Berlin 1976:227; cf. Band 1990:183.

[839] Cf. Band 1990:184. "Canonization, as Childs reminds us, is a long, complicated process which actually contributes to shaping the text. The citation of its liturgical usage as proof of its meaning at the time of composition is pointless" (Band 1990:184).

Table 7: A Comparison of Jonah's Experience with that of the Prophets of the Hebrew Bible[840]

Feature	Prophets	Jonah
God's prophets sent to	God's people (Israelites and Judahites)	God's enemies (Assyrians)
Number of prophets sent	Many	One
Prophets' response	Obedient (some eager)	Disobedient (goes the other way)
When calamity befalls	Prophets endeavour to save the people	The people (sailors) endeavour to save the prophet
Lawlessness	The people are reluctant to abandon their crimes even after the prophets tell them to	The sailors are reluctant to commit a crime even after Jonah tells them to Ninevites repent with a wish
Prophetic message	Lengthy, detailed Specific crimes stated Pleas for repentance Vague timing	Only five Hebrew words No crimes cited No invitation to repent Specific timing
Prophets' audience	Ignores, counters, even persecutes the prophets	Repentance is swift ($^1/_3$ through city) and thorough (least to greatest, even animals)
Result	Israel and Judah devastated	Nineveh preserved
Prophetic outlook	Amid devastation, hope	Amid preservation, anger, disappointment, and despair Also a death wish
Gist of prophetic message	God's justification for the punishment of his people	God's justification for the preservation of the Ninevites

More recently, Annette Schellenberg discussed whether Jonah is "An Anti-Prophet among the Prophets?"[841] She observed that the book of Jonah is the most atypical of all the prophetic books in the Hebrew Bible and remarks that some have even described Jonah as "a caricature of a prophet." Nonetheless, Jonah has found a place amongst the Prophets.[842] She discussed the tensions within the character of Jonah and the manner he is represented throughout the book. The elements she discussed in terms of Jonah's characterization are virtually the same as the stock scenes or *topoi* identified and discussed by Miles (see above), namely (a) Calling; (b) Psalm of thanksgiving; (c) Prophecy; (d) Intercession and result; and (e) Prophet's reaction.

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[840] Based on the table by Bridge (2009:118), with minor alterations.

[841] See her article "An Anti-Prophet among the Prophets? On the Relationship of Jonah to Prophecy" in the *Journal for the Study of the Old Testament* (2015).

[842] Schellenberg 2015:354.

Pertaining to his *calling*, contrary to the other prophets, Jonah is never explicitly called a 'prophet.' Neither does he argue with God, "but simply absconds." His status as "an anti-hero" is corroborated by the scene on the ship, where the captain of all people have to instruct him to call to God. "Instead, he starts talking *about* God…"[843] Schellenberg also pointed out, pertaining to Jonah 1:5, that Jonah's sleep is described with the Niph'al form of רָדַם, "which is often used to describe an especially deep or extraordinary sleep (e.g. Gen. 2.21; 1 Sam. 26.12). For a prophet, who should be especially clear-sighted, such a deep sleep is inappropriate (see Isa. 29.10)."[844] Jonah's Psalm, which is generally considered to be a Psalm of Thanksgiving, is ill fitting to the context, and is a continuation of his unusual reactions. It is spoken when he is not yet saved.[845] Even in his *prophecy* "Jonah does not do anything to avert the destruction of Nineveh."[846] Pertaining to *intercession and the result* thereof, Schellenberger points out how the use of הָפַךְ in the Niph'al in Jonah 3:4 recalls the destruction of Sodom and Gomorrah,[847] which "evokes the intercession of Abraham" on their behalf (Genesis 18). However, this verb can also be used to indicate a change for the better.[848] "This is exactly what the people of Nineveh do: they turn from their evil ways, hoping for God's mercy (see 3.5-9)." However, Jonah was not involved in this 'turning,' but the Nineveites' actions nonetheless confirms that he is a successful prophet, albeit perceived as false by some.[849] Jonah's *reaction* is one of sadness, instead of gladness. He is foremost concerned with himself, having no interest in God's merciful nature or Nineveh's fortune. Schellenberg then also pointed to the similarities between Jonah and Elijah, both expressing a wish to die whilst sitting under a plant. Jonah comes across as ridiculous because of his reasons for wanting to die. He also pales in comparison to the prophets that preceded him. Jonah is purposefully depicted as an anti-hero. Due to the success his prophecy had, "we can assume that his portrayal has something to do with the authors' understanding of prophecy."[850]

With the above in mind, Will Kynes[851] challenged the commonly accepted definition of parody, as being a text which "ridicules" a "target." He proposed a broader definition where parody should be

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[843] *Ibid.*, 355.

[844] *Ibid.*

[845] *Ibid.*

[846] *Ibid.*, 356.

[847] Genesis 19:21, 25, 29; Deuteronomy 29:22; Jeremiah 20:16; Amos 4:11; and Lamentations 4:6.

[848] See especially 1 Samuel 10:6, 9 on Saul's divine change of heart.

[849] Schellenberg 2015:356.

[850] *Ibid.*, 357.

[851] At this point I wish to thank Prof Phil (P.J.) Botha for recommending this source to me.

understood as "antithetical allusion." This implies that the earlier text that is parodied may act as a "weapon" instead of being parody's "target." He also continued to point out how subversion and humour are secondary features of parody. He then divided parody into four types, namely as ridiculing, rejecting, respecting, and reaffirming.[852] He rightly pointed out that "with interest in intertextuality continuing to grow, scholars are likely to uncover even more instances of parody in the Hebrew Bible."[853] He argued that "the incongruity at the heart of parody need not indicate humor... Instead, parodies may be serious, and they may even appeal respectfully to earlier texts as ideals standing in judgment over the situation the parody depicts."[854] Here the reason for my earlier critique of the identification of humour in the book of Jonah comes into play, as "subversive ridicule is not the only intent a parody may have."[855] Kynes started by attempting to (re-)define parody, by referring to the definition thereof in the *Oxford English Dictionary*:

> A composition in prose or verse in which the characteristic turns of thought and phrase in an author or class of authors are imitated in such a way as to make them appear ridiculous, especially by applying them to ludicrously inappropriate subjects, an imitation of a work more or less closely modelled on the original, but so turned as to produce a ridiculous effect.[856]

In order for a parody to be an imitation, it must respond to a previous text(s),[857] and "because we do not have access to every text known to the biblical authors, any general parody could actually be a specific one directed to a text unknown to us."[858] In order for ridicule to occur, there needs to be some difference between the original text and the parody that imitates it. It thus places the original text into a new context, where the emphasis is on the difference between the two. It is this emphasis that ensures the difference between parody and allusion, "which highlights their correspondence."[859] The implication of parody making the original "appear ridiculous" suggest that it subverts its precursor. "The second utterance represents the first in order to discredit it, and so introduces a 'semantic

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[852] Kynes 2011:276.
[853] *Ibid.*, 278.
[854] *Ibid.*
[855] *Ibid.*, 279.
[856] *Ibid.*, 280.
[857] *Ibid.*
[858] *Ibid.*, 281.
[859] *Ibid.*

direction' which subverts that of the original."[860] Ridicule then also implies humour, and is considered "as a defining characteristic in many definitions of parody."[861] With the definition of the *Oxford English Dictionary* in mind, Kynes summed up the common definition of parody as literary technique consisting of the following elements, namely (a) It evokes or indicates another text or utterance, i.e. allusion; (b) It is to a greater or lesser degree antithetical to the text that is parodied, i.e. antithesis; (c) It is intended to subvert the original text's authority, i.e. subversion; and (d) It involves humour.[862] Whereas the fourth criteria, humour, has often been integral to defining or identifying parody, Kynes questions this assumption.[863] He provides four reasons, based on the work on parody by Linda Hutcheon:

(a)   The Greek word παρῳδία stems from the word for "song" (ᾠδός or ᾠδή). The prefix παρά, can be interpreted as meaning "counter" or "against." This results in parody being understood as a "counter-song." This would imply that the text being parodied is ridiculed. "However, the prefix has a second possible meaning, "beside," which would then suggest accord instead of contrast and may even communicate respect for the original."[864]

(b)   The "notions of wit and ridicule" in the definition of parody likely occurred under the influence of "the eighteenth century's admiration of these qualities … (e.g. the works of Alexander Pope and Jonathan Swift)…" However, Kynes also pointed out exceptions to these trends, such as (in) the work of Samuel Johnson (1806). Other definitions of parody could then be found: "a kind of writing, in which the words of an author or his thoughts are taken, and by a slight change adapted to some new purpose;" or "the recast of a serious work for satirical purposes, directed, however, not against the model but aimed at ridiculing contemporary customs or politics;" or "the changing of a serious work into another serious work."[865]

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[860] *Ibid.*

[861] *Ibid.*, 282. "For example, Margaret Rose insists on comic effect as a quality of parody because without it she believes the definition would not serve a "useful, distinct purpose." She claims that without humor, parody is little more than imitation, reduced to a "very general concept of 'difference'" (Kynes 2011:282).

[862] Kynes 2011:282.

[863] *Ibid.*, 283.

[864] *Ibid.*

[865] *Ibid.*, 284.

(c)   Examples of "respectful" or "reverential" parody can also be found across literary history which embody the second meaning of the Greek term, as indicated above. [866]

(d)   There is a "taxonomic muddle" surrounding the term parody, pertaining to irony and satire. "Both of these concepts often feature in parodies and as a result the meanings of all three are often conflated. The overlap between parody and irony has produced the assumption that parody must be humorous, while the overlap with satire has contributed to the presupposition of subversion." It would then appear that these literary techniques share some attributes or qualities, which leads to their confusion.[867]

Kynes pointed out that Hutcheon differentiated between parody and satire as follows: "parody's target is "intramural," another text, while satire addresses an "extramural" target, which is a concern outside the text, whether social or moral."[868] When Miles identified elements of parody in the book of Jonah, he also made this distinction. When the target of a parody is a text, a target in "real life" could also be implied, especially those that takes the text seriously. "Because satire often uses parody, and parody commonly has satiric aims, this confusion is understandable. …[I]t becomes clear that just because one text parodies an earlier one does not necessarily mean that it is attempting to subvert that text…"[869] Kynes then proposed a revision of the definition of parody, where the third and fourth aspect of it, namely subversion and humour, are moved from an essential element to secondary to parody's definition.[870] Kynes argued that a genre is defined by its "essential features."[871] What is funny and what is not is subjective, "especially when the interpreter is separated from the original culture surrounding the text by a great deal of time..."[872]

> Because this antithesis between texts is an effective vehicle for satire, parodies may be intended to ridicule their precursors by subverting their authority, but this is not necessarily the case. They may instead respectfully use the precursor as a weapon to attack some aspect of the world

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[866] *Ibid.*, 285.

[867] *Ibid.* "[B]oth irony and parody work through highlighting incongruity. This incongruity is also the essence of humor, and in many cases both irony and parody capitalize on it for exactly this purpose" (Kynes 2011:285-286).

[868] Kynes 2011:286-287.

[869] *Ibid.*, 287.

[870] *Ibid.*, 290.

[871] *Ibid.*, 290-291.

[872] *Ibid.*, 291.

depicted in the parodying text. Thus, the authority may lie with either the parody or its precursor."[873]

As has already been mentioned above, Kynes proposed that there are four types of parody. He tabulated them and their attributes as follows:

Table 8: The Four Types of Parodies and Their Attributes (according to Will Kynes)[874]

authority \ mood	humorous	serious
parody (precursor as "target")	I Ridiculing 1. imitation 2. antithesis 3. subversion 4. humor	II Rejecting 1. imitation 2. antithesis 3. subversion
precursor (precursor as "weapon")	III Respecting 1. imitation 2. antithesis 4. humor	IV Reaffirming 1. imitation 2. antithesis

Kynes used a dotted line in the middle to represent the impossibility of drawing sharp distinctions between the two moods, and all of his categories or types emphasise difference. He also differentiated between whether a parody or its precursor is given authority over each other.[875] Two essential characteristics of all these types of parody is imitation (point 1) and antithetical emphasis (point 2). The upper two quadrants of the table are parodies that subvert the authority of their precursors, using them as weapons instead of targets. The difference between them is that the one can employ humour to be "ridiculing" whereas the other is "rejecting." The lower two quadrants of the table are parodies that "appeal to their precursors as an authority instead of attempting to subvert them." They are used as weapons instead of targets, and they do not fit the general understanding of parody as both treat their predecessors with respect. The difference between them is that the one can be used to create a

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[873] *Ibid.*, 291-292.

[874] *Ibid.*, 292.

[875] *Ibid.*, 293.

humourous effect, whereas the other is more likely to reaffirm the authority of its precursor to satirise a situation in the contemporary world of the author or audience.[876] Kynes continued by discussing texts that have already been identified as parodies in the Hebrew Bible as examples of each type, namely Song of Songs 7:1-10 as a ridiculing parody,[877] Psalm 29 as a rejecting parody,[878] the book of Jonah as a respecting parody,[879] and Job 7:17-18 as a reaffirming parody.[880]

In his discussion on the book of Jonah, Kynes indicated that respecting parodies may employ humour, but their intention is not to subvert the texts they parody.

> In Jonah, everything is turned upside down – prophets disobey, wicked Gentiles repent, and fish eat people – and thus, unsurprisingly, Jonah is often interpreted as a parody. However, interpreters who read the book in this way usually consider it to be both humorous and subversive toward the prophetic tradition, which would suggest that it is better characterized as a "ridiculing" parody. For example, Miles claims the book takes aim at Hebrew scripture and those who took it too seriously."[881]

Pertaining to Jonah's Psalm, Kynes argued that its Psalmic language need not be subversive, but expresses respect, by employing the unexpected literal use of subject matter for humourous purposes.[882]

> Jonah would then be a respecting parody which, though humorous, respectfully uses the prophetic texts it parodies as a standard by which to satirize the unrepentance and disobedience

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[876] *Ibid.* "The vital hermeneutical question which this paradigm highlights is not whether a text is on the left (humorous) or right (serious) side of the table, but whether it is on the top, and the parody is asserting its authority over an earlier text, or on the bottom, and the precursor is being appealed to as an authority itself" (Kynes 2011:310).

[877] Kynes 2011:295-297.

[878] *Ibid.*, 297-300.

[879] *Ibid.*, 300-303.

[880] *Ibid.*, 303-306.

[881] *Ibid.*, 300.

[882] *Ibid.*, 301.

of its readers. This is how Jesus uses the story in Luke 11:32, and it also accords with the fact that it is read in the synagogue as part of the ritual of repentance on the Day of Atonement.[883]

Kynes then argued that it may be exactly because the book's early readers realised that the parody upheld the normative prophetic ideal, that it was included amongst the Prophetic writings in the first place.[884] From the above it ought then to be clear that the genre that encompasses the most of the book of Jonah's content is parody, and according to Kynes, more specifically respecting parody.

Arnold J. Band then asked what the implication of reading the book of Jonah as parody is.

> Since the author's attitude to the prophet, one of the leading character types in the Bible, is essentially negative, some scholars regard this book as an attack on prophecy, or the narrow nationalism of this prophetic stance, or the intensification of piety in the postexilic, or rather, post Ezra-Nehemiah era (cf. Miles and Good, for instance). Ackerman suggests that the object of attack was the Zadokite priesthood.[885]

However, he pointed out that, pertaining to the book of Jonah, that we are likely "dealing with an author who was not concerned with real, practicing prophets, but rather with the image of the prophet as it appeared in the prophetic books, and, probably more likely, in the historical books such as Samuel, Kings, and Chronicles." The canonisation of the Prophetic books likely only occurred during *c.* 400-200 BCE. Band argued that, as canonisation was "a protracted process," it stands to argue "that there were rival factions involved in the work." They would then have shaped the image of the prophet, intentionally or not, according to their views.[886] Band refered to the work of Morton Smith, who pointed out that there were at least two classes or ideological tendencies, namely those "which tolerated the worship of Yahweh together with other Gods ("the Assimilationists") and one which worshipped "Yahweh alone" ("the Separatists")."[887] Band argued that what we know of the original author from chapters 1, 3, and 4 of the book of Jonah might indicate that he (?) was a member of the

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[883] *Ibid.*, 302. "This interpretation would resolve Berlin's question about how a parody of the prophetic writings, which she claims were treated "with utmost seriousness throughout the rest of the Bible," came to be included among the prophetic books themselves" (Kynes 2011:302-303).

[884] Kynes 2011:303.

[885] Band 1990:192.

[886] *Ibid.* "We don't know exactly who constituted these factions, but we can deduce from the evidence of both prior and later centuries, that the Judaism of those two centuries was far from monolithic" (Band 1990:192).

[887] Band 1990:192-193.

""Assimilationist" class or party" and that he might have intentionally mocked "Separatist" sentiments.[888] "It is conceivable that the Psalm which constitutes chapter 2 was inserted during the process of canonization since, taken as a true, i.e. nonparodic Psalm, it changes the character of the prophet: we get a Jonah who might be compatible to Pharisaic Judaism."[889] Band argued that the book of Jonah was reconverted to the exact genre which it was meant to parody. "A parody of a prophet's career became a prophetic book with a prophetic message. The intriguing ambiguities of the book would therefore be attributed to this rare hermeneutical reversal."[890]

3.6 Proposed *Sitze im Leben* for the book of Jonah

Trible proposed four possible *Sitze im Leben* for the book of Jonah, i.e. how the book might have been used in its original setting. She attempted to understand the function of the book of Jonah during the post-exilic period. Here then follows a short overview of her arguments for possible *Sitze im Leben* for the book of Jonah.

(1) Jonah and the cult

In the past, a strict division or dichotomy between priest and prophet has been maintained. However, it is likely that the prophets were not unrelated with the cult and that some of the prophetic oracles of the Twelve might even have been designed and used as cultic liturgies. Trible identifies possible cultic material in the book of Jonah as being the following: (a) Confessions in 1:9 and 4:2; (b) Communal laments in 1:14 (cf. 3:7-8), and other references to praying in 1:5, 6; 2:2; 3:8; and 4:2-3; (c) The mention of lot-casting (1:7); (d) Sacrifices and vows in 1:16; (e) Fasting in 3:5, 7; and (f) Sitting in sackcloth and ashes (3:5, 6, 8). Cultic language is also illustrated in the prayers and in the use of such terms as "perhaps" in 1:6, and "who knows" in 3:9.[891] She also mentioned several other factors that might be indicative of links between the book of Jonah with worship in the post-exilic period: (a) The

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[888] *Ibid.*, 193.

[889] *Ibid.*, 193-194.

[890] *Ibid.*, 194.

[891] Trible 1963:246-247. However, Trible (1963:247) does indicate the sailor's sacrifices are not part of a cultic scene in Jonah 1:16.

Psalm in chapter 2 appears to be a cultic hymn;[892] (b) In Mishnaic times Jonah was used in Jewish worship;[893] and (c) In the afternoon service of Yom Kippur, Jonah is used as the Haphtaroth.[894] However, Trible stated that "it is doubtful if this information provides us with any substantial clues for determining the original <u>Sitz</u> <u>im</u> <u>Leben</u>."[895] At most it indicates that the author(s) / editor(s) were familiar with the worship and cultic practises of his (their) people. Most scholars are of the opinion that the majority of the "Psalmic" passages in prophetic literature, specifically in the book of the Twelve, had "some affinity to liturgical texts and outlooks."[896] It would only be logical that the Hebrew prophetic writings were susceptible to "becoming carriers of contemporary theology and preaching" during their formative phases.[897]

(2)   Jonah and wisdom literature

More recently, the sharp distinction and differentiation between prophecy and wisdom literature has been questioned. Trible admits that "[I]t is difficult to reconcile the wisdom movement with the main stream of Israelite faith."[898] Wisdom, it started to appear, was not wholly the result of foreign influence on Israelite thinking, and that there was mutual interaction between wisdom and prophecy, as well as between wisdom and the cult.[899] In the light of the book of Jonah's affinities with wisdom literature, it

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[892] Trible 1963:247. "That a cultic hymn was inserted into <u>Jonah</u> sometime after the composition of the prose narrative may tell us something of a later use to which the present book was put, but it sheds no light on the original function of the narrative. It might be argued that the psalm was added in order to make the story more suitable for cultic use, in which case the insertion would tell us that the prose narrative originally had no specific cultic connections" (Trible 1963:248).

[893] "Tractate Taanith reports that on the final days of fasting the elders quoted from Jon. 3:10…" (Trible 1963:247). "The one reference to <u>Jonah</u> in the Mishnah is too late to tell us anything about the original Sitz im Leben of the prophecy" (Trible 1963:248).

[894] Trible 1963:247. "[T]he connection of <u>Jonah</u> with Yom Kippur is not attested before the second century A.D." "[T]he earliest reference to <u>Jonah</u> as a Haphtaroth for Yom Kippur is to be found in the Tosefta, addition to Mishnah Megilla, dated in the 2nd century A.D." (Trible 1963:248).

[895] Trible 1963:248, cf. 248-249.

[896] Gerstenberger 2003:86.

[897] *Ibid.*, 86-87. "Prophetic speech in this regard becomes solidly grounded in community worship without the "classical" prophets becoming cultic functionaries. An additional, thorough investigation of speech forms...would without doubt greatly enhance the quest for a primarily cultic origin of "prophetic" compositions and discourses" (Gerstenberger 2003:87).

[898] Trible 1963:249.

[899] *Ibid.*

has been referred to as "Weisheitsdichtung."[900] These similarities are as follows: (a) Like most of the Psalms and wisdom literature, the book of Jonah lacks attribution to a precise historical context. It also has more general affinities with wisdom literature than with prophetic literature;[901] (b) Sages appear to have had a knowledge and concern with the entire world of their time. That then forms their scope.[902] This type of concern for foreigners is present in the book of Jonah. Trible was even of the opinion "that the story-teller himself possessed a cosmopolitan perspective." He knows the geography of the ancient world well, perhaps writes from experience with sea-faring, and has an interest in animals and different peoples, be they Hebrew or not;[903] (c) Wise men appear to derive their advice from observing nature and making use of analogies or phenomena of it in their teachings. We find this same didactic approach employed in the book of Jonah.[904] The root עָמַל ("to work, toil, labour"; occurring in Jonah 4:10), is also used primarily in wisdom passages, where nature is depicted as the instrument of Yahweh;[905] (d) Humour in the Hebrew Bible is not limited to a specific literary type or genre. Associated with the phenomenon of humour, though not necessarily humorous in themselves, are puns, irony, and satire. Since wisdom literature contains such elements, it could be considered appropriate to connect the book of Jonah with wisdom;[906] (e) The book of Jonah has an informal style, opening with "a phrase which suggests a conversational method of prophesying." This is often considered a characteristic of wisdom teaching, however, it is not unique to it. Sages were story-tellers and would naturally have made use of dialogues in their teachings. Therefore, we find the frequent occurrence of the interrogative particle (and questions) in the conversations in the book, such as that between Jonah and the sailors, and between Jonah and Yahweh.[907] Rhetorical questions also appear to be characteristic of Wisdom literature. Such questions also occur in Jonah 1:6, 10; 3:9; and 4:10-11. The concluding sentence of the book is especially significant as it is both a message to be conveyed, and in

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[900] *Ibid.*

[901] *Ibid.*, 250.

[902] *Ibid.*

[903] *Ibid.*, 251.

[904] *Ibid.*, 251-252. "Throughout the legend Yahweh is depicted as Lord of the sea and the dry land (cf. 1:9) who uses nature as He wills to accomplish His purposes. ... His final question to the prophet involves in part the relationship between human nature and nature..." (Trible 1963:252).

[905] Trible 1963:252. Examples include Proverbs 16:26; Ecclesiastics 1:3, 2:21, 5:17, etc. In this regard the book of Jonah has been compared specifically with the teachings of the Egyptian Amen-em-ope (Trible 1963:252).

[906] Trible 1963:253.

[907] *Ibid.*, 256. Cf. the dialogue between Job and his friends and Job and God.

that it challenges the hearers / readers of the story;[908] (f) It has been proposed that the confession in Exodus 34:6, and its occurrence in parallel passages such as Jonah 4:2, is the product of Israel's wisdom movement, and that the vocabulary of the traditional formula is *hokmic*.[909] The confession is universalistic in spirit as it does not show a special concern with Israel or the covenant community.[910]

> "If the confession is a product of the Wisdom school, then how can one explain its presence in each of several sections of the Pentateuch (e.g., Ex. 20:5f; Nu. 14:18; Dt. 5:9f, 7:9f), of the Prophets (e.g., Nah. 1:3; Jer. 30:11b, 32:18), and of the non-hokmic Writings (e.g., Neh. 9:17; II Chron. 30:9b; Ps. 103:8)? ... Nowhere is the confession quoted in the sapiential material."[911]

(3)   Jonah and the *Sodh*

It has been proposed that the *hokmic* character of the book of Jonah might indicate a setting in the *sodh* of post-exilic Israel. Trible uses the term "for both divine and human assemblies. It may also mean the decisions or counsel which comes out of these assemblies."[912]

> Perhaps it came at the end of the day when men gathered around the campfire to sing, to tell stories, and to hand down ancient wisdom. In this intimate circle of friends the narrator and the poet, the teacher and the sage had their places. There the professional story-tellers spoke. The sodh may well have been the "place in life" of much of the wisdom literature as well as of popular legends.[913]

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[908] Trible 1963:257. "These stylistic features do not in themselves indicate that Jonah is associated with wisdom literature. Taken in conjunction with the other evidence adduced, they do contribute to the general impression that Jonah reflects a hokmic milieu" (Trible 1963:257).

[909] Trible 1963:257. "This thesis may be challenged at certain points. In part it is an argumentum e silentio. The fact that certain words and phrases appear only or primarily in the confessional formula and in the wisdom literature does not prove therefore that the formula itself is sapiential ... Literary affinities do not per se denote specific relationships" (Trible 1963:258).

[910] Trible 1963:258.

[911] *Ibid.*

[912] *Ibid.*, 259. On the divine assembly, see, e.g., Jeremiah 23:18, 21, 22; Psalms 25:14; 89:8; and Job 15:8. On the human assembly, see, e.g., Jeremiah 6:11; 15:17; Genesis 49:6; Job 19:19; and Psalm 111:1" (Trible 1963:259).

[913] Trible 1963:260.

The informality of such a gathering is fitting for the conversational and entertaining style of the book of Jonah.[914] These types of gatherings are frequently associated with the wisdom movement in the Hebrew Bible, and "the hokmic and informal character of Jonah lends itself readily to such a setting."[915]

3.7   Summary and Evaluation

Pertaining to the book of Jonah's *Gattung* and *Sitz im Leben*, I set out with a short overview of what form criticism is. I have also indicated that there is agreement amongst scholars as to the unique nature of the book of Jonah in comparison to the other prophetic books in the book of the Twelve Minor Prophets. However, this unanimity disappears when it comes to classifying the book of Jonah's *Gattung*. Not all of the proposed genres encompass the book's content in its entirety, but are applicable to only sections of it. As for the definitions or descriptions of the genres, there is no consensus either. There also appears to be overlapping between genres. I have also pointed out that the *Gattungen* we wish to classify the book of Jonah according to are classifications that were in all likelihood not native categories of literary types known to or employed by the biblical authors.

I continued by discussing the nature of prophetic literature and to point out why the book of Jonah does not conform to this genre. Steven L. Bridge indicated that prophetic literature tends to have some themes in common that they address, namely that (a) It calls God's people to fidelity and social justice; (b) It points out their guilt when breaking their covenantal responsibilities; (c) The punishment enacted by God is described; and (d) God is merciful and prepared to restore his people to their land, to restore their king, and to rebuild the temple. I concluded that Jonah does not direct any call of fidelity or social justice towards the Ninevites. In his mind, they are not part of the covenant people. Even though it is mentioned that Nineveh is evil, this wickedness is never mentioned explicitly. Jonah does not plead for their reform. On the contrary, he prophecies but five words of judgment. He does not expect that they will escape punishment, but hopes that they will not. There is no punishment enacted by God. He had no need to send the people of Nineveh calamities to force them to repent. However, God does show the Ninevites mercy, even though they are not part of his chosen people. We also do

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[914] *Ibid.*, 260.
[915] *Ibid.*, 261.

not know what the outcome of their repentance was. Did it last? Was there change enacted for a better future? History, it would seem, would prove otherwise – at least according to the book of Nahum. The book of Jonah is then at most prophetic-like in nature. It has also been indicated that the book fittingly has been described as anti-prophetic, meta-prophetic, paratextual, parody, etc. to indicate its unique nature in relation to other prophetic literature.

The issue as to the historicity of the book of Jonah was also discussed in the light of arguments for it in the past. I have indicated that it is unlikely that the book of Jonah is concerned with historical events at all. It is imperative to understand that the narrative world represented in the book is not meant to reflect the real world or history. The most popular proposed *Gattungen* attributed to the book of Jonah in the past that I discussed are allegory, didactic story, fable, folktale (*märchen*), irony, legend (*sage*), midrash, myth (*mythus*), novelette or short story, parable (*mashal*), paratext, satire, and wisdom literature. I have indicated that each of these classifications had shortcomings, usually that they did not encompass all the content of the book and were only applicable to smaller sections of it. In addition, it is also debateable to which extent some of these categories, such as irony and satire, are literary techniques or genres. I continued by discussing why the classification of the book of Jonah as humour can be problematic by indicating that each of the theories on humour identification or its characteristics have objections that have been levelled against them, and that humour is usually culture specific. Any attempt to explain humour also destroys it. I have indicated that the most likely classification for the book of Jonah's *Gattung* is parody, more specifically *respecting parody*, on the prophetic traditions in the Hebrew Bible, as it encompasses most of the content and features of the book of Jonah. It then also contains a healthy dose of irony and satire. The 5 stock scenes of topoi from prophetic traditions that the book of Jonah prodies are (a) A call to prophecy, (b) A sign from God and the prophet's response, (c) A Psalm of Thanksgivng after rescuel (d) The rejection of a prophet by a king; and (e) The prophet's response at his failure.

The proposals that have been made for the book of Jonah's *Sitz im Leben*, which I discussed, was as follows: (a) It had a function and its origin in the cult; (b) It was wisdom literature which was used in a didactic manner (to teach) about the Law; and (c) It was read at the *sodh*, or communal meetings. However, these proposals are not without their shortcomings and we cannot definitively determine the book of Jonah's *Sitz im Leben* if we cannot determine its dating, and / or *Gattung*.

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4. COMPOSITION AND REDACTION

When discomfort developed with the results of higher criticism,[916] near the end of the 19th century, another approach emerged which has been applied to a variety of biblical texts, which focussed in part on the text and in part on the author, namely source criticism.[917] It developed due to the problem of contradictions in the accounts in the Hebrew Bible, such as the different creation and flood versions we encounter in the book of Genesis.[918] However, with time, the Hebrew Bible would prove to be the product of many hands with a history of development that can only be traced from clues in the text and from analogies from similar types of literature. Authors of biblical books are also frequently anonymous and explicit information to help with the dating of the book is meagre. The text is too complex to be attributed to a singular author or to a specific period in time. Thus, the results of source criticism are very much hypothetical.

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[916] Those applying the principles of biblical criticism were initially confident in the method's ability to enable them to know something of the original setting and -author of a biblical text. When this approach was able to affirm the unity of authorship, and assured knowledge of context, it served the concerns of the Church well. "Given the enormity of the task, it is small wonder that, in time, this enterprise became known as 'higher criticism'" (Gillingham 1998:158).

[917] Norman K. Gottwald (1985:12-13) lists the criteria and results of source criticism for determining authorship of a given biblical work as follows: (a) Textual references to or implications about authorship; (b) Language and style of the text; (c) Ethical and theological concepts in the text; (d) Continuities and discontinuities in the text; and (d) The historical standpoint of the text.

[918] Cf. Gillingham 1998:159. Jean Astruc (1684-1766) proposed that these contradictions, or 'doublets,' indicated that Genesis' author, Moses, was making use of at least two earlier documents (Gillingham 1998:159). The result of this perspective is that German theological research would dominate the discussion on the composition and origins of the Pentateuch in the late 18th century, and that it would become the focal point of research on the Hebrew Bible for over a century (Taylor 2010:5-6). With time it became increasingly difficult to claim that Moses was responsible for the composition of the Pentateuch, with more than two sources having been identified for the first five books, due to the labours of the early source critics, such as Karl H. Graf, Bernhard Duhm, Wilhelm M.L. de Wette, J.K. Wilhelm Vatke, and others (Taylor 2010:6). Julius Wellhausen's work in particular would lead to the development of the Documentary Hypothesis. He argued that the Pentateuch consists of four sources and shifted the emphasis away from Mosaic authorship to the compiler of the different documents (Gillingham 1998:160). He claimed that these sources, namely J-E-D-P, developed from as early as the time of Solomon (J) up to as late as the time of the restoration after the Babylonian Exile (P), and was later grouped together by copyists and editors (Gillingham 1998:161). Wellhausen's primary assumptions in identifying the sources in composite literature are as follows: (a) When there is variation in the use of names for God (Elohim, El Elyon, El Shaddai, Yahweh); (b) When there is emphasis on particular cultural, geographic (northern or southern kingdom), or religious aspects of their society (forms of ritual, sacrifice, purity regulations); (c) When there are differences in style; and (d) When there is duplication of narratives (Taylor 2010:6).

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Source criticism would develop to identify fragmentary and extended sources within biblical books,[919] and by the early 20th century, it would expand to form an approach that came to be known as form criticism.[920] Also closely tied to source criticism is composition and redaction criticism. Susan E. Gillingham wrote that "[I]n many ways redaction criticism is the most clear and obvious of the methods of historical reading, because of its concern with the final stage of the text." However, she also states that it "has a theological bias" as it is concerned with what the final editors of texts might actually have believed.[921] In the study of the Hebrew Bible, it focuses on how materials are organised, interpreted and modified by an author or editor.[922] The exegete assembles into larger units all of the (isolated) text fragments which appear to be by the same hand and then attempts to construct a relative chronology of their growth and compilation through successive stages and layers. Then the question is asked: When were all the textual layers brought together and the final form crystallised?[923] It stands to argue that redactors / editors deliberately reworked the existing textual elements by compiling them into larger units "or by editorially correcting them to modify, interpret and update their meaning."[924] Gillingham concluded that "The more complex the growth of the work, the more significant the role of the redactor."[925] Angelika Berlejung wrote that

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[919] Cf. Gottwald 1985:11; cf. Matthews 2007:109. With time, it would become evident that the order in which books in the Hebrew Bible are arranged was not the initial order in which they had been written. Even single books were found to contain materials from different periods (Gottwald 1985:13). It would become clear to exegetes "that the final compilers of the Hebrew Bible had additional criteria in mind for grouping books besides date of composition" (Gottwald 1985:14).

[920] "The past century has witnessed the evolution, and more recently the devolution, in the popularity of source critical methods. While modified versions of the early original Documentary Hypothesis are still in use by some scholars, inconclusive results and being in 'a constant state of flux' has lead to discontent among many others… Consequently, the Documentary Hypothesis, its methods and presuppositions, are no longer on the throne of Old Testament studies…" (Taylor 2010:6).

[921] Gillingham 1998:167.

[922] Taylor 2010:8.

[923] Berlejung 2012a:36.

[924] *Ibid.*

[925] Gillingham 1998:167. Berlejung (2012a:34) discusses the relationship between tradition- and composition criticism and indicates that certain terms are problematic: "*Composition criticism*, as opposed to a possible pre-literary oral tradition, is the term we will use for what is called *'Literarkritiek'* and *'Redaktionsgeschichte'* ('redaction history') in German. The use of the term 'literary criticism' to express what is involved here is problematical for a variety of reasons. Aside from the fact that 'literary criticism' in English is most often used outside of biblical exegesis in the general sense of literary studies, even within biblical studies the term has been used ambiguously: initially and sometimes even today, it was used more or less as a synonym for 'source criticism'… to identify a limited number of written documents, which a redactor pieced together to produce the final text. Occasionally, 'literary criticism' was used by exegetes as a general term for 'historical criticism' as a

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> Composition criticism in this generic sense is based on the premise, founded on tensions observed in the text itself, that in the course of its genesis the text has gone through various hands in such a way that distinct stages and layers of development can be identified and individual component elements can be distinguished from one another.[926]

According to her, this process includes various steps: (a) The consideration of the use of earlier *textual* sources (source criticism, a.k.a *Quellenkritik* in German); (b) The use of oral or written genres or forms (form criticism); (c) The use of various biblical and extra-biblical traditions (tradition history); and (d) The gradual growth of texts from smaller or larger additions by a redactor or editor (redaction history).[927] Via historical-critical analysis the traces of the growth within textual transmission is conducted to identify duplications, contradictions and textual inconsistencies.[928] The result of this analysis is the division of the text into its smaller units. This is possible by identifying internal and literary inconsistencies. "In an ensuing methodological step, the exact form, and the genre-specific homogeneity, and typical literary, conceptual and content-related characteristics of these units can then be investigated."[929]

It has long been recognised that the book of Jonah contains a "coherent narrative," but consists of "heterogeneous elements."[930] This is noticeable specifically in terms of the book's linguistic diversity. One of these is the use of "different divine appellatives" for the same deity throughout the book. To a certain extent their use is explainable, but not in all instances.[931] This is then but one of the reasons why "the hypothesis of composite authorship" has repeatedly been proposed in the history of Jonah scholarship.[932] In order to understand arguments surrounding the book of Jonah's nature as a literary

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whole…" She also discusses how 'Literary Criticism' is basically used to refer to the process of analysing parts of the Bible as literature. However, the use of this term should not be equated or confused with *Literarkritiek* (Berlejung 2012a:35).

[926] Berlejung 2012a:35.

[927] *Ibid.*

[928] *Ibid.*, 35-36.

[929] *Ibid.*, 36.

[930] Trible 1996:463; cf. Salters 1994:28-29.

[931] Trible 1996:464.

[932] Bewer 1971:13.

unit or a composite work, it is important to review the theories relating to the analysis of its composition. Trible words the implications of these arguments as follows:

> Strictly speaking, to call it a unit is to aver that all of it has come down to us from the pen of one author (or school of authors) writing in a particular time; to call it a composite piece is to assert that the present book contains sources of diverse origins and time.[933]

A unified narrative in the book of Jonah can no longer be presumed without a critical discussion.[934]

4.1 The Major Theories on the Composition and Redaction of the book of Jonah

The major theories that have been proposed concerning the composition and redaction of the book of Jonah can be grouped under four categories. They are that the book of Jonah (a) Is a unit; (b) Consists and is composed of numerous sources; (c) Consists of interpolations, transpositions, and glosses; and (d) Is a unit, except for the Psalm, and a few alterations.[935] It ought to be clear from the discussion to follow, that these categories are functional in nature, but that overlapping between these perspectives from the adherents of each occur. These theories where developed due to the perceived difficulties with the book of Jonah, namely "(1) differing divine names (YHWH versus Elohim); (2) variations in language and theological concerns; (3) modifications in poetic meter; (4) discrepancies that are glossed over by interpolations; (5) reduplication of incidents."[936] Here then follows an overview of the main arguments that have been proposed under each of the afore-mentioned theories.

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[933] Trible 1963:66-67.
[934] Cf. Nogalski 1993:257.
[935] Trible 1963:69-103.
[936] Sasson 1990:17.

(1)   The book of Jonah is a unit

This was "the pre-critical assumption" of the book's composition. Only with the rise of higher criticism was the validity of this perspective challenged.[937] This view is problematic, as its earliest adherents have all had some problem with the position of the Psalm in Jonah 2.

Even though Paul Kleinert (1868, 1875) considered the book of Jonah to be a unit, he found in chapters 3 and 4 the repetition of the same account that one author likely put together "in systematic form."[938] He was of the opinion that the first account can be found in Jonah 3:1-5 and 4:1-5, whereas the second account was to be found in Jonah 3:1-4, 6-10 and 4:1-3, 6-11.[939] This seems so obvious to Kleinert that he provided no arguments in support of his theory. His view on the book of Jonah is thus clearly ambiguous. His work is considered to be the beginning of the transition from the view of Jonah being a unit to consisting of diverse sources.[940]

Conrad von Orelli (1893) recognised difficulties with the Psalm in chapter 2. He was of the opinion that it was not composed by the author of the book of Jonah, but that he found it "ready to hand."[941] He argued that the Psalm does not fit the context in which it occurs. "It gives thanks after salvation while in the story of Jonah such deliverance is still to come."[942] However, his recognition of this awkwardness did not lead him to doubt the book's unity. He did not attempt to explain the Psalm's position either. He surmised "that the author would have introduced the Psalm at a more fitting place if he himself had composed it!"[943]

Johannes Döller (1912) was of the opinion that the expressions in the Psalm that do not seem to fit Jonah's situation, such as references to seaweed and Sheol, should not be pressed to the point of denying the Psalm within the context in which it occurs. According to him, "the poem fits the repentant attitude of Jonah, who at that point is willing to undertake his assigned mission."[944]

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[937] Trible 1963:67.
[938] *Ibid.*; cf. Bewer 1971:14.
[939] Bewer 1971:14.
[940] Trible 1963:69-70.
[941] *Ibid.*, 67-68; Schmidt 1905:303-304.
[942] Trible 1963:68.
[943] *Ibid.*
[944] *Ibid.*

George Adam Smith (1929), like Orelli, asserted that the author inserted the Psalm where it now appears, regardless of who wrote it.[945] The position of the Psalm is proper and, from the author's point of view, Jonah was already saved when swallowed by the fish. He concluded that the text is "substantially the original composition."[946]

André Feuillet (1947), in turn, wrote that the reasons provided for extracting the Psalm is not decisive. He pointed to other passages in the Hebrew Bible to illustrate the same perceived ambiguities, even though the texts appear to make sense in that form. He argued for the Psalm's inclusion on theological grounds, as it is an expression of grace, as Jonah is at God's mercy.[947]

G. Charles Aalders (1948) followed Feuillet's theory. To him, there is no awkwardness in the Psalm's location. He did not even find minor glosses elsewhere in the text either, contrary to those that were identified by the likes of Smith and Feuillet.[948]

(2)   The book of Jonah consists and is composed of numerous sources

It would appear that Johannes G.A. Müller (1794) was the first to question the single authorship of the book of Jonah. He believed that the Psalm was composed by Jonah himself, and the prose section by an exilic author.[949]

Nachtigall (1799), in turn, is then considered by many as one of the first scholars to undertake a critical study of the composition of the book of Jonah.[950] He divided the book into three sources, which he distinguished between based on differences in their language, spirit, and mode of presentation,[951] namely (a) The prayer in Jonah 2:3-10, which was likely composed by the 8th century prophet himself, after he was delivered from the hands of the Assyrian king. Nachtigall considered it to be one of the oldest sources of the story;[952] (b) The historical-poetical apology of Jonah 3 and 4, which was likely composed by an Israelite in exile in Babylonia, and was directed against fanatical Jewish

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[945] *Ibid.*
[946] *Ibid.*, 69; cf. Schmidt 1905:286.
[947] Trible 1963:69.
[948] *Ibid.*
[949] Bolin 1997:42; Bewer 1971:13.
[950] Potgieter 1991:1.
[951] Bolin 1997:42; Bewer 1971:13; Trible 1963:70; Schmidt 1905:302-303.
[952] Bolin 1997:42; Potgieter 1991:1; Bewer 1971:13-14.

particularism;[953] and (c) A prosaic introduction in Jonah 1:1-16; 2:1, 2, 11; and 3:11. According to Nachtigall a scribe wrote it in the time of Ezra-Nehemiah in order to connect the aforementioned two sources.[954] In the end, Nachtigall's proposal was rejected by later scholars, and has no real merit in current Jonah research either.

The source critical theory by Wilhelm Böhme (1887) has commanded significant attention, as it was based on a firm and critical study of the Hebrew text.[955] He found evidence of composite authorship based on the use of Yahweh and Elohim in chapters 3 and 4 of the book of Jonah. He was then influenced heavily by the Pentateuch criticism of his time.[956] He also considered the entire Psalm in chapter 2 to be a later addition.[957] He scrutinized the text to the point of identifying various minor ambiguities in it. He would eventually identify no less than four distinct authors' hands in the book's composition, and that of glossators.[958] They were the following: (a) A Yahwist narrator (A), that was responsible for composing the core of chapters 1 to 4 of the book of Jonah; (b) An Elohist author (B), which composed a narrative parallel to that of the Yahwist, in chapters 3 and 4; (c) An Elohist redactor (R), who combined the work of the above-mentioned sources; (d) An Yahwist enlarger (C), that was responsible for enlarging and expanding on the sources mentioned above (A, B and R), in chapters 1 and 4, and who was also responsible for inserting the Psalm, which was composed by an earlier unknown poet; and (e) The author/s of smaller insertions, "the last gloss being the phrase in 1:8a which is missing from the LXX."[959] However, Böhme's theory is complicated and has not gone without its fair share of critique. The linguistic features, by which he attempts to strengthen his thesis, are "imaginary" and his hypothesis could not explain the different usage of Yahweh and Elohim in the book of Jonah.[960] "It imposes upon Jonah criteria which are not indigenous to the material itself."[961]

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[953] Bolin 1997:42; Bewer 1971:14.

[954] Bolin 1997:42; Bewer 1971:14; Trible 1963:70.

[955] Trible 1963:70.

[956] *Ibid.*, 84; cf. Allen 1976:181. However, as of late "the criterion of divine names is no longer a strong or conclusive argument for the existence of sources" (Trible 1963:84).

[957] Bewer 1971:24.

[958] Böhme 1887:256-257, 284; cf. Nogalski 1993:256; Potgieter 1991:1; Allen 1976:181; Trible 1963:71; Schmidt 1905:304-307.

[959] Trible 1963:71; cf. Bolin 1997:43; Bewer 1971:15. Böhme maintained to have discovered the presence of redactional activity in the use of two separate terms for "ship" in Jonah 1 (אֳנִיָּה in 1:3, 4, 5; and סְפִינָה in 1:5). According to him, the first belongs to Jonah's original Yahwistic kernel, whereas the second is part of larger editorial activity which recasts two pre-existing sources and an earlier redaction (Bolin 1997:44.)

[960] Bewer 1971:15.

[961] Trible 1963:72.

Julius A. Bewer wrote that "Böhme's theory is so complicated and artificial that it appears at once most improbable."[962]

Wilhelm Erbt (1907) identified two additional sources, apart from the Psalm, and a number of glosses, in the book of Jonah. He based his theory on his observations of the differing metre between them.[963] They are (a) A source which is a continuation of the Elijah stories, the *Zweiprophetenbuch* containing the stories of Elijah and Jonah; and (b) A source which is a sequel to the Elisha narratives, the *Dreiprophetenbuch* containing the stories of Elijah, Elisha and Jonah.[964] Bewer would then comment on Erbt's hypothesis that "His method is arbitrary and his division untenable."[965]

G.W. Wade (1925) also proposed a two source theory. According to him, the Psalm is a later insertion and the prose narrative is composed of two versions of a single story. A clue to detecting these two sources was the use of the different divine names, namely Yahweh and Elohim.[966]

Jakob Wöhrle (2009) wrote on the formation of the book of Jonah that there is clearly a primary and secondary layer present in it.[967] He dates the primary layer to the beginning of the Hellenistic period and wrote that it is concerned with Yahweh's willingness to save humans, even those who are not part of his own people.[968] By implication, he understood the primary layer of the book of Jonah "as a narrative pleading for universalistic theology."[969] The secondary layer then has a twofold intention, namely (a) The condition of Yahweh turning to the people is that they have to turn to him; and (b) It "delivers insight into the theological reasons of divine forgiveness."[970] His conclusion is then that "due to the additions of the secondary layer, the book of Jonah was rearranged

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[962] Bewer 1971:15.

[963] Trible 1963:72; cf. Bewer 1971:20.

[964] Bewer 1971:20; cf. Trible 1963:72.

[965] Bewer 1971:20.

[966] Trible 1963:72-73.

[967] Wöhrle 2009:3. According to him, the layers consists of the following sections: (a) The primary layer consists of Jonah 1:1-5a, 7, 8aαb, 9, 11-13, 15; 2:1, 11; 3:1-5; 4:5, 6* (without יְהוָה and without לְהַצִּיל לֹו מֵרָעָתֹו שִׂמְחָה גְדֹולָה עַל־הַקִּיקָיֹון יֹונָה וַיִּשְׂמַח), 7-9; and (b) the secondary layer consist of Jonah 1:5b, 6, 8aβ, 10abα, 14, 16; 2:2-10; 3:6-10; 4:1-4, 6* (יְהוָה and שִׂמְחָה גְדֹולָה עַל־הַקִּיקָיֹון יֹונָה וַיִּשְׂמַח לֹו מֵרָעָתֹו לְהַצִּיל), 10-11. He also considers 1:10bβ to be a further addition (Wöhrle 2009:3).

[968] Wöhrle 2009:3.

[969] *Ibid.*, 4.

[970] *Ibid.*, 5.

from a narrative pleading for universalistic theology to a practical-theological discourse on divine forgiveness."[971] However, his theory is just as untenable and verifiable as those who preceded him.

(3)   The book of Jonah consists of interpolations, transpositions, and glosses

Kaufmann Kohler (1879) was of the opinion that the core of the story was to be dated very early, whereas much of the book's language consists of late Aramaisms. Through his analysis of the text, he concluded that the numerous alterations, interpolations, glosses, and transpositions are the work of a later reviser.[972] He argued that Jonah 3:6-8a was an insertion, based on the fact that the king's decree would be of little value, as it follows upon the people of Nineveh's response to Jonah's preaching. He also deleted 4:1-4, because they "interrupt the context of the narrative and spoils its harmony." This was likely done due to the chronological difficulty caused by 3:5ff; 4:1, 5.[973] He also identified numerous interpolations from post-exilic times in, what he considers to be, a pre-exilic book.[974]

Hugo Winckler (1879, 1899) explained the few difficulties which he detected in terms of them being transpositions and omissions. He put Jonah 1:13 after 1:4, and 4:5 after 3:4. He also omitted לִהְיוֹת צֵל עַל־רֹאשׁוֹ ("to be a shade upon his head") in 4:6. In 4:8, after the phrase רוּחַ קָדִים ("east wind"), he added the clause "and it tore down the hut."[975] However, his proposals did not contribute to our better understanding of the book's composition.

Hans Schmidt (1905) linked up with Böhme's theory of sources, even though he does not agree with it fully in the end. He attempted to explain the insertion of the Psalm on religious grounds, "that it was added to alleviate what appeared to a later editor as too sudden a change in the original story from God's anger to His mercy. The reference to prayer in 2:2 provided the introduction for this expansion."[976] He indicated that other parts of the book were insertions based on statements already present in the story, for example, Jonah 3:6-9 is an expansion of 3:5, and 1:13, 14 expand on the question of 1:12. This is also then apart from insertions, which are now interwoven with the rest of the

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[971] *Ibid.*
[972] Trible 1963:73; Schmidt 1905:307-308.
[973] Bolin 1997:43-44.
[974] Cf. Bewer 1971:14, 15.
[975] Trible 1963:73; Schmidt 1905:308-310.
[976] Trible 1963:73-74; cf. Nogalski 1993:256; Bewer 1971:16.

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story, but also in 1:1-10.[977] Schmidt attempts to ground his arguments on linguistic differences he encountered in the book of Jonah, but many of them appeared to be artificial.[978]

Paul Riessler (1911) was also strongly influenced by Schmidt and Böhme's theories. He does not present his own views on the book of Jonah's composition in detail, likely due to the aforementioned scholars' thorough studies. In general, he was of the opinion that Jonah bears the marks of repeated revisions, within which there are also numerous insertions, explanatory material, and glosses.[979] Interestingly, he only regarded 2:6-7 as the original prayer of Jonah. He deemed the rest of it to be later additions.[980]

Emil G.H. Kraeling (1971) was of the opinion that the text developed gradually, beginning in the Persian period, and that chapters 3-4 of the book of Jonah was the oldest part of the story, and that the affixation of chapters 1-2 was the last redactional layer.[981] According to him, chapter 1 adapted a Hellenistic shipwreck story. At about the same time, he proposed that Jonah's Psalm was also added to the story.[982]

Ludwig Schmidt (1976) rejected Böhme's hypothesis. However, he also indicated sections of the book of Jonah that he considered to be secondary to the narrative. He was of the opinion that the narrative was the result of two layers of editorial activity. The original narrative was didactic in nature, and "discussed the universal expansion of Deuteronomistic repentance theology on the basis of Jeremiah 18:7f" and 18:9-10. The Psalm was added to the edited version of this narrative.[983] The original narrative was then expanded "in order to eliminate any doubt that only YHWH has power over all creation." In the first section (Jonah 1:1-2:1, 11), the author developed the theme of Yahweh's universal power, and in the second section (Jonah 4:2-4, 6ab) "he reinforces the opinion of the

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[977] Schmidt 1905:288-302; cf. Nogalski 1993:256; Allen 1976:181; Bewer 1971:16-17; Trible 1963:74.

[978] Cf. Bewer 1971:18.

[979] Trible 1963:74; cf. Bewer 1971:21. The additions he identified occur in 1:1 (*the son of Amittai*) 4aβ, 8aβ, b (from *ana whence doest thou come* on), 9b (in 9a he reads with the LXX *I am a servant of Yahweh*), 10, 11b, 13, 14, 16; 2:3 (except *and he said*), 4, 5, 8-10; 3:3b, 7b (from *they must not feed* on), 8, 9; and 4:1-4, 5b, 6a (to *deliver him from his displeasure*), 9 (*on account of the ricinus*), 10b (Bewer 1971:21).

[980] Bewer 1971:24.

[981] Bolin 1997:44; Nogalski 1993:257-258.

[982] Nogalski 1993:258. Kraeling also discussed the motifs found in chapters 1 and 2 in relation to four Hellenistic stories, namely about "Arion, the minstrel is thrown overboard by sailors to get his treasure; Jason being disgorged by a fish before Athena (known only in non-literary form from a Greek vase); Heracles and Hesione; and the Perseus-Andromeda story" (Nogalski 1993:258).

[983] Nogalski 1993:258.

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propriety YHWH's grace." He was of the opinion that the expanded layer was the product of post-exilic wisdom circles. He then proposed that the third and final layers of the text was the work of the same redactor who inserted Jonah 2:2-10.[984] Again, the method employed to reach these conclusions are complicated, and based on theological arguments as the intent of the author/s is difficult to determine.

According to Peter Weimar (1982), the book of Jonah's composition and redaction has undergone a two stage process. He does not consign the original narrative to chapters 3-4, but argues that the original story contained a version of Jonah's flight to the sea. He considered the original tale to have been non-theological in nature. He proposed that the book of Jonah's second layer of redaction doubled the narrative's size, and that an initial version of the Psalm was incorporated into it.[985] It is only with this former layer that a theological treatise was created for the story. "The early version of the Psalm served as a complaint, as a contrast to 1:4-16, and as a parallel to the complaint in 4:2a + 3-4." With the third and final stage of the book's redaction, the remainder of the Psalm and smaller additions to the narrative where made. "The expanded Psalm changes from complaint to thanksgiving, and is adapted for use in a temple service. Simultaneously, these additions portray Jonah more positively."[986]

James Nogalski (1993) pointed out that chapters 3-4 "does not demonstrate the same tightly woven structure" that chapters 1-2 do. He also asserts that the Psalm was "the latest block to enter the corpus."[987] He thus argues that the Psalm must have existed independently, and was likely composed to be included before Jonah 3:1.[988]

(4)   The book of Jonah is a unit, except for the Psalm and a few alterations

The afore-mentioned theories have largely fallen in disfavour as unviable. Today, the majority of scholars defend the unity of the book of Jonah, but do tend to differ amongst themselves as to whether the Psalm in Jonah 2:3-10 was "original" to the narrative.[989] Literary critics tend to indicate the nature

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[984] *Ibid.*, 259.

[985] *Ibid.*, 260.

[986] *Ibid.*, 261.

[987] *Ibid.*, 262.

[988] Bolin 1997:44.

[989] Sasson 1990:17; cf. Salters 1994:30, 31; Wolff 1977:78-79; Glaze 1972:157.

of the Psalm as a *Fremdkörper*.[990] It has also been long established that it consists of quotations from other Psalms.[991]

Hans Walter Wolff proposed that this issue can only be resolved when three questions are answered satisfactorily. "How is the language of the Psalm related to the language of the narrative, even if we set aside its poetic character? How do the situation and main themes presupposed in the Psalm relate to the immediate and wider context? How does the portrait of Jonah given in the Psalm fit in with the picture we gain from the prose narrative as a whole?"[992]

The question which then arises is that if the Psalm was not "original," who would have inserted it, and why? Trible provided two possible answers: Either the author of the prose section, or an editor. However, if it was the author himself, it stands to argue that he would have customised it to be more fitting to the prose narrative. It would appear as if her proposal of an editor insertion the Psalm is more likely.[993] One can only speculate as to the reason for its presence. Perhaps the editor was concerned that Jonah failed to give thanks to God for his deliverance from drowning, or that a Psalm was appropriate for the *Sitz im Leben* that the Jonah tale was used.[994] It may even have been included to supply the content for the prayer mentioned in Jonah 2:2. However, what is clear is that Jonah is most certainly not depicted in the same manner in the Psalm as he is in the prose narrative.[995] The Psalm in actual fact appears to reinterpret the negative image of Jonah in the rest of the story.[996]

The reasons why the Psalm has been designated as a *Fremdkörper* and an interpolation are based on the following reasons:

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[990] Cf. Spangenberg 2002a:64, 65; Allen 1976:183; Schmidt 1905:285.

[991] Cf. Potgieter 1991:2; Allen 1976:183.

[992] Wolff 1977:78.

[993] Trible 1963:81, 82; cf. Limburg 1993:31; Bewer 1971:22.

[994] Trible 1963:81-82.

[995] Wolff 1977:79.

[996] Limburg 1993:31. There are other instances where "poetic prayers were incorporated into stories in places where later generations felt their lack…" Examples include (a) Hezekiah's thanksgiving prayer in Isaiah 38:9-20, which does not occur in the parallel narrative in 2 Kings 20:2; (b) The prayer of Azariah and the thanksgiving psalm of the three friends who were saved from the furnace which was added between verses 23 and 24 of Daniel 3 in the Septuagint; and (3) The prayers of Mordecai and Esther which was added to the Septuagint's version of the book of Esther, after 4:17 (Simon 1999:xxxv).

(a)   It can be excised from the narrative without disrupting the story

Whilst the Psalm in chapter 2 of the book of Jonah is poetry, the rest of the story is written in prose. "Theoretically there is no reason why the same author could not employ both media of expression; consistency per se is not a test of unity."[997] The vocabulary of the Psalm is sharply distinguished from the prose narrative. One such difference is the abundance of Aramaisms or Phoenician-North Israelite linguistic peculiarities in the prose section.[998]

The poem also appears to damage the symmetry of the book. The author of the narrative has striven to achieve a balance of form by reproducing 1:1-3a in 3:1-3a, and by using the same words or expressions in both sections of the book. The counterpart of Jonah's prayer in 4:2 is not 2:3-10, but appears to be the prayers by the sailors in 1:14.[999] Trible was of the opinion that the Psalm can even be removed without disturbing the narrative at all and that it is not integral to the story. The connection of 2:11 to 2:2 creates a smooth movement in the development of the story.[1000] Without the Psalm, we see a chiastic structure formed between Yahweh as subject in the outer clauses (2:1a, 11), and Jonah in the inner clauses (1:2b and 2:2), which correspond to each other.[1001] With time, Jonah 1:14 and 4:2-3, would also be considered to be later additions to the story.[1002] Contrary to what we find in the Psalm, these prayers address God, and do not talk *about* him. However, they tend to fit the context of the prose narrative surrounding them better (cf. 1:14 with 1:16; 4:2 with 1:3, and 3:9-10).[1003] The verb פָּלַל ("pray") in 4:2 is considered by some to be the structural counterpart to 2:2. In both instances, these verses' parallel openings, namely וַיִּתְפַּלֵּל אֶל־יְהוָה ("and he prayed to Yahweh"), suggest that a prayer is about to follow."[1004]

However, Stuart was of the opinion that this ability to excise a part of the literary work, and maintaining that the remainder of it is undamaged, depends entirely on how one goes about analysing both. Also, should the excision of a text be warranted, just because the possibility

[997] Trible 1963:75.
[998] *Ibid.*
[999] *Ibid.*; cf. Allen 1976:182.
[1000] Trible 1963:76-77.
[1001] Allen 1976:182.
[1002] Potgieter 1991:2.
[1003] Salters 1994:33.
[1004] Allen 1976:185.

therefore exists? "Excisability is, in fact, never a legitimate indication of actual lack of integrity in a literary work."[1005]

(b)   The context is not fitting for uttering a thanksgiving hymn

It has been argued that the context in which the Psalm occurs – which is considered by many to be a thanksgiving hymn – would be more suited for a lament. A request for deliverance, a confession of faith, and an appeal for forgiveness is what a reader would likely expect at this point of the narrative.[1006] A cry for help would be more appropriate when stuck in the stomach of a fish, except if the deliverance that Jonah gives thanks for is the fish saving him from drowning. As such, the fish would then be a vehicle of rescue, and not of punishment.[1007] It has also been argued that "such a prayer of thanks would be out of character for the rebellious (1:1-3), irresponsible (1:5-6), and recalcitrant (4:1-3) prophet; such an objection attempts to psychoanalyze the prophet to a degree scarcely appropriate to the available evidence."[1008]

(c)   The style, vocabulary, and theology of the Psalm does not relate to the rest of the story

Central themes addressed in the narrative are also touched on or occur in the Psalm as well, namely (i) Divine deliverance; (ii) Jonah's gratefulness in the Psalm is later contrasted to, and necessary in order to understand, his resentment at Nineveh's deliverance; and (iii) When the Psalm is analysed, it appears that it occurs "in the proper position, of an appropriate type, and agrees quite harmoniously with the situation of Jonah in the narrative, both in terms of his physical and psychological portrayal."[1009]

It has also been argued that the Psalm makes use of language and vocabulary that is not used in the prose narrative.[1010] Whereas the adjective גָּדוֹל ("great") occurs throughout the narrative (14 times), it is not used in the Psalm. The same is true of the term רָעָה ("evil, wickedness"). A different term is used for "throw, hurl," namely שָׁלַךְ, in 2:4 (cf. טוּל in 1:12,

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[1005] Stuart 2012:459.

[1006] Simon 1999:xxxv.

[1007] Stuart 2012:459-460; cf. Simon 1999:xxxv; Salters 1994:31; Limburg 1993:31, 32; Allen 1976:182, 184; Bewer 1971:21.

[1008] Limburg 1993:32.

[1009] Stuart 2012:460; cf. Spangenberg 2002a:65.

[1010] Cf. Salters 1994:32.

15).[1011] מִלִּפְנֵי יְהוָה ("from the face of Yahweh") in 1:3, 10, becomes מִנֶּגֶד עֵינֶיךָ ("from before your eyes") in 2:5.[1012] The verb אָבַד ("perish") would also have fitted the context of the Psalm, but does not occur in it. Neither was it Yahweh that threw Jonah into the sea (2:4), but the sailors, who did so by Jonah's request (1:15).[1013] The mention of הֵיכַל קָדְשֶׁךָ ("your holy temple") in 2:5 does not fit with a Jonah that originated from the Northern Kingdom, however, based on the presumption that the book of Jonah was written long after the fall of Israel, the audience would likely have understood what Limburg calls "poetic license" in this regard. The sailors are not depicted in a positive light, if Jonah 2:9 is pertaining to them. It is more likely that Jonah is aiming his comments to the listening congregation the writing was intended for.[1014] In the prose chapters the foreigners are treated very sympathetically, as the Ninevites abandon their gods, and the sailors offer sacrifices and make vows.[1015]

There is no clear indication that Jonah praying within the stomach of the fish, apart from the references in the prose verses of chapter 2 (vv.1-2, 11). Rather, 2:3 refers to him being in the belly of Sheol. The Psalmist has Jonah pray to the temple, but his location is unclear. "And by no stretch of interpretation are the last two vs (2:9-10) suitable in the over-arching context."[1016] It is also generally recognised that the Psalm would fit the context better if it followed on 2:11.[1017] It could also be that "the author selected this Psalm, which seemed to him the most appropriate he could find, and inserted it after v. 11 (*sic!*) or a reader inserted it."[1018] However, if the story moves directly from 2:2 to 2:11, it "would cut out the experience of near-death and deliverance that is here expressed, reducing the monstrous fish to a means of transportation."[1019]

[1011] Allen 1976:182; cf. Salters 1994:33.
[1012] Allen 1976:182-183.
[1013] *Ibid.*, 183; cf. Trible 1963:77.
[1014] Limburg 1993:31.
[1015] Salters 1994:32.
[1016] Trible 1963:79.
[1017] Trible 1963:78-79; cf. Bewer 1971:22.
[1018] Bewer 1971:23.
[1019] Limburg 1993:32.

Allen points out that form-critically the Psalm is typical of a composition which a grateful worshiper would make use of in the temple.[1020] However, the "drowning" vocabulary that is traditionally figurative in the Psalter, is interpreted literary in Jonah 2.[1021] Another theme that is typical to the Psalms is the Psalmist's brush with death. This theme then ties with the descent to the underworld in Jonah 2 which is also interpreted literally.[1022]

If, however, the Psalm is made up of traditional phrases, one would not expect the same vocabulary as the narrative. Moreover, there are vocabulary links with words of thematic significance: (i) יָרַד ("to go down, descend") of 2:7 (cf. 1:3, and twice in 1:55); (ii) קָרָא ("to call") of 2:3 (cf. 1:6, 14); (iii) יָם ("sea") of 2:4 (occurs 11 times in the narrative, in the singular, while in 2:4 in the plural); (iv) Key words in this prayer also occur in the prayer of 4:2-3; חַי ("life") in 2:7 (cf. 4:3, 8); נֶפֶשׁ in 2:6 ("being") and 2:8 ("being," cf. 4:3); חֶסֶד ("steadfast love") in 2:9 (cf. 4:2); and (v) זָבַח ("offer") and נָדַר ("vow") of 2:10 (cf. 1:16).[1023]

In the light of the preceding we can ask whether differences in language between the Psalm and the prose narrative is so great that a different author for each is necessarily required. It is thus clear that "linguistic connections between the Psalm and the narrative do exist."[1024] The "inappropriateness" of the Psalm also disappears if one takes cognisance of the ironic nature of and parody within the book of Jonah as a whole. "Jonah may be inconsistent, but that is the kind of picture given of him elsewhere in the book."[1025] There thus appears to be consistency in this inconsistency.

Perhaps the Psalm once had a separate existence. We will never know this with certainty. However, I draw a few conclusions from the above arguments, that are in accordance with a synchronic approach to the book of Jonah, namely that (a) There is no decisive reason to excise the

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[1020] "Generally the psalm would be recited at the sanctuary before the offering of a sacrifice of thanksgiving. ... The author evidently selected it from the temple repertoire of cultic praise, as an apt vehicle for his theme. … The psalm is obviously not made to measure, but as a secondhand article it is a remarkably good fit" (Allen 1976:184).

[1021] Allen 1976:182, 184; Trible 1963:77. Cf. the figurative use of drowning imagery in e.g., Pss. 18:5, 17; 42:8; 69:1, 2, 14-16; 124:4, 5; 144:7; and Lamentations 3:54 (Allen 1976:184; Bewer 1971:23).

[1022] Allen 1976:184. Cf. Psalm 30:4.

[1023] Limburg 1993:31, 32; cf. Salters 1994:33; Allen 1976:182.

[1024] Limburg 1993:32.

[1025] Salters 1994:33.

Psalm from its current position, or from the book in its entirety;[1026] (b) It forms an essential part of the narrative. There is a logical order of events reflected within it, linking it with the preceding and following chapters of the story;[1027] and (c) The theme of יְשׁוּעָתָה לַיהוָה ("salvation is of Yahweh") is an apt commentary (perhaps even summary?) of the adjacent narrative.[1028]

Pertaining to the overall unity of the book of Jonah, Sasson wrote that "whoever gathered its components into a single narrative did a fairly credible job; for it is difficult to deny that Jonah does "work" as an integrated story."[1029] According to him, the features that allow the book of Jonah to gain unity are the following: (a) Jonah features in each of the four major scenes; (b) God's voice occurs at the beginning (1:1-2), middle (3:1-2) and the end (4:10-11) of the entire book; (c) God's injunction towards Jonah is repeated (cf. 1:1-2 and 3:1-2); (d) Jonah harks back to initial events (4:2 recalls 1:2-3), "thus imposing a quasi-cyclical format on the complete narrative..."; (e) There are marvels and miracles distributed in each of the sections, namely the storm and its dissipation in chapter 1, the commission of the fish in chapter 2, the turning from evil by the Ninevites in chapter 3, and the series of miracles in chapter 4; (f) There are prayers in each of the major sections, namely that by the sailors in chapter 1, Jonah's Psalm in chapter 2, the Ninevites prayers in chapter 3, and Jonah prays again in chapter 4; (g) There is a "harking back to information in one scene to explain otherwise puzzling events in another," e.g., the sailors' awareness of God's power is necessary or a prerequisite to understand the city of Nineveh's change of heart; (h) The promises of sacrifices by the sailors (1:16) and by Jonah (2:9); and (i) The use of various literary and stylistic techniques throughout the book of Jonah. Examples of these are (i) The distribution of thematic nouns, such as רַע ("evil"); (ii) The distribution of adjectives indicating characteristics, such as גָּדוֹל ("great" / "big"); (iii) The allocation of verbs that stress certain themes throughout the different scenes, namely אָבַד ("to perish") in 1:6, 14, 3:9 and 4:10; נִחַם ("to relent") in 3:9-10 and 4:2; מָנָה ("to direct, ordain, appoint") in 2:1 and 4:6-8;

[1026] Cf. Limburg 1993:32.

[1027] *Ibid.*

[1028] Allen 1976:185.

[1029] Sasson 1990:19. Cf. Potgieter (1991:108) who wrote "Hoewel hierdie verhaal van motiewe en temas uit volksvertellings soos die wonderverhale gebruik maak, is dit in sy finale gestalte die produk van bewustelik skeppende werk deur 'n enkele outeur. Hierdie outeur slaag uitnemend daarin om die verskillende boustene wat hy in die verhaal gebruik, tot 'n eenheid te integreer."

and יָדַע ("to realize, know") in 1:10, 12 and 4:2;[1030] (iv) The "distribution of unique or rare conjugations," namely יִתְעַשֵּׁת in 1:6; הִתְעַטֵּף in 2:8; and יִתְעַלָּף in 4:8; (v) The occurrence of similar phrases in two different scenes, namely 1:6 and 3:9, and 1:14 and 4:2-3; and (vi) The "repeated use of cognate accusatives, stressing themes of import to the tale..."[1031]

I therefore see no reason to excise the Psalm from the book of Jonah, or any other section of the story, and in the synchronic approach in the next chapter, will take the form of the text as it is, as my point of departure.

4.2   The Divine Names in the book of Jonah

Trible wrote that "Linguistic diversity contributes to the heterogeneous character of the book."[1032] A prominent example of this is the use of different divine appellatives or names throughout the book, namely יְהוָה ("Yahweh"), אֱלֹהִים ("God"), and הָאֱלֹהִים ("this G/god").

In the book of Jonah יְהוָה ("Yahweh") is used more frequently than אֱלֹהִים ("God").[1033] There are three instances in the book of Jonah, apart from the occurrence of יְהוָה־אֱלֹהִים in Jonah 4:6, where both יְהוָה and אֱלֹהִים are used together, or in close proximity to each other, namely (a) וְאֶת־יְהוָה אֱלֹהֵי הַשָּׁמַיִם אֲנִי יָרֵא ("and Yahweh, the God of the heavens, I fear") in 1:9; (b) וַיִּתְפַּלֵּל יוֹנָה אֶל־יְהוָה אֱלֹהָיו ("And Jonah prayed to Yahweh, his God") in 2:2; and (c) וַתַּעַל מִשַּׁחַת חַיַּי יְהוָה אֱלֹהָי ("An you brought up my life from the Pit, Yahweh, my God") in 2:7. According to Julius Bewer's famous hypothesis, the foreigners refer to God as אֱלֹהִים in the first three chapters and Jonah, the Hebrew, refers to him by his personal name יְהוָה ("Yahweh").[1034] However, this does not appear to be consistently the case.

[1030] Sasson (1990:20) does not list other verbs that are common to Hebrew, such as אָמַר, עָשָׂה, and הָלַךְ.
[1031] Sasson 1990:19-20.
[1032] Trible 1963:82.
[1033] *Ibid.*
[1034] *Ibid.*, 83; cf. Salters 1994:38.

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In chapter 1 it would appear that יְהוָה ("Yahweh") is used as the name of the deity of Ancient Israel. Not only does Jonah utter this name in 1:9, but also the sailors in 1:14.[1035] However, אֱלֹהִים ("G/god") is used more generally as a "Semitic appellative for deity."[1036] It would then appear that this is the manner in which the term is employed in 1:5 about the sailors (וַיִּזְעֲקוּ אִישׁ אֶל־אֱלֹהָיו, "and each man cried to his god"), and is uttered by the captain in his command to Jonah in 1:6 (קְרָא אֶל־אֱלֹהֶיךָ, "call to your god!"). "In many places in the OT, however, it does assume the character of a proper name, and sometimes in order to denote this character an article is attached to it."[1037] This is then the case when the captain continues to specify a particular deity by the use of the definite article in the phrase אוּלַי יִתְעַשֵּׁת הָאֱלֹהִים לָנוּ ("perhaps this god will show us mercy"). However, it would appear that from Jonah's perspective, אֱלֹהִים and הָאֱלֹהִים are synonymous with יְהוָה (cf. 1:9).[1038] It would then appear as if there is a general pattern of name usage in chapter 1, namely that יְהוָה is used for the God of the Hebrews, and אֱלֹהִים is used in connection with the god/s of the sailors in 1:5 and twice in verse 6.[1039] A similar pattern may be observed in chapter 2, where the narrator uses יְהוָה in Jonah's prayer. The compound form of יְהוָה אֱלֹהִים is also used in 2:2 and 2:7. In the opening verses of chapter 3, יְהוָה is used twice as part of fixed formulae, namely וַיְהִי דְבַר־יְהוָה אֶל־יוֹנָה ("and the word of Yahweh came to Jonah") in 3:1, and כִּדְבַר יְהוָה ("according to the word of Yahweh") in verse 3 (cf. 1:1, 3). The king of Nineveh, who does not know of the Israelite deity יְהוָה, speaks more generally of אֱלֹהִים or God (3:8, 9).[1040] It would then appear that the name usage in chapters 1-3 is that the foreigners use אֱלֹהִים (and הָאֱלֹהִים), and the Hebrew Jonah uses יְהוָה. Trible pointed out that we might expect to find a reference to יְהוָה in 3:10, but the use of אֱלֹהִים is in line with its use in the preceding verse.[1041] In 4:1-4 the name usage can also be explained in the light of the preceding, however, after 4:4 the use of both יְהוָה and אֱלֹהִים are used indiscriminately to refer to the Israelite deity.

[1035] Trible 1963:82. Trible (1963:83) writes that similar usage of the Tetragrammaton (יהוה) by foreigners or heathens can be found elsewhere in the Hebrew Bible, for example in Genesis 20:4 (attributed to the Elohist), a prayer to Yahweh; Exodus 9:27, and other speeches by Pharaoh; and 1 Kings 17:24, etc.

[1036] Trible 1963:82.

[1037] *Ibid.*

[1038] *Ibid.*, 83.

[1039] Limburg 1993:45.

[1040] *Ibid.*; cf. Trible 1963:83.

[1041] Bewer 1971:64.

In chapter 4 we find the indiscriminate use of both יְהוָה and אֱלֹהִים to refer to the Israelite deity. The clear distinction between the two in chapters 1-3 (with the exception of 1:14), breaks down completely, as there are no foreigners involved in chapter 4.[1042] There are some who see "in the varied and composite use of divine names" in this chapter, a reference to the creation accounts in Genesis 1-3. Others see in this chapter a reference to "the traditional Jewish distinction between the Tetragammaton as a designation of God's merciful character," and in the use of אֱלֹהִים, as a more generic term, "an emphasis on divine justice." Another argument is that the use of אֱלֹהִים in chapter 4 is the "remnant of originally foreign material incorporated into the book." It could also be that the author varied the use of the two names for aesthetic reasons and / or their desire to equate the two, perhaps for theological purposes.[1043] The use of אֵל ("G/god") in 4:2 may be explained by the fact that its reference forms part of the traditional creedal formula (cf. Exodus 34:6; Palms 86:15; and Nehemiah 9:31). In addition, at the end of the story, the combination יְהוָה־אֱלֹהִים ("Yahweh Elohim") is used only in 4:6.[1044] However, attempts at explaining this has not been convincing.

It has originally been proposed by Böhme, that the variations that occur are the result of different sources being used, and due to editorial activity. However, this cannot be definitively established as the case.[1045] Another theory is that by Karl Marti, that argued that only one divine name was used in chapter 4. A later reader thought that the use of the Tetragrammaton (יְהוָה) was "insidious," and that they sought to remedy this by substituting it with אֱלֹהִים. He also argued that they must then have forgotten to remove יְהוָה in 4:6a. However, this cannot be substantiated.[1046] "Moreover, if a scribe wished to read אלהים with the verb ימן here (cf. also 4:7), why did he not make a similar

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[1042] Trible 1963:83-84.

[1043] Bolin 1997:45.

[1044] Salters 1994:38. Bewer wrote about other textual variants that "They show in regard to the reading Yahweh Elohim in 4:6 that it is a conflation pure and simple ...[I]t is remarkable that the view that our author is dependent on Genesis 2 for the combination of Yahweh Elohim should still be entertained. Our author did not write that combination, he wrote simply Yahweh. A copyist, or reader, under the influence of chapter 3 wrote Elohim probably all through chapter 4, but in some instances the original readings reassert themselves. There can be no doubt that the author wrote Yahweh all through chapter 4, for here there was no reason for Elohim, as in chapters 1 and 3" (Bewer 1971:65).

[1045] Trible 1963:84; Salters 1994:38. Cf. early Pentateachal criticism and the use of different divine names (Salters 1994:37).

[1046] Trible 1963:84, 85.

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change in 2:1?"[1047] In a similar fashion, Bewer argued that the original name that was used throughout chapter 4 was יְהוָה and that אֱלֹהִים was incorporated by a copyist under the influence of chapter 3.[1048] "The idea of a copyist being "influenced" (Bewer) by chapter 3 is vague in meaning and turns the copyist into an editor."[1049] Theodore H. Robinson even proposed that chapter 4 is the combination of two recessions, one which used יְהוָה, and the other אֱלֹהִים. Concerning 4:6, he was of the opinion that it was the names of both recessions that have been placed together.[1050] Boman has instead argued that the use of each name suggests a "different theological emphases: Jahweh means God known as merciful; Elohim means the <u>deus absconditus</u>."[1051] However, Boman's theory has not gone without critique. "Certainly one can cite passages in <u>Jonah</u> where the divine names indicate the opposite of Boman's contention, e.g., The Deity known as merciful is called Elohim in 3:10 (cf. 4:2). In 4:9 Elohim speaks directly to Jonah. Further, in certain passages the two names are used as parallels: cf. 4:4 and 4:9; 2:1 and 4:7, 8."[1052]

It ought then to be clear that none of the above proposals seem entirely convincing. It is even debateable if the ancient author/s had difficulties with the use of the divine names – as we do – at all.[1053]

4.3   Summary and Evaluation

Pertaining to the book of Jonah's *composition and redaction*, I set out to give an overview of what source criticism is, and how it relates to composition and / or redaction criticism. Even though the book of Jonah is considered to contain a coherent narrative, it has been pointed out that it has some heterogeneous elements or perceived difficulties. They are the following, namely the use of different divine appellatives and names; variations in language and theological concerns; reduplication of

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[1047] *Ibid.*, 85.
[1048] *Ibid.*, 84.
[1049] *Ibid.*, 85.
[1050] *Ibid.*, 84.
[1051] *Ibid.*, 85.
[1052] *Ibid.*
[1053] Trible 1963:86.

incidents; a symmetric structure; and the Psalm of Jonah is ill-suited to its location. It is also questionable if Jonah's Psalm shuld be understood as a Psalm of Thanksgiving at all.

The major theories on the book of Jonah's composition and redaction that were discussed are that it is a unit, it consists and is composed of numerous sources, it consists of interpolations, and that it is a unit, with the exception of the Psalm of Thanksgiving and a few alterations. Whereas the oldest and pre-critical perspective on the book of Jonah is that it was a unit, there has been discomfort with the Psalm from very early on in Jonah scholarship. The first three of the afore-mentioned theories have largely fallen in disfavour as unviable. Today, the majority of scholars defend the unity of the book of Jonah, but there is a difference of opinion whether the Psalm in Jonah 2:3-10 was "original" to the narrative. Literary critics tend to indicate the nature of the Psalm as a *Fremdkörper*. It has also been long established that it consists of quotations from other Psalms.

Pertaining to the use of different divine appellatives and names, it would appear that the the foreigners use אֱלֹהִים (and הָאֱלֹהִים), and the Hebrew Jonah uses יְהוָה in chapters 1-3. However, scholarship has yet to propose a viable reason for the indiscriminate use of both יְהוָה and אֱלֹהִים to refer to the Israelite deity in chapter 4.

5. SUMMARY AND CONCLUSION

In the introduction to this chapter I have discussed what the historical-critical / diachronic / text-emmanent method is and what approaches are grouped under it. In this chapter I have also set out to provide an overview of and to discuss the three major interpretational problems with the book of Jonah, namely (a) It's dating, authorship, provenance, and audience; (b) Its *Gattung* and *Sitz im Leben*; and (c) Its composition and redaction.

Pertaining to the book of Jonah's *dating*, I have indicated that there are two chronological boundaries for it, namely (a) The 8th century BCE as the *terminus quo* or the conservative estimate, and (b) The 2nd century BCE as the *terminus ad quem* or the liberal estimate. This wide range for the dating of the book of Jonah then suggests that this issue will likely not be settled anytime soon. The aspects or considerations about the book of Jonah that I discussed in order to determine its dating were (a) "Historical" features; (b) Literary and linguistic features, specifically those that are unique to it, and the

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influence of Aramaic; (c) The dependence on and influence of earlier literature, theological motifs, and ideologies, on the composition of the book; and (d) The book's literary form (*Gattung*). From the discussion of each of the afore-mentioned it would then appear that the book of Jonah has numerous features that can be interpreted as supporting a "late" or post-exilic dating for the book. The book of Jonah is remarkably unified in terms of its style and the themes it deals with. From this we can deduce that there was either one hand responsible for its composition, or continued reworking and redaction of the book to take on this eventual form. It cannot be said with certainty that the author composed his work after the fall of Nineveh in 612 BCE, but all indications point in this direction. As to which individuals or groups penned the book of Jonah, we are still very much in the dark, and can but speculate. The provenance of the book of Jonah has received relatively little attention in scholarship. The author has given us no explicit indication of the place where he penned the book. Suffice to say, there is no clarity as to where the book of Jonah was composed. It is likely that the real (initial) readers (or listeners) lived in a time when Nineveh had long since been destroyed, as Nineveh remained in their memory as the epitome of what evil and oppression is. The most likely audience, it has been proposed, is the Jewish community in Yehud during the Persian Period. This is also in keeping with the consensus in recent scholarship on the book of Jonah's dating that it is *"late,"* as in *post-exilic,* and as likely originating during the *Persian Period (c. 539-333 BCE)* or the *Hellenistic Period (c. 333-167 BCE)*, but pre-dating the Maccabean revolt (c. 167 BCE), and its inclusion in the book of the Twelve Minor Prophets by c. 200 BCE. Critical scholarship has virtually abandoned the task of dating the book of Jonah with any more precision than the afore-mentioned chronological ranges.

Pertaining to the book of Jonah's *Gattung* and *Sitz im Leben*, I set out with a short overview of what form criticism is. I have also indicated that there is agreement amongst scholars as to the unique nature of the book of Jonah in comparison to the other prophetic books in the book of the Twelve Minor Prophets. However, this unanimity disappears when it comes to classifying the book of Jonah's *Gattung*. Not all of the proposed genres encompass the book's content in its entirety, but are applicable to only sections of it. As for the definitions or descriptions of the genres, there is no consensus either. I have also pointed out that the *Gattungen* we wish to classify the book of Jonah according to are classifications that were in all likelihood not native categories of literary types known to or employed by the biblical authors. I continued by discussing the nature of prophetic literature and to point out why the book of Jonah's classification as such is problematic. I have indicated that the book of Jonah is then at most prophetic-like in nature. It has also been indicated that the book has also been described as anti-prophetic, meta-prophetic, paratextual, parody, etc. to indicate its unique nature in relation to other

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prophetic literature. The issue as to the historicity of the book of Jonah was also discussed in the light of arguments for it in the past. I have indicated that it is unlikely that the book of Jonah is concerned with historical events at all. The most popular proposed *Gattungen* attributed to the book of Jonah which I continued to discussed were allegory, didactic story, fable, folktale (*märchen*), humour, irony, legend (*sage*), midrash, myth (*mythus*), novelette or short story, parable (*mashal*), paratext, satire, and wisdom literature. I have indicated that each of these classifications had shortcomings, usually that they did not encompass all the content of the book and were only applicable to smaller sections of it. In addition, it is also debateable to which extent some of these categories, such as humour, irony and satire, are literary techniques or genres. I have indicated that the most likely classification for the book of Jonah's *Gattung* is parody, more specifically *respecting parody*, on the prophetic traditions in the Hebrew Bible, as it encompasses most of the content and features of the book of Jonah. It then also contains a healthy dose of irony and satire. The 5 stock scenes of topoi from prophetic traditions that are parodied are a call to prophecy, a signs from God and the prophet's response, a Psalm after rescue, the rejection of a prophet by a king, and the prophet's response at his failure. The proposals that have been made for the book of Jonah's *Sitz im Leben* have been discussed. I discussed the possibilities that it had a function and its origin in the cult, that it was wisdom literature that was used in a didactic manner (to teach) about the Law, and that it was read at the *sodh*, or communal meetings. However, each of these proposals are not without their shortcomings and we cannot definitively determine the book of Jonah's *Sitz im Leben* if we cannot determine its dating, and / or *Gattung*.

Pertaining to the book of Jonah's *composition and redaction*, I set out to give an overview of what source criticism is, and how it relates to composition and / or redaction criticism. The concern of the former approach is the final form of the text as is in front of us today. Even though the book of Jonah is considered to contain a coherent narrative, it has been pointed out that it has some heterogeneous elements or perceived difficulties. They are the use of different divine appellatives and names; variations in language and theological concerns; reduplication of incidents; and the Psalm of Thanksgiving being ill-suited to its location in the book of Jonah. The major theories on the book of Jonah's composition and redaction that were discussed was that it is a unit, it consists of numerous sources, it consists of interpolations, and that it is a unit, with the exception of the Psalm of Thanksgiving and a few alterations. Whereas the oldest and pre-critical perspective on the book of Jonah is that it was a unit, there has been discomfort with the Psalm from very early on in Jonah scholarship. The first three of the afore-mentioned theories have largely fallen in disfavour as unviable. Today, the majority of scholars defend the unity of the book of Jonah, but tend to differ amongst

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themselves as to whether the Psalm in Jonah 2:3-10 was "original" to the narrative. Literary critics tend to indicate the nature of the Psalm as a *Fremdkörper*. It has also been long established that it consists of quotations from other Psalms. Pertaining to the use of different divine appellatives and names, it would appear that the name usage in chapters 1-3 is that the foreigners use אֱלֹהִים (and הָאֱלֹהִים), and the Hebrew Jonah יְהוָה. However, scholarship has yet to propose a viable reason for the indiscriminate use of both יְהוָה and אֱלֹהִים to refer to the Israelite deity in chapter 4.

CHAPTER 3:

A LITERARY-EXEGETICAL OR SYNCHRONIC ANALYSIS OF
THE BOOK OF JONAH (The Whole Text)

1.   INTRODUCTION

In the end historical-criticism could only ask, and answer, some historical questions adequately.[1054] Gunn and Nolan Fewell pointed out "three major and (usually) crippling disadvantages" of the historical-critical school: (a) As there are no external controls to this process, it was prone to circular arguments.[1055] Examples of external controls would be literary texts that could be 'accurately' dated, and / or historical records from Ancient Israel; (b) "[T]he analysis of sources...was basically dependent on aesthetic premises which were often arbitrary and rarely acknowledged."[1056] The criteria for identifying or determining sources, such as the vocabulary and 'contradictions' in a text, are not consistent with a singular author's style and thought processes; and (c) This method "accorded a privilege to the notion of 'original' which is both problematic in itself (why stop at the 'sources', why not the sources of the sources?)." This also tended to be devastating to the value of the 'final' or canonical text.[1057] This tradition of biblical criticism would also "take the possibility of serious initiative in interpretation out of the hands of laypersons and keep it firmly in the hands of scholars. ... They then could *tell* others the results of their research. To read the Bible one had to be constantly

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[1054] Gottwald 1985:21. "Most texts defy any precise 'historicization', because the history behind the emergence of the final form is so complex that it is impossible to determine with any great confidence the earlier and later stages of the final text" (Gillingham 1998:25).

[1055] According to Gunn and Nolan Fewell (1993:7) this is "a fundamental problem for a method that claimed to be establishing some kind of absolute truth."

[1056] Gunn & Nolan Fewell 1993:8.

[1057] *Ibid.* During the early decades of the twentieth century, and revolutionised during the 1970's, "[B]iblical scholars took note of modern literary theories and applied these to their readings of biblical texts." As a result, "theological skirmishes" occurred due to new readings that "do not concur with traditional doctrines and interpretations" (Spangenberg 2007:264; cf. 2002a:110-111; 2002b:190-191; 1994:156-162).

reading the scholars."[1058] Gunn and Nolan Fewell worded their discontent with historical-criticism as such:

> The critic was seeking *the* right meaning, and historical criticism was *the* correct method by which to seek it. Historical criticism, indeed, was the summit of the interpretational pyramid. All those layers below were merely relics of bygone mistakes, centuries of wrong interpretations. (The arrogance of this position is, of course, breathtaking, but recognizingly Western.)[1059]

A major epistemological shift was to occur in response to the historical-critical approach in the shape of the development of two newer methods of exegesis. The one is 'new' literary criticism, which considers the Hebrew Bible a literary product which creates a narrative world in a literary medium. The second is social-scientific criticism, which considers the Hebrew Bible to reflect social information and features of the ancient Israelite / Jewish peoples.[1060] The common element to these approaches is the synchronic point of departure and focus on text immanent concerns. The history of the text is not regarded to be as important as the text in its present or 'final' form, which serves as point of departure.

Movements from the previous century that have deeply influenced literary criticism and biblical studies from the ranks of literature studies and philosophy are Structuralism, Poststructuralism, and New Criticism.[1061] David J.A. Clines and J. Cheryl Exum described 'new' literary criticism as "all the criticisms that are post-structuralist" and that are based on the theoretical approaches that developed in the 1970s and 1980s in literary studies. The nature of 'new' literary criticism would also be more eclectic as a result thereof.[1062] The birth of the literary approach to the Hebrew Bible is generally considered to have begun with the publication of Robert Alter's *The Art of Biblical Narrative* (1981). "Hence gradually the vocabulary of biblical studies expanded to use terms such as linguistics, social anthropology, social sciences and reader-response theory."[1063]

[1058] Gunn & Nolan Fewell 1993:8.

[1059] *Ibid.* "[W]e see claims of objectivity as too often an unstated defence of that status quo, as shoring up privilege under the guise of neutrality" (Gunn & Nolan Fewell 1993:9).

[1060] Cf. Gottwald 1985:22; Gunn & Nolan Fewell 1993:10, 11.

[1061] Taylor 2010:13; cf. Exum & Clines 1993:15-16.

[1062] Exum & Clines 1993:12.

[1063] Gillingham 1998:176.

'New' literary criticism is approximately 70 years old. It is thus no longer that 'new.' It consists of approaches that have already been extensively applied to biblical texts. However, it has not yet outlived its usefulness. 'New' literary criticism occupies itself with the questions of what the structure, style, and linguistic meaning of the text is. Its primary concern is then not with the chronological development of the text from smaller units into larger ones, and in determining the last stage of a text's composition.[1064] 'New' literary critics also concur with redaction and canonical critics that the entire composition of a biblical writing needs to be read in its entirety or as unit. However, the literary critic is not (always) concerned with / about the theological authority of the Hebrew Bible.[1065]

The approaches grouped under the designation of 'new' literary criticism entail a synchronic investigation. It is also known as the text-immanent approach (concerning things *inside* the text). 'New' literary criticism traditionally consists of the following approaches, namely (a) semantic and / or linguistic readings of texts; (b) narrative and poetic criticism; (c) structural criticism or structuralism; (d) rhetorical criticism; (e) reception and / or reader-response criticism; and (f) holistic criticism.[1066] As with historical-criticism, many of the approaches collected under this rubric tend to overlap. The advantage of these approaches are that they focus on a holistic reading of a narrative. 'New' literary criticism then places emphasis on the narrative and structural features of a text.[1067]

It is debatable whether reception and / or reader-response criticism should be considered as part of 'new' literary criticism, as its focus is not necessarily so much on the text, but on different readers' experience thereof. In this vein, Berlejung calls these approaches "application-oriented methods."[1068] Victor H. Matthews, in turn, refers to them as "ideological criticisms."[1069] Examples of these

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[1064] Gottwald 1985:23. "The literary approach is essentially holistic, seeing the text as an artefact, complete in itself" (Gillingham 1998:25).

[1065] Gottwald 1987:24.

[1066] For more information on the literary-exegetical / synchronic / text-imanent approaches, see Berlejung 2012a:39-43; Taylor 2010:12-18; Gillingham 1998:171-186, 237-244; Gottwald 1985:20-31.

[1067] Cf. Taylor 2010:17.

[1068] Cf. Berlejung 2012a:42-43.

[1069] Cf. Matthews 2007:117-121. For a critique of Jonah scholarship through the centuries see Sherwood's articles *Rocking the Boat: Jonah and the New Historicism* (1997), *Cross-Currents in the book of Jonah: Some Jewish and Cultural Midrashim on a Traditional Text* (1998), and her book *A Biblical Text and its Afterlives* (2000).

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approaches are feminist criticism, materialist or political criticism, psychoanalytical criticism,[1070] deconstructionism, rhetorical criticism, etc.[1071]

The following illustration depicts the plurality of the 'new' literary or synchronic approach to reading the (Hebrew) Bible. The relationship to these methods to the text are also illustrated.

Illustration 3: A 'New' Literary-Critical or Synchronic Reading of the Hebrew Bible[1072]
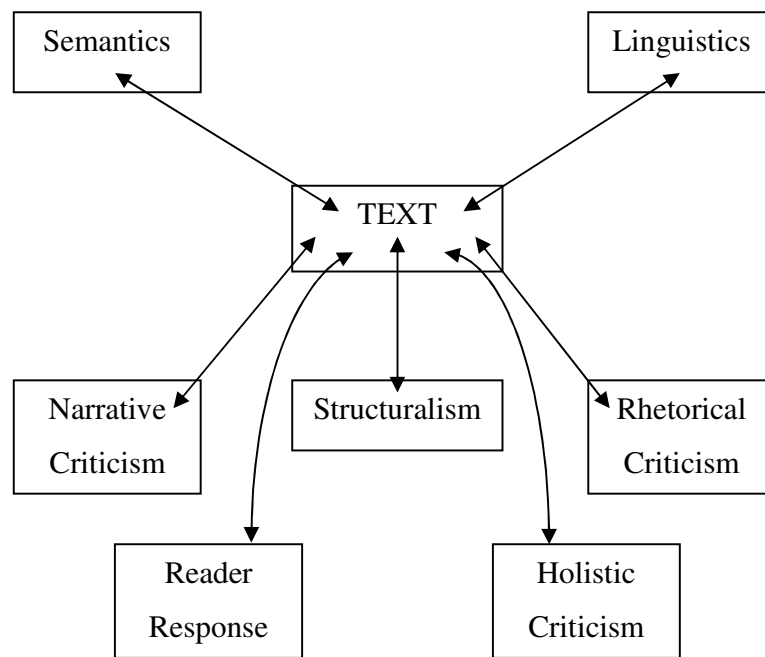
Semiotic literary theory's basic premise, as proposed by Roman Jakobson, is that the meaning(s) of texts are determined by a number of codes that are essentially social in character. Effective communication only takes place when sender and receiver share common codes (the interaction between author-text-reader). A close reading of a text in a foreign and / or ancient language is necessary as there are conventions, such as its script, grammatical characteristics, and syntax, that are

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[1070] See for example Claassens' article *Rethinking Humour in the book of Jonah: Tragic Laughter as Resistance in the Context of Trauma* (2015).
[1071] Cf. Taylor 2010:13.
[1072] Gillingham 1998:172.

not familiar to readers who have another mother tongue.[1073] Close readings aim to highlight "complex interrelationships and ambiguity, figurative elements, symbols, metaphors, and irony as distinctive to their readings..."[1074]

Pertaining to structural criticism or structuralism, it "makes use of a wide variety of disciplines related to literature: anthropology, sociology, linguistics, and history, to explore the deeper levels of underlying relationships and undercurrents that are below the surface structures in literary works."[1075] Structuralism (and to a degree also poststructuralism) has contributed the following knowledge in the analysis of texts: (a) "[R]eaders are never 'innocent', neutral, or objective;" (b) "[T]exts are not 'objective' or 'transparent' but possess structural features that are derived from the necessary rules of language;" (c) "[A]ll criticism is in some way biased by political or ideological stances;" and (d) "[T]exts require readers to engage and produce meaning."[1076]

More recently, a keen interest amongst biblical scholars in applying narrative criticism to the (Hebrew) Bible can be observed and, as a result, more than one such study has been conducted on the book of Jonah.[1077] These studies employed a close reading to the text in order to identify plot features, such as type-scenes, dialogue and repetition, and the elements associated with characterisation, rhetorical style, themes, and motifs. It is then speculated what the author's intention and who the original audience was.[1078]

In this chapter of this study, the text of the book of Jonah will be scrutinised by employing a literary-exegetical analysis to understand how its textual features fit together on the micro and macro levels, from its morphological characteristics up to its structure. Central to my aim is then the study of the

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[1073] Potgieter 1991:9.

[1074] Taylor 2010:14-15.

[1075] *Ibid.*, 13.

[1076] *Ibid.*, 14.

[1077] Examples include, but are not limited to, the following: Gunn & Nolan Fewell's *Narrative Art in the Hebrew Bible* (1993); Lubeck's *Swallowing Jonah: Strategies of Reading Biblical Narratives* (2001); Person's *In Conversation with Jonah: Conversion Anaylsis, Literary Criticism, and the book of Jonah* (1996); Preminger & Greenstein's *The Hebrew Bible in Literary Criticism* (1986); Potgieter's *'n Narratologiese Ondersoek van die Boek Jona* (1991); Stoutjesdijk's *Why the Big Fish Did Not Swallow Jonah: Intended Fictionality in the Hebrew Bible* (2012).

[1078] Matthews 2007:112-113.

text's linguistic, syntactical, and structural features. My concern here is then not so much with the book's motifs and story, but the actual form of the text, i.e. the narrative or discourse.[1079]

The study will commence with a *text-critical analysis* of the book of Jonah. Even though I have discussed textual criticism as a historical-critical approach in the previous chapter, such an analysis is conducted here to determine whether the text of the book of Jonah needs to be emended. This study is based on the vocalised Hebrew text of the book of Jonah as printed in *Biblia Hebraica Stuttgartensia* (hereafter referred to as *BHS*) (1967-68, Fifth Edition), as edited by Karl Elliger and Wilhelm Rudolph, and is based on Codex Leningradensis B19a (*c.* 1008/10 CE). Scholars are largely in agreement that the text of the book of Jonah is remarkably well preserved, however, I intend to ascertain this for myself.

The discussion of the *morphology and style* in this chapter will also be based on the findings of both a semantic and linguistic reading of the book of Jonah. Both of these approaches focus on the nature of the language in which our text is written. Where the focus in semantic readings of texts might be on the meaning of specific terms used in a text, linguistic readings focus on the relationship between word, i.e. their "associations of words in relation to each other" and how it affects our understanding of the text and its translation.[1080] The discussion of the book of Jonah's morphology and style is also based on a morphological analysis of each word of the text. As words are the smallest units of meaning in any language, this seems a logical point of departure for this literary-exegetical analysis of the book of Jonah. Aspects pertaining to its morphology and style which will then be discussed is the book's keywords (*leitworte*), the distribution of verbs, the occurrence of *hapax legomena*, place names, divine names, word (and sound) play, semantics, comparison and contrast, movement and counter-movement, misdirection and ambiguity, and idiomatic expressions.

The next logical "step" in this analysis would be the *translation* of the book of Jonah, based on the representative translations for each word, according to the morphological analysis. Explanatory notes on the translation will be provided in footnotes.

[1079] Van der Bergh (2008) wrote an article in which he discussed the problems associated with the distinction of narrative or discourse (*sjužet*) and story (*fabula*). However, it is clear from his article, that even though a rigid distinction between the two is maintained by some scholars, in practice the difference between them is negligible, and tends to collapse onto each other. Even Van der Bergh gave priority to narrative or discourse above story. In my opinion, the relationship between these aspects should best be understood as an interchanging yet unified dialectic, of which narrative or discourse is the most accessible of the two concepts to analyse.

[1080] Gillingham 1998:178.

Following on the translation of the book of Jonah, the *demarcation of its pericopes* of which it consists will be discussed. It will also be indicated that each of the 'prayers' in the book of Jonah is poetry and can clearly be discerned from the surrounding narrative.

A *linguistic syntactical analysis* will then be conducted to demarcate linguistic or kernel sentences and to classify them in relation to each other. This analysis forms the basis of the *structural analysis* of the book, which is based on it. By conducting these analyses, the building blocks of the larger textual units are identified.[1081] Following upon these analyses is the segmentation (stichometric analysis) of the poems in the book of Jonah and a discussion on their structures. Each chapter's structure will also be discussed, after which the macrostructure of the entire book will be dealt with.

A verse-by-verse commentary on the book of Jonah is beyond the scope of this study. What will follow upon the above-mentioned analyses is a short discussion of some of the problematic aspects that are highlighted by scholars and commentators, where I will weigh in on the discussion. I will be commenting on the discussions pertaining to the fish in Jonah 2, the symbolic meaning of the number of days mentioned throughout the book of Jonah, and the plant in Jonah 4.

What follows here is not exhaustive or reflective of all the features of the book of Jonah, but an attempt at being representative of its typical characteristics, and understanding how its textual units fit together.

2. TEXTUAL CRITICISM

Textual criticism is also known as *lower criticism*. This approach attempts to (re-)construct a presumed *Urtext* (or original text) that underlies the current form of the biblical books. This is done by collecting and analysing books from the time of their supposed completion to their first printed editions. Various textual witnesses are discussed and weighed in relation to each other. It also investigates the practical

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[1081] "Accordingly it would be a mistake to assume that there is one single or consistent structure within Jonah. Each sentence must be examined separately and on its own merits. If on the basis of an analysis of individual sentences we conclude that certain patterns persist in the internal structure of Jonah, then it is a proper methodology which has led us to this conclusion" (Trible 1963:203).

conditions of their copying and transmission.[1082] However, the transition from the composition and redaction of the *Urtext(s)* until the transmission of witnesses in various manuscripts is not sharp, as the last redactor was simultaneously an author and copyist. Today it is also accepted that there were several such *Urtexts* in existence simultaneously.[1083] Many of these manuscripts are "autographs" or copies of the originals that were produced in antiquity. As these manuscripts were copied by hand – and no matter how meticulous the scribe might have attempted to be – some differences between manuscripts, due to copying errors or intentional changes, do exist.[1084] It is then the task of the text-critic to provide explanations for these obvious 'errors.' It ought then to be clear that textual criticism is most concerned with the process of copying and the transmission of biblical books, rather than with the process of their creation.[1085]

Pertaining to the traditional criteria according to which manuscripts were weighed, Angelika Berlejung cautions that the rule that the shorter or more difficult reading should be preferred is a simplification which has been challenged. In comparison to the earlier tendency to make value judgements about readings (worse / better), today one concentrates on establishing a relative chronological sequence, in order to describe the history of the text.[1086]

Textual criticism often drew more negative conclusions about how the historical-critical method could elucidate anything about the identity, date, and setting of a particular biblical author. It also negatively affected the integrity or unity of a text as the work of one personality from one location at a singular point in time. It focuses too narrowly on discrepancies between biblical texts, especially those in other cognate languages.[1087]

[1082] Berlejung 2012a:33.
[1083] *Ibid.*, 33-34. Berlejung notes the oxymoron in her designation of *Urtexts* (Berlejung 2012a:34). Different textual traditions are known as *variants* (Berlejung 2012a:33).
[1084] Matthews 2007:104-105.
[1085] Berlejung 2012a:33.
[1086] *Ibid.*, 33-34.
[1087] Gillingham 1998:159.

2.1 The book of Jonah in Codex Leningradensis

As has been indicated in Chapter 2 of this study, there is no single 'official' Hebrew text of a biblical book from ancient times. However, by the 2nd century BCE attempts were made to standardise the Hebrew text, but a definite archetype did not come into existence before the Middle Ages. Of the many variant readings of the Hebrew text, major differences pertain to the absence or presence of *matres lectiones* ("mothers-of-reading"), erroneous pointing, scribal errors such as the confusion of similar letters, the change of verbal forms, and the omission of words or phrases.[1088]

In the case of the book of Jonah, problems or variations appear to be minimal and are largely explainable. Earlier texts that have been discovered in the meantime, such as the Twelve Minor Prophets' Scroll from Wadi Murrabba'at (Mur. 88), attests that the Masoretic tradition has ensured a relatively stable transmission of the book of Jonah, at least since the destruction of the Second Temple's time.[1089] It is also noteworthy that Mur. 88, an unvocalised Rabbinic text, already contains spaces that correspond to the Masoretic paragraph markers, namely the *Petuchah* (פ indicates a major break in the text) and *Setumah* (ס indicates a minor break in the text).[1090] Other variants of the book of Jonah in Greek (the LXX), Latin (the Vulgate), Aramaic, Syriac (the Peshitta), and Arabic have been examined in quite some detail in comparison with the MT by the likes of Jack M. Sasson and Phyllis L. Trible and will therefore not be receiving any attention here.[1091]

[1088] Trible 1963:58-59.

[1089] Sasson 1990:9-10; cf. Trible 1963:59.

[1090] Limburg 1993:33.

[1091] Sasson 1990:9-12, 13; Trible 1963:4-65. Trible discussed the differences between the LXX and the MT versions of the book of Jonah, and attributes them to the following factors: How should idioms of one language be rendered in another and should they be translated or interpreted by the translator / copyist? The LXX also attempted to clarify apparent awkwardness or confusion in the MT, and divergent readings can also be based on the alternative pointing of the consonantal text. There are also a few cases of omissions and / or additions that results in relatively few discrepancies (Trible 1963:62). She wrote about the relationship between the MT and the LXX as follows: "When one considers the relatively small number of notable variants between LXX and MT, one conclusion suggests itself: that the LXX reflects the Hebraica veritas" (Trible 1963:63-64). She thus concluded "that the LXX of Jonah is a faithful translation of its Hebrew Vorlage (our Textus Receptus)" (Trible 1963:64).

As the approach in this chapter of this study is synchronic, I will take the text as is, in its 'final' form, as my point of departure, and will account for any text-critical issues pertaining to it.[1092]

2.2   The Text-Critical Issues Pertaining to the book of Jonah

The text-critical apparatus of *BHS* reveals that there are only a few textual problems in the book of Jonah. However, many of the text-critical difficulties pertaining to it have been proposed by scholarship. Here then follows a short overview of text-critical issues that has bearing on it.

(1)   Jonah 1:3

וַיָּקָם יוֹנָה לִבְרֹחַ תַּרְשִׁישָׁה מִלִּפְנֵי יְהוָה וַיֵּרֶד יָפוֹ וַיִּמְצָא אֳנִיָּה בָּאָה תַרְשִׁישׁ וַיִּתֵּן שְׂכָרָהּ וַיֵּרֶד בָּהּ לָבוֹא עִמָּהֶם תַּרְשִׁישָׁה מִלִּפְנֵי יְהוָה:

3But Jonah rose to flee to Tarshish, from the presence of Yahweh. And he went down to Joppa, and he found a ship going to Tarshish. And he paid its fare, and he went down into it, to go with them to Tarshish, from the presence of Yahweh.

The text-critical apparatus of *BHS* indicates that in multiple Hebrew manuscripts אֳנִיָּה ("ship") should instead read אֲנִיָּה. The *shewa* (ֳ) indicates that the first vowel of the word is a *chateph qamets* (ֳ), and reminds the reader that the vowel must be pronounced as an *ō*. However, as its accidental omission makes no difference to the meaning of the text.

(2)   Jonah 1:4

וַיהוָה הֵטִיל רוּחַ־גְּדוֹלָה אֶל־הַיָּם וַיְהִי סַעַר־גָּדוֹל בַּיָּם וְהָאֳנִיָּה חִשְּׁבָה לְהִשָּׁבֵר:

4And Yahweh hurled a great wind on the sea, and there was a great storm on the sea, and the ship contemplated breaking.

[1092] I concur with Sasson when he wrote that "I am not attached to the Masoretic text of Jonah out of religious orthodoxy or pious conviction, but because I hold that commentators serve best when clarifying what lies before them instead of explaining what they have imagined to have existed" (Sasson 1990:13).

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Commentators regularly discuss the unusual use of חִשְּׁבָה ("she had a mind to, was thinking of"). However, ships are often attributed anthropomorphic characteristics in literature. The use of a feminine noun to designate a ship is not unfamiliar either.[1093] In this instance, I interpret this verb as indicating the personification of the ship. In addition, the phrase חִשְּׁבָה לְהִשָּׁבֵר ("it was contemplating breaking") is an example of onomatopoeia, where the sound of planks cracking under pressure is being imitated.[1094]

(3)   Jonah 1:8

וַיֹּאמְרוּ אֵלָיו הַגִּידָה־נָּא לָנוּ בַּאֲשֶׁר לְמִי־הָרָעָה הַזֹּאת לָנוּ מַה־מְּלַאכְתְּךָ וּמֵאַיִן תָּבוֹא מָה אַרְצֶךָ וְאֵי־מִזֶּה עַם אָתָּה:	**8**And they said to him: "Please tell us on whose account is this evil on us?! What is your occupation, and where do you come from? What is your country, and from which people are you?"

It has been argued that בַּאֲשֶׁר לְמִי־הָרָעָה הַזֹּאת לָנוּ ("on whose account is this evil on us?") in Jonah 1:8 appears to be a gloss on the similar phrase בְּשֶׁלְּמִי הָרָעָה הַזֹּאת לָנוּ ("on whose account is this evil on us?") in Jonah 1:7. It is also omitted in a few other texts, including two principal LXX manuscripts and two medieval Hebrew manuscripts. It has then been argued that it is a marginal gloss that was miscopied into the text.[1095] However, the text is understandable in its current form. No emendation is therefore necessary.

(4)   Jonah 1:9

וַיֹּאמֶר אֲלֵיהֶם עִבְרִי אָנֹכִי וְאֶת־יְהוָה אֱלֹהֵי הַשָּׁמַיִם אֲנִי יָרֵא אֲשֶׁר־עָשָׂה אֶת־הַיָּם וְאֶת־הַיַּבָּשָׁה:	**9**And he said to them: "I am a Hebrew, and Yahweh, the God of the heavens, I fear, who made the sea and the dry land."

In one of the variants of the LXX, עִבְרִי ("a Hebrew") is instead replaced by עֶבֶד יְהוָה ("a servant of Yahweh"). It misreads the ר (*resh*) in עִבְרִי, as a ד (*dalet*), and interprets the י (*yod*) to be an

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[1093] Sasson 1990:97.
[1094] Sasson 1990:96; cf. Wolff 1977:106.
[1095] Simon 1999:xliii; Salters 1994:29; Stuart 1987:455; Wolff 1977:78, 107; Allen 1976:191-192.

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abbreviation of the Tetragrammaton.[1096] This reading removes the emphasis from Jonah's ethnicity, and places it on his (lacking) servitude.[1097] I retain the Masoretic reading as "original" and do not deem emendation necessary.

(5)   Jonah 1:10

וַיִּירְא֤וּ הָֽאֲנָשִׁים֙ יִרְאָ֣ה גְדוֹלָ֔ה וַיֹּאמְר֖וּ אֵלָ֑יו	**10**And the men were afraid with a great fear, and they said to him: "What is this that you have done?!," for the men knew that he was fleeing from the presence of Yahweh, because he told them.
מַה־זֹּ֣את עָשִׂ֑יתָ כִּֽי־יָדְע֣וּ הָאֲנָשִׁ֗ים	
כִּֽי־מִלִּפְנֵ֤י יְהוָה֙ ה֣וּא בֹרֵ֔חַ כִּ֥י הִגִּ֖יד לָהֶֽם׃	

Some scholars have considered the last clause of the verse, namely כִּי הִגִּיד לָהֶם ("because he told them"), to be a later addition, because of what they perceive to be an awkward reading.[1098] It has been explained as "the contribution of a glossator who did not want the knowledge of the sailors to be accounted for without pronouncement from Jonah." However, this information could just as easily have been inferred from Jonah's preceding statement in verse 9.[1099] In addition to omitting this last clause, some scholars would delete כִּֽי־יָדְעוּ הָאֲנָשִׁים ("for the men knew"). This has been suggested based on the speculation that מַה־זֹּאת עָשִׂיתָ ("What is this that you have done?!") was mistakenly read as a question rather than as an exclamation. In terms of style, vocabulary, and context, the use of both of these phrases make sense and emendation of the *BHS* reading is not necessary.[1100]

(6)   Jonah 1:14

וַיִּקְרְא֨וּ אֶל־יְהוָ֜ה וַיֹּאמְר֗וּ אָנָּ֤ה יְהוָה֙	**14**And they called to Yahweh, and they said:
אַל־נָ֣א נֹאבְדָ֗ה בְּנֶ֙פֶשׁ֙ הָאִ֣ישׁ הַזֶּ֔ה	"Oh, Yahweh! Please do not let us perish for this man's life.
וְאַל־תִּתֵּ֥ן עָלֵ֖ינוּ דָּ֣ם נָקִ֑יא כִּֽי־אַתָּ֣ה יְהוָ֔ה	And do not give to us innocent blood,
כַּאֲשֶׁ֥ר חָפַ֖צְתָּ עָשִֽׂיתָ׃	for you, Yahweh, as pleases you, you do."

[1096] Stuart 1987:455; Wolff 1977:107; Bewer 1971:37.

[1097] Simon 1999:xlii; cf. Wolff 1977:107.

[1098] Simon 1999:xliii; cf. Stuart 1987:455; Allen 1976:191-192; Trible 1963:88-89.

[1099] Trible 1963:88-89.

[1100] Trible 1963:88-89; cf. Wolff 1977:78, 107.

In Mur. 88 the book of Jonah is preserved intact and is virtually identical to the Masoretic text, except in three minor instances. One of them is where נָקִיא ("innocent") occurs without the final א (*aleph*).[1101] This makes no difference to the meaning of the Masoretic text. Hans W. Wolff accounted for this being an example of a א-*metatheticum*, with the purpose to show that the preceding י is to be read as a vowel letter. The only instance of its occurrence in the Hebrew Bible is here and in Joel 3:19. He also pointed out that this phenomenon occurs frequently in the Qumran manuscripts.[1102] However, Uriel Simon cautioned that it is an isolated phenomenon and that it cannot be used for the purpose of dating the book of Jonah.[1103]

(7)   Jonah 2:4

וַתַּשְׁלִיכֵנִי מְצוּלָה בִּלְבַב יַמִּים וְנָהָר יְסֹבְבֵנִי
כָּל־מִשְׁבָּרֶיךָ וְגַלֶּיךָ עָלַי עָבָרוּ׃

4And you threw me in the deep,
into the heart of the seas.
And the streams surrounded me;
All your breakers and your waves passed over me.

Some consider the phrase מְצוּלָה בִּלְבַב יַמִּים ("in the deep, into the heart of the seas") as an "overloaded line" and propose that מְצוּלָה ("in the deep") is a doubling of בִּלְבַב יַמִּים ("into the heart of the seas"), and that it should be deleted.[1104] Wolff was of the opinion that מְצוּלָה disrupts Jonah's Psalm's rhythm, as it occurs as "an excrescence in the middle of regular five-stress lines."[1105] However, in the structural analysis below, I will indicate that this perceived "doubling" is important for understanding the structure of Jonah's Psalm.

(8)   Jonah 2:5

וַאֲנִי אָמַרְתִּי נִגְרַשְׁתִּי מִנֶּגֶד עֵינֶיךָ אַךְ אוֹסִיף לְהַבִּיט
אֶל־הֵיכַל קָדְשֶׁךָ׃

5And I – I said:
I was cast out from before your eyes,
yet I will again look to your holy temple.

[1101] Simon 1999:xlii.
[1102] Wolf 1977:107; Simon 1999:14.
[1103] Simon 1999:xl-xli.
[1104] Simon 1999:xliii; cf. Wolff 1977:126; Allen 1976:191-192.
[1105] Wolff 1977:126.

It has been proposed that the pointing of אַךְ ("yet, nevertheless") should instead be אֵיךְ ("how?"), turning the verse into a question instead of a statement.[1106] The majority of translations and commentaries that prefer the former, base their choice on the Greek text of Theodotion (θ´), which has that reading. According to Wolff, the use of אֵיךְ "in the context of the relation of the Psalmist's extremity, is more probable than an expression of tenacious defiance or longing, which is what MT suggests…" He also argued that אַךְ should be understood as a particle denoting restriction or antithesis.[1107] However, the problematic line can, without great imagination, be read as an antithesis to the preceding one, indicating the converse. The context is also fitting for Jonah to express longing for the Temple. As the interrogative appears in only one textual tradition, the proposal to emend the text is rejected.[1108] In all likelihood אַךְ אוֹסִיף לְהַבִּיט ("yet I will look again") is idiomatic or antithetical to the preceding line in the verse.[1109] There does not appear to be any sound reason to consider אַךְ as unoriginal.[1110]

(9)   Jonah 2:7

לְקִצְבֵי הָרִים יָרַדְתִּי הָאָרֶץ בְּרִחֶיהָ בַעֲדִי	[7]To the bottom of the mountains I went down;
לְעוֹלָם וַתַּעַל מִשַּׁחַת חַיַּי יְהוָה אֱלֹהָי׃	the earth's bars behind me forever.
	And you brought up my life from the pit, Yahweh, my God.

It has been proposed that the first two words of Jonah 2:7 needs to be added to the end of verse 6, "in order to complete the five-stress line." The following verb, יָרַדְתִּי ("I went down"), has its own determination of place, namely הָאָרֶץ ("the earth"), and can therefore indicate the beginning of a new sentence or verse.[1111] However, the current reading makes sense, and contributes to stressing Jonah's descent, even if some find the wording problematic.

[1106] Simon 1999:xliii; cf. Allen 1976:191-192.
[1107] Wolff 1977:127.
[1108] Tucker 2006:54.
[1109] Trible 1963:36.
[1110] Cf. Nogalsi 2011:431; Stuart 1987:469.
[1111] Wolff 1977:127.

(10)   Jonah 3:2

<div dir="rtl">

²קוּם לֵךְ אֶל־נִינְוֵה הָעִיר הַגְּדוֹלָה וּקְרָא אֵלֶיהָ אֶת־הַקְּרִיאָה אֲשֶׁר אָנֹכִי דֹּבֵר אֵלֶיךָ׃

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²"Arise, go to Nineveh, the great city, and call to her the message that I tell you!"

Multiple Hebrew manuscripts read וּקְרָא instead of וְקְרָא, which appears to be a conflation of וּ and וְ. Both forms can be translated as "and" and *BHS*'s text-critical apparatus offers the possibility of pronouncing the *waw copulative* as either one.[1112] This makes no difference to the meaning of the text.

(11)   Jonah 3:3

<div dir="rtl">

³וַיָּקָם יוֹנָה וַיֵּלֶךְ אֶל־נִינְוֵה כִּדְבַר יְהוָה וְנִינְוֵה הָיְתָה עִיר־גְּדוֹלָה לֵאלֹהִים מַהֲלַךְ שְׁלֹשֶׁת יָמִים׃

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³And Jonah rose and he went to Nineveh, according to the word of Yahweh. And Nineveh was a great city even to God, a journey of three days.

Multiple Hebrew manuscript editions read נִינְוֵה, with a ◌ (*tsere*), instead of נִינְוֶה with a ◌ (*segol*) as in 3:3. However, this makes no difference to the meaning of the text.

(12)   Jonah 3:4

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⁴וַיָּחֶל יוֹנָה לָבוֹא בָעִיר מַהֲלַךְ יוֹם אֶחָד וַיִּקְרָא וַיֹּאמַר עוֹד אַרְבָּעִים יוֹם וְנִינְוֵה נֶהְפָּכֶת׃

</div>

⁴And Jonah began to go into the city, a journey of one day. And he called out, and he said: "Still forty days and Nineveh will be overturned!"

In the MT's version of Jonah 3:4, Jonah announces that Nineveh will be destroyed in אַרְבָּעִים יוֹם ("forty days"), whereas the LXX reads "three days."[1113] However, the MT is supported by other Greek versions (Aquila, Symmachus, Theodotion) and by the Targum.[1114] Some have accepted the LXX reading as the original *Vorlage*, because the "three days" would help to explain the urgency of Nineveh's response to Jonah's prophecy, and seems to fit the pace of the narrative at this point.[1115] If

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[1112] Wolff 1977:127.
[1113] Simon 1999:xlii.
[1114] Salters 1994:29; Wolf 1977:144.
[1115] Nogalski 1993:257.

so, then the "forty days" in the MT would possibly harmonise with the reprieve that the Ninevites were granted in the book of Jonah with the description of her doom in the book of Nahum.[1116] This would imply an exegetical harmonisation between the MT's Jonah 3:4 with the book of Nahum.[1117] The number forty could also reflect a later reading that was based on other occurrences of the same number in the Hebrew Bible, for example, Deuteronomy 9:18, which deals with penance and repentance. "Repentance is admittedly not specifically mentioned in the Jonah passage but v. 5 may constitute an exegesis of Jonah's announcement of doom in terms of repentance..."[1118] It has also been argued that the mention of Nineveh's size as a "three days' journey" (מַהֲלַךְ שְׁלֹשֶׁת יָמִים in 3:3), and as the length of Jonah's stay in the fish (2:1), could have influenced the LXX. If this is the case, then we find an example of harmonising exegesis in the LXX.[1119] A conclusive text-critical decision between either of these readings is difficult, as both appear to be plausible, or at least explainable. Both texts also bear the possibility of being editorial changes.[1120] However, as consensus on this matter is yet to be reached, the reading of "forty days" in the MT is retained.

(13)   Jonah 3:6

| וַיִּגַּע הַדָּבָר אֶל־מֶלֶךְ נִינְוֵה וַיָּקָם מִכִּסְאוֹ וַיַּעֲבֵר אַדַּרְתּוֹ מֵעָלָיו וַיְכַס שַׂק וַיֵּשֶׁב עַל־הָאֵפֶר: | **6**And the word reached the king of Nineveh, and he rose from his throne, and he cast down his royal cloak, and he covered himself with sackcloth, and he sat on ash. |

The *inaudible shewa* (ִ), indicating that the final form of כ (*kaph*) in מֶלֶךְ ("king"), has been omitted, and should ideally read מֶלֶךְ. However, its omission does not influence the meaning of the text.

(14)   Jonah 3:8

| וְיִתְכַּסּוּ שַׂקִּים הָאָדָם וְהַבְּהֵמָה וְיִקְרְאוּ אֶל־אֱלֹהִים בְּחָזְקָה | **8**And man and animals must cover themselves with |

וְיָשֻׁ֙בוּ֙ אִ֣ישׁ מִדַּרְכּ֣וֹ הָרָעָ֔ה וּמִן־הֶחָמָ֖ס אֲשֶׁ֥ר בְּכַפֵּיהֶֽם׃   sackcloth and they must call mightily to God. And each must turn from his evil way, and from the violence that is on their hands.

A conjectural emendation that has been recommended for this verse is to delete הָאָדָם וְהַבְּהֵמָה ("man and animals") as a repetition from the previous verse.[1121] However, the verse makes sense as is, and no deletion of the phrase is necessary.

(15)   Jonah 4:4

וַיֹּ֣אמֶר יְהוָ֔ה הַהֵיטֵ֖ב חָ֥רָה לָֽךְ׃   **4**And Yahweh said: "It is reasonable of you to be angry?"

It has been proposed that the question, הַהֵיטֵב חָרָה לָךְ ("It is reasonable of you to be angry?"), should be deleted, as it is a duplication by a copyist under the influence of the similar question in Jonah 4:9. However, the question does not appear to be an intrusion, as it is Yahweh's response to Jonah's prayer in Jonah 4:2-3.[1122]

(16)   Jonah 4:5

וַיֵּצֵ֤א יוֹנָה֙ מִן־הָעִ֔יר וַיֵּ֖שֶׁב מִקֶּ֣דֶם לָעִ֑יר וַיַּעַשׂ֩ ל֨וֹ שָׁ֜ם סֻכָּ֗ה וַיֵּ֤שֶׁב תַּחְתֶּ֙יהָ֙ בַּצֵּ֔ל עַ֚ד אֲשֶׁ֣ר יִרְאֶ֔ה מַה־יִּהְיֶ֖ה בָּעִֽיר׃   **5**And Jonah went out from the city, and he sat to the east of the city and he made a booth for himself there. And he sat under it in the shade, while he watched what would become of the city.

A conjecture that has been recommended is to move Jonah 4:5 to follow upon Jonah 3:4,[1123] because it appears to interrupt the chronological order of events.[1124] It would make more sense to have it follow directly upon Jonah's prophecy of doom. The problems pertaining to Jonah's leaving the city of Nineveh in 4:5 are the following:

[1121] Simon 1999:xliii; Trible 1963:90, 91.

[1122] Trible 1963:91-92.

[1123] Jonah 3:4 reads as follows: "And Jonah began to go into the city, a journey of one day. And he called out, and he said: "Still forty days and Nineveh will be overturned!""

[1124] Simon 1999:xliii.

(a)   *Its relation to the preceding scene:* The motivation for Jonah's sitting east of the city is that he is waiting to see what would happen to the city. However, this purpose seems out of place in relation to the preceding events, namely the repentance of the Ninevites, which has already taken place. Jonah ought to already have known that Yahweh decided against destroying the city.[1125]

(b)   *Its relation to the following scene:* Following upon the mention of Jonah's exit from the city, there is no indication in the text that anything else happened in the city. The city is only again mentioned at the end of the book of Jonah in 4:11, where reference is made to what happened there in 3:10-4:3.[1126]

(c)   *The mention of the booth in 4:5 and the* קִיקָיוֹן *in 4:6, to provide Jonah with shade:* The reference to the booth in 4:5 does not make sense in relation to what follows upon it, namely that Yahweh-Elohim provides a קִיקָיוֹן for shade for Jonah.[1127]

Proposed solutions to explain the location of 4:5 are the following:

(a)   *There are glosses in Jonah 4:5:* It stands to argue that if these glosses were recognised, 4:5 would no longer be a problem where it now stands.[1128] It has been argued that the clause "while he watched what would become of the city" (עַד אֲשֶׁר יִרְאֶה מַה־יִּהְיֶה בָּעִיר) is such an explanatory gloss. The glossator might also have added "and he made a booth for himself there, and he sat under the shadow" (וַיַּעַשׂ לוֹ שָׁם סֻכָּה וַיֵּשֶׁב תַּחְתֶּיהָ בַּצֵּל) to the original verse. The reason for this might be that the glossator had to account for the mention of the 40 days in Jonah 3:4, and that Jonah had to stay quite a while, and that he needed the booth as protection. "By inserting this phrase, however, he spoiled the point of the plant in the following verses."[1129] Trible then asserted that "any proposal to excise sections of the verse seems to be an invention with no valid justification." The same goes for wanting to omit the entire verse as an insertion.[1130]

[1125] Trible 1963:92.
[1126] *Ibid.*, 92-93; cf. Salters 1994:34.
[1127] Trible 1963:93; cf. Salters 1994:34.
[1128] Trible 1963:95.
[1129] *Ibid.*
[1130] *Ibid.*, 96.

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(b) *Jonah 4:5 should be retained in its present location:* This proposal has been developed and defended through a variety of different interpretations.

(i) An old and popular proposal is that the *waw consecutive + imperfect* verbs indicate past actions and should be translated as pluperfects.[1131] An example is the phrase "Now Jonah *had* gone out of the city and he *had* sat down..." (וַיֵּצֵא יוֹנָה מִן־הָעִיר וַיֵּשֶׁב). "This would imply that the sentence refers to a time preceding the repentance of Nineveh. The problem pertaining to the mention of the booth and קִיקָיוֹן in close proximity to each other is then removed. However, to interpret a *waw consecutive + imperfect* verb as denoting a pluperfect falters on the point of Hebrew grammar. "It is a moot question whether the imperfect with waw consecutive ever denotes the pluperfect. While a few examples of this possibility may be cited, on the whole there is no clear evidence for its usage."[1132] Trible rightly observed that "to argue for the pluperfect here is actually a statement of the problem rather than a proposal for its solution."[1133] However, this argument no longer appears to feature prominently in discussions on 4:5.[1134]

(ii) עַד אֲשֶׁר יִרְאֶה מַה־יִּהְיֶה בָּעִיר ("while he watched what would become of the city") has also been interpreted as Jonah clinging to the hope that the city is yet to be destroyed.[1135] This implies that Jonah is of the opinion that Nineveh's repentance is fake and that they will revert back to their former ways, or that Yahweh will change his mind and destroy the city. Jonah then hopes that his anger, as mentioned in 4:4, might influence Yahweh and bring the predicted destruction in Jonah 3:4 to pass. Jonah hopes that a verdict other than salvation is possible, even though he knows that this is unlikely (see Jonah 4:2).[1136]

[1131] Cf. Nogalski 2011:448."The expression of a completed action (perfect) in past time. In English it is marked by the helping verb *had* and should be contrasted with the regular perfect, which expresses completed events in either the not-so-distant past or in contexts in which it does not matter (e.g., perfect: "he ran"; pluperfect: "he had run"). Because of the aspectual nature of BH, the tense of actions must be deduced from a combination of verbal inflection and context in translation" (Murphy2003:131).

[1132] Trible 1963:97; cf. Salters 1994:34-35, 36.

[1133] Trible 1963:97.

[1134] *Ibid.*, 96.

[1135] *Ibid.*, 97; cf. Salters 1994:35.

[1136] Trible 1963:98; cf. Salters 1994:34.

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Trible concluded that there is no workable explanation for the problem of the close proximity of the mention of the booth and the קִיקָיוֹן if one retains 4:5 in its current position.[1137]

(c)   *Jonah 4:5 should be transposed to follow upon Jonah 3:4:* This argument holds that 4:5 will only make sense if it occurs in a context in which Jonah awaits the city's fate. The most appropriate place is argued to be after 3:4, following upon his prophecy of doom. He then withdrew and waited. Why was the verse then misplaced? The majority of scholars who accept the transposition theory never discuss this question. Was it a scribal error, or was the verse deliberately moved? "Perhaps an editor thought that Jonah should reply in some way to Yahweh's question in 4:4 and hence used 4:5 to fill what he thought was a gap in the story. It is to be noted that Jonah does reply verbally to Yahweh's identical question in 4:9."[1138]

Recent narratological investigations of the book of Jonah clearly argue against the suggestion that 4:5 should be transposed to follow upon 3:4.[1139] This proposal has fallen out of favour.[1140] It is more likely that 4:5 is meant to caricature Jonah, when his hope that God will decide to destroy the city appears to be in vain.

From the preceding, it would then appear that the standard text of the book of Jonah as reflected in *BHS* needs no emendation and that the text-critical problems associated with it can be accounted for.

[1137] Trible 1963:99-100. "Moreover, efforts to explain the problem of the booth and the plant along these lines appear to have even less cogency. One explanation is that the booth withered after a short time and thus ceased to provide shade. Its effectiveness would then make the appearance of the plant all the more welcome. A slightly different idea is that the booth was simply insufficient in itself to keep the sun off the head of Jonah. Neither of these suggestions rings true. They are no more than opinions with no confirmation in the narrative itself" (Trible 1963:99).

[1138] Trible 1963:101; cf. Salters 1994:35.

[1139] Wolff 1977:78.

[1140] Salters 1994:29.

3.   MORPHOLOGY AND STYLE

For a complete morphological analysis of the book of Jonah, see Addendum A. In this section, a reflection on the findings of the morphological analysis in Addendum A will be given. Aspects pertaining to its morphology and style which will be discussed is the book's keywords (*leitworte*), the distribution of verbs, the occurrence of *hapax legomena*, place names, divine names, word (and sound) play, semantics, comparison and contrast, movement and counter-movement, misdirection and ambiguity, and idiomatic expressions.[1141]

3.1   Keywords (*Leitworte*)

As the verbs הָיָה ("to be") and אָמַר ("to say") occur frequently in narrative material from the Hebrew Bible, and numerous times in the book of Jonah, their occurrences are not indicted in the table below. Pertaining to the use of הָיָה in the book of Jonah, it is important to note that it not only occurs in all four chapters of the book (Jonah 1:1, 4; 2:1; 3:1, 3; 4:2, 5, 6, 8, 10), but that it occurs in the first verse of the first three chapters. In 1:1 and 3:1 it is the first word used, and is used as part of an introductory formula indicating the beginning of new subsections or pericopes in the book of Jonah.[1142] Keywords are words that stand out in a text due to the frequency with which they are used.[1143] Keywords in the book of Jonah are the following:

[1141] For a brief discussion of the occurrences of rhetorical devices in the book of Jonah, see Trible 1994:477-478. She discussed notable examples of alliteration and assonance, chiasmus, merismus, synecdoche, puns, and the use of delayed information.

[1142] It has also been proposed that וַיְהִי is a "transmission marker" that divides the book of Jonah into five parts. They are 1:1-4a, 1:4b-2:1a, 2:1b-11b, 3:1a–4:7c, and 4:8a-11c (Tucker 2006:12).

[1143] Halpern & Friedman 1980:80.

Table 9: The Keywords (*Leitworte*) in the book of Jonah

Stem	Translation	Location in the book of Jonah
קוּם	"rise, stand"	1:2, 3, 6; 3:2, 3, 6
קָרָא	"call, proclaim"	1:2, 6, 14; 2:3; 3:2, 4, 5, 8
גָּדוֹל	"big, great"	1:2, 4 (x2), 10, 12, 16; 2:1; 3:2, 3, 5, 7; 4:1, 6, 11
רָעָה	"evil, wickedness"	1:2, 7, 8; 3:8, 10 (x2); 4:1, 2, 6
עָלָה	"to go up, ascend"[1144]	1:2; 2:7; 4:6, 7
יָרַד	"to go down, descend"	1:3, 5; 2:6
טוּל	"hurl, throw, cast"	1:4, 5, 12, 15
יָרֵא	"to fear"	1:5, 10, 16
אָבַד	"perish"	1:6, 14; 3:9; 4:10
אָנָּה יְהוָה	"Oh, Yahweh!"	1:14; 4:2
מָנָה	"to appoint"	2:1; 4:6, 7, 8
מוֹת / מָוֶת	"death, die, dying"	4:3, 8, 9

Here follows a short discussion of a selection of the keywords in the book of Jonah:

(a)   The "call words" קוּם ("to rise, stand"), הָלַךְ ("to go, walk"), and קָרָא ("to call, proclaim"): All three of the so-called "call words" are in the imperative form. These same verbs, which occur at the beginning of the book of Jonah (1:1-3), are repeated at the beginning of Jonah 3:1-3a. The captain awakens Jonah in a similar fashion to that of Yahweh, with קוּם קְרָא אֶל־אֱלֹהֶיךָ ("Arise! Call to your god!"). Its use by the captain then appears to be ironic.[1145] It would appear that קָרָא has multiple meanings throughout the book of Jonah. In 1:2 and 3:2 it is used as part of a calling to Jonah to go and proclaim Yahweh's message to the Ninevites, i.e. *to proclaim on Yahweh's behalf*. Yet, it is elsewhere (1:14; 2:3) used in an opposite manner, i.e. *cries addressed to Yahweh*, in prayers.[1146] We find that, instead of קָרָא, זָעַק ("to cry in need") is employed in instances where a call in need is required. Both representatives of foreigners, namely the sailors and the Ninevites, are linked to each other in that both use זָעַק, in 1:5 and 3:5 respectively.[1147]

[1144] Note the pun on the word תּוֹלַעַת "worm" (4:7) (Halpern & Friedman 1980:81).

[1145] Cf. Magonet 1976:17.

[1146] *Ibid.*, 25.

[1147] *Ibid.*, 26.

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(b) גָּדוֹל ("big, great"): גָּדוֹל appears 14 times in the book of Jonah. In terms of size or extent, it is used 8 times (1:4 (x2), 10, 12, 16; 2:1; 4:1, 6). It also occurs 6 times with the intended meaning of "important" (1:2; 3:2, 3, 5, 7; 4:11).[1148]

(c) רָעָה ("evil, wickedness"): רָעָה is another example of a word with multiple meanings throughout the book of Jonah. It appears 9 times in the book, and in two instances it functions as an adjective (Jonah 3:8, 10). In its other occurrences, it is a noun and implies "trouble" (1:2, 7, 8; 3:10; 4:1, 2, 6).[1149] In 1:12 Jonah's use of רָעָה in his response to the sailors' questions, is a similar construction to that which the sailors use (1:7, 8). In chapter 3, two aspects of רָעָה interact with each other. The Ninevites turn from their evil (3:8, 10), and God turns from his "evil" (3:10). It is later used in connection with Jonah, implying his "anger" or "displeasure" (3:10-4:1).[1150] The tiny plantlet has a double purpose, evident from the wordplay between צֵל (4:5) and לְהַצִּיל (4:6). The shade provides comfort for Jonah's displeasure (רָעָה). In this it succeeds, for Jonah rejoices greatly over the tiny plantlet (4:6b).[1151]

(d) יָרַד ("to go down, descend"): The word יָרַד is used in a literal and psychological (or spiritual) sense within the book of Jonah. Jonah (physically) goes down to Joppa, he goes down into a ship he finds there, and when the storm breaks, he goes down into the ship's hold. However, in the Psalm (2:7) it appears that Jonah's descent is also psychological.[1152]

(e) טוּל ("hurl, throw, cast"): The verb טוּל is also a technical term for "hurling," and is repeated throughout the sea episode. It is used of God hurling the wind onto the sea, of the sailors hurling cargo into the sea, of Jonah asking to be hurled overboard, and of the action the sailors perform in throwing him overboard into the sea.[1153]

[1148] Cf. Stuart 2012:459. The phrase "the great city" acts as a *leitmotiv* in the prose sections of Jonah (1:2; 3:2; and 4:11) (Sasson 1990:72).

[1149] Stuart 2012:459; Simon 1999:xxxi; Magonet 1976:22-25.

[1150] Simon 1999:xxxi; Magonet 1976:24.

[1151] Simon 1999:xxxi; Magonet 1976:25.

[1152] Habib 2014:70; Sasson 1990:80; Halpern & Friedman 1980:80; Magonet 1976:17.

[1153] Cf. Magonet 1976:16.

(f)   יָרֵא ("fear"): According to Jonathan Magonet, a strong undercurrent of "fear" runs throughout chapter 1, as it is used 6 times.[1154] However, it is also used in the sense of "to revere" when describing the relationship between Jonah and Yahweh in 1:9, and the sailors later attitude to Yahweh in 1:16.

(g)   מָנָה ("to appoint"): The verb מָנָה is used in relation to the four agents that Yahweh dispatch to bar Jonah's flight, namely the fish (2:1), the tiny plantlet (4:6), the worm (4:7), and the east wind (4:8).[1155]

3.2   The Distribution of Verbs

For the distribution of the verbs in the book of Jonah across chapters, see Addendum B. From the table in Addendum B it ought to be clear from the prominent occurrences of the same verbs in chapters 1-3, that it constitutes a unit.[1156] However, (a) 8 verbs are shared between chapters 1 and 2; (b) 8 verbs are shared between chapters 3 and 4; (c) 3 verbs are shared between chapters 2 and 3; and (d) 7 verbs appear to be shared between chapters 1 and 4.[1157] This bodes well for the unity of the book of Jonah.

3.3   *Hapax Legomena*

The occurrence of *hapax legomena* does not necessitate or dictate dating a text as "late." These words could have been used in spoken language, even when we find only one attestation of it in the Hebrew Bible. *Hapax legomena* are words, conjugated forms, and phrases that occur only once in the Hebrew Bible. The *hapax legomena* in the book of Jonah are the following:

[1154] *Ibid.*
[1155] Cf. Simon 1999:xxxi.
[1156] Magonet 1976:15.
[1157] Cf. Magonet 1976:16.

Table 10: The *Hapax Legomena* in the book of Jonah

Location	Word / Phrase	Translation
1:5	סְפִינָה	"ship"[1158]
1:6	יִתְעַשֵּׁת	"he will show mercy"[1159]
1:7	בְּשֶׁלְמִי	"on whose account"
1:12	בְּשֶׁלִּי	"because of me"[1160]
1:13	וַיַּחְתְּרוּ	"and they dug in," i.e. "rowed"[1161]
1:15	מִזַּעְפּוֹ	"from its raging"[1162]
2:5	נִגְרַשְׁתִּי	"I was cast out"[1163]
3:2	קְרִיאָה	"message, command"[1164]
3:8	וְיִתְכַּסּוּ	"and they must cover themselves"[1165]
4:6ff	קִיקָיוֹן	"a tiny plantlet"[1166]
4:7	לַמָּחֳרָת	"on the following day"[1167]
4:8	חֲרִישִׁית	"scorching / silent"[1168]
4:8	וַיִּתְעַלָּף	"and he became faint"[1169]
3:4	וְנִינְוֵה נֶהְפָּכֶת	"and Nineveh will be overturned"[1170]
3:10	וַיִּנָּחֶם הָאֱלֹהִים	and God felt sorry[1171]
4:10	שֶׁבִּן־לַיְלָה...וּבִן־לַיְלָה	"which belonged to the night…and is limited to the night"[1172]

From the table above, it ought to be clear that there is quite a lot of *hapax legomena* employed in the book of Jonah, and that there is only one *hapax legomenon* in Jonah 2. This is largely due to the fact

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[1158] *BDB* 2010 [1906]:706; Tucker 2006:22; Trible 1996:477 & 1963:19; Sasson 1990:101; Holladay 1988:259; Snaith 1945:13.

[1159] *BDB* 2010 [1906]:1108; Tucker 2006:25; Trible 1996:477 & 1963:20-21; Holladay 1988:286; Snaith 1945:15.

[1160] Tucker 2006:39; Snaith 1945:20.

[1161] Trible 1963:27.

[1162] *Ibid.*, 30.

[1163] *Ibid.*, 35

[1164] *BDB* 2010 [1906]:896; Tucker 2006:65; Trible 1996:477 & 1963:41; Holladay 1988:325.

[1165] Sanith 1945:34.

[1166] *BDB* 2010 [1906]:884; Trible 1996:477; Sasson 1990:302; Holladay 1988:318; Snaith 1945:37.

[1167] Trible 1963:53.

[1168] Trible 1996:477 & 1963:53; cf. *BDB* 2010 [1906]:362; Sasson 1990:302; Holladay 1988:117. Cf. Tucker 2006:98, Trible 1963:54-55, and Snaith 1945:39 for examples of alternative readings or stems that have been proposed. *BDB* 2010 [1906]:362; Sasson 1990:302; Holladay 1988:117.

[1169] Trible 1963:55.

[1170] *Ibid.*, 43.

[1171] *Ibid.*, 47.

[1172] *Ibid.*, 56.

that it consists of quotations from the Psalms, which was likely already in circulation, or familiar terminology in general use.

3.4   Place Names

There is a surprisingly high frequency of references to places in the book of Jonah, namely יָפוֹ ("Joppa" in 1:3), תַּרְשִׁישׁ ("Tarshish" in 1:3 x3; 4:2), and נִינְוֵה ("Nineveh" in 1:2; 3:1, 3 x2, 4, 5, 6, 7; 4:11).[1173] The form תַּרְשִׁישָׁה ("to Tarshish") occurs twice in Jonah 1:3 and once in 4:2. In Jonah 1:3 it also occurs once as תַּרְשִׁישׁ ("Tarshish"), without the directive ה or *he locale*, even though it may appear as if it is grammatically required.[1174] Trible wrote in this regard:

> In light of the fact that over 15 Hebrew mss do give this fourth form in <u>Jonah</u> with the ה directive, it may be that in the present text the reading תרשיש is incomplete. It is possible that originally the ה was present, which may be supported somewhat by the presence of a final ה in several of the words surrounding תרשיש: אניה, באה, שכרה. Note that in the last two instances the final ה is superfluous.[1175]

She then attempted to explain the origin of the discrepancy: "The use of the ה directive was a matter of dispute between Palestinian and Babylonian scribes, perhaps as early as the 3rd century. The former group used the sign arbitrarily."[1176] However, its presence or absence from the text does not cause an interpretational issue.[1177] In a similar vein, it is then important to note that the *he locale* or directive is

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[1173] Sasson 1990:86.

[1174] A fourth occurrence of the form תַּרְשִׁישָׁה ("to Tarshish") occurs in Isaiah 23:6 (Trible 1963:14-15); cf. Tucker 2006:15. "The toneless *he-locale* is a relic of the old accusative case, indicating direction-towards..." (Snaith 1945:9).

[1175] Trible 1963:14.

[1176] *Ibid.*

[1177] *Ibid.*

never used with נִינְוֵה or יָפוֹ.[1178] The function of the place names' use appears to be to give the book of Jonah a sense of realism., by referring to historical locales.

3.5   Divine Names

In the book of Jonah we find three divine appelatives or names used to refer to the Israelite deity, namely (a) יְהוָה ("Yahweh" x 25), אֱלֹהִים ("G/god" x 16), and יְהוָה־אֱלֹהִים (Yahweh-Elohim x 1). Their location and the frequency of their use is as follows:

Table 11: The Divine Names in the book of Jonah[1179]

Reference	Location in the book of Jonah	Occurrences per chapter	Total
יְהוָה ("Yahweh")	1:1, 3 (x2), 4, 9, 10, 14 (x3), 16 (x2)	11	25 times
	2:1, 2, 3, 7, 8, 10, 11	7	
	3:1, 3	2	
	4:2 (x2), 3, 4, 10	5	
אֱלֹהִים ("G/god")	1:5, 6 (x2), 9	4	16 times
	2:2, 7	2	
	3:3, 5, 8, 9, 10 (x2)	6	
	4:2 (אֶל), 7, 8, 9	4	
יְהוָה־אֱלֹהִים ("Yahweh God")	4:6	1	1 time

Pertaining to the use of different divine appellatives and names, it would appear that the name usage in chapters 1-3 is that the foreigners use אֱלֹהִים (and הָאֱלֹהִים), and the Hebrew Jonah uses יְהוָה. However, scholarship has yet to propose a viable reason for the indiscriminate use of both יְהוָה and אֱלֹהִים to refer to the Israelite deity in chapter 4. It is even debateable if the ancient author/s had difficulties with the use of the divine names – as we do – at all.[1180]

[1178] *Ibid.*, 15.
[1179] Limburg 1993:45 & 1988:138.
[1180] Magonet 1976:34; Trible 1963:86.

3.6   Word (and Sound) Play

The instances of wordplay in the book of Jonah are formed as the result of similar sounding consonants and vowels being employed in words that are proximate to each other. Examples of wordplay in the book of Jonah are the following:

(a)   יָרַד ("to go down, descend") and רָדַם ("snore, sleep deeply"): Jonah "went down" (יָרַד) three times (1:3 x2, 15) and a fourth instance seems to be "intentionally hidden," namely his descent "into deep sleep" (רָדַם) in 1:5.[1181] According to Halpern and Friedmand, "since Jonah's slumber serves no noticeable purpose in the plot, it is altogether fitting to wonder whether the very action has not been introduced as a device to express again the notion of descent..."[1182] There is then also wordplay with the captain's question in 1:6, where he refers to Jonah's sleeping as נִרְדָּם. It would also appear that wordplay is also present in 1:16 where the sailors are "vowing vows" (וַיִּדְּרוּ נְדָרִים).

(b)   חִשְּׁבָה לְהִשָּׁבֵר ("was contemplating breaking"): We encounter wordplay in 1:4, due to the similar sounding consonants of the words חִשְּׁבָה and לְהִשָּׁבֵר.[1183] In this phrase, we also find an example of onomatopoeia, where the sound of a ship's creaking deck / planks is imitated.

(c)   לְהָשִׁיב אֶל־הַיַּבָּשָׁה ("to return to the dry land"): In 1:13 the author plays with the repeated root יַבָּשָׁה ("dry land" in 1:9, 13; 2:11) and the repeated use of the verb שׁוּב ("return" in 1:13; "repent" in 3:8, 10; and "relent" in 3:9), which are placed in juxtaposition to each other. A play is also found with יָבֵשׁ ("to wither" in 4:7).[1184]

(d)   יָשַׁב ("to sit"): Another word which the preceding terms can play on is יָשַׁב ("to sit" in 3:6 and 4:5). It is also noteworthy that both the king of Nineveh and Jonah are described as sitting.

[1181] Simon 1999:xxxii; Halpern & Friedman 1980:84.
[1182] Halpern & Friedman 1980:84.
[1183] Simon 1999:xxxii.
[1184] Halpern & Friedman 1980:83.

However, the king sits on ash in repentance (שׁוּב), and Jonah sits outside the city in petulance.[1185]

(e) נָקִיא ("innocent") and קִיא ("to vomit"): In 1:14, we read of the sailors' praying to Yahweh not to hold them accountable for sacrificing an individual that might be "innocent" of any wrongdoing, before they toss Jonah overboard from the ship. At the end of the sea episode, in 2:11, Jonah returns to dry land when the fish vomits (וַיָּקֵא) him onto dry land.[1186] It is also possible that there is wordplay with the preceding due to "phonetic resemblance" with קִיא and קִיקָיוֹן ("tiny plantlet" in 4:6 x2, 7, 9, and 10).[1187]

(f) דָּג ("fish") and גָּדוֹל ("great"): In Jonah 2:1 we find wordplay between two words which share the same consonants, ד (*dalet*) and ג (*ghimel*) in the phrase דָּג גָּדוֹל.[1188]

(g) טַעַם ("decision, command") and טָעַם ("to taste"): In Jonah 3:7, we read of the king of Nineveh's command and that none of the Ninevites where permitted to eat. The use of the same stem, namely טעם, for "decision" and "to taste," creates wordplay between טַעַם and טָעַם.[1189]

(h) רָעַע ("to be bad, unpleasant"), and חָרָה ("to burn, become hot"): Throughout the book of Jonah we find wordplay between the terms רָעָה ("evil, wickedness"), רַע ("evil, wickedness" in 3:10), and רָעַע ("to be bad, unpleasant" in 4:1). However, wordplay also results from the use of both וַיֵּרַע רָעַע ("and it was unpleasant") and חָרָה וַיִּחַר ("and he burned," i.e. "he became angry") in 4:1.[1190]

(i) צֵל ("shadow") and לְהַצִּיל ("to deliver"): In the description of the growth of the tiny plantlet in 4:6 we find a play between צֵל ("shadow") and לְהַצִּיל ("to deliver"). This play is also intensified by the repetition of the *l*-sound.[1191]

[1185] *Ibid.*

[1186] *Ibid.*, 85.

[1187] *Ibid.*

[1188] Tucker 2006:47; Simon 1999:xxxii, 43.

[1189] Halpern & Friedman 1980:83.

[1190] *Ibid.*, 85.

[1191] Simon 1999:xxxii, 43. See Jonah 4:6: ויעל מעל ליונה להיות צל על־ראשו להציל לו מרעתו

(j)   תּוֹלַעַת ("worm") and עָלָה ("to go up, ascend"): In 4:7 we find a play between תּוֹלַעַת ("worm") and בַּעֲלוֹת ("when it went up"), due to the occurrence of the same consonantal and vowel sounds.[1192]

(k)   רוּחַ...חֲרִישִׁית ("a scorching / sultry...wind"): We have wordplay on רוּחַ...חֲרִישִׁית ("a scorching / sultry...wind")[1193] in 4:8, due to the repetition of similar sounds.

(l)   קדם and its derivatives: The wordplay on derivatives of the root קדם links Jonah's flights from God via קִדַּמְתִּי לִבְרֹחַ ("I was eager to flee") in 4:2, מִקֶּדֶם לָעִיר ("east of the city") in 4:5, and רוּחַ קָדִים ("east wind") in 4:8.[1194] Baruch Halpern and Richard E. Friedman pointed out that "only in Jonah 4:2 does the verb *qdm* mean 'to act pre-emptively,' as distinct from its common nuances, 'approach, come into the presence of' and 'precede (physically).'"[1195]

We also find instances of word and sound play distributed throughout chapter 4 of the book of Jonah, namely וְרַחוּם, לִבְרֹחַ (verse 2); חָרָה (verse 4); לַמָּחֳרָת, הַשַּׁחַר (verse 7); חֲרִישִׁית, רוּחַ, כִּזְרֹחַ (verse 8); and חָרָה x2 (verse 9), which plays on the sounds *r* and *ch*.[1196] In 1:4, 11 we also find an examples of onomatopoeia in the word סַעַר ("storm") that mimics the sound of the wind howling or waves crashing.[1197]

3.7   Semantics

Semantics is concerned with the interpretation of terms and their meaning that are used in biblical texts. It also asks why a specific term has been used and not another, which might appear to be similar.[1198] I will thus be discussing the possible range of meanings of certain terms, especially in cases

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[1192] Simon 1999:xxxii, 43.

[1193] *Ibid.*

[1194] *Ibid.*, xxxii; Halpern & Friedman 1980:83.

[1195] Halpern & Friedman 1980:83.

[1196] *Ibid.*, 86.

[1197] Glaze 1972:161.

[1198] Gillingham 1998:177.

where a dual meaning could be implied.[1199] Here follows a brief discussion of words that is important to understanding the book of Jonah on the semantic level.

(a) הָפַךְ ("to turn, overthrow"): Halpern and Friedman pointed out how Jonah did "not fathom the delphic nature of his oracle." Nineveh was indeed "overturned" (נֶהְפָּכֶת), i.e. experienced a change of character, and not destruction, as Jonah intended to mean with his prophecy in 3:4. In essence, his prophecy was fulfilled.[1200]

(b) מְלָאכָה ("work, occupation"): Jonah did not respond to the first question the sailors asked of him in 1:8, namely what his work or occupation is (מְלַאכְתְּךָ "your occupation," from מְלָאכָה). However, he is a prophet, and a messenger of God (מַלְאָךְ; cf. Haggai 1:13; 2 Chronicles 36:15-16; cf. Isaiah 42: 19; Malachi).[1201]

(c) חָרָה ("anger; heat"): The author plays on Jonah's ordeal, in the heat outside of Nineveh. God twice asks of him if it is reasonable for him to be angry (4:4, 9). In 4:9 he answers that it is reasonable unto the point of death. Halpern and Friedman pointed out the irony in these questions and Jonah's answers. The semantic range of חָרָה embraces both anger and heat. In 4:1 of the book of Jonah, he was greatly displeased, and angry (or hot; חָרָה). In this instance, the double meaning of the word is played upon.[1202]

(d) נָצַל ("to strip, plunder, deliver"): לְהַצִּיל ("to deliver") appears to have a double meaning, matching the deity's twin purpose, namely to rescue, and to provide shade. The second meaning is emphasised by adding the preposition to the verb.[1203]

(e) Parallels in Jonah's experience at sea and at Nineveh: At the outset, Yahweh commands Jonah to call against Nineveh (1:2). This order is then repeated in 3:2. In 1:3 Jonah located a ship coming (בָּאָה) to Tarshish. In 3:4 Jonah is coming (לָבוֹא) into Nineveh.[1204]

[1199] Cf. Murphy 2003:150.

[1200] Halpern & Friedman 1980:87. The verb הָפַךְ denotes a change of character in 1 Samuel 10:6.9 (cf. Exodus 14:5; Hosea 11 :8; Lamentations 1:20), and transformation in Deuteronomy 23:6; Jeremiah 31:13; Amos 5:7; Psalm 30:12; and Nehemiah 13:2 (Halpern & Friedman 1980:87).

[1201] Halpern & Friedman 1980:87.

[1202] *Ibid.*

[1203] *Ibid.*

(f) זָעַק ("to call out, proclaim"): At the approach of the storm, the sailors "called out" (וַיִּזְעֲקוּ from זָעַק) to their god (1:5). However, the king of Nineveh made a proclamation (וַיַּזְעֵק from זָעַק), regarding fasting (3:7).[1205]

(g) קָרָא ("to call"): In 1:6, the captain of the ship tells Jonah to call upon his god (קְרָא אֶל־אֱלֹהֶיךָ). Before the sailors cast Jonah into the sea, they called to Yahweh (וַיִּקְרְאוּ אֶל־יְהוָה), in 1:14. In 3:8, we read of the king's command that God should be called upon by all (וְיִקְרְאוּ אֶל־אֱלֹהִים בְּחָזְקָה). In all three instances, the objective of calling to a deity is in order not to perish (וְלֹא נֹאבֵד in 1:6; אַל־נָא נֹאבְדָה in 1:14; and וְלֹא נֹאבֵד in 3:9).[1206]

(h) פָּלַל ("to kneel, pray"): After being thrown overboard the ship, Jonah prays to Yahweh (וַיִּתְפַּלֵּל יוֹנָה) from the bowels of the fish (2:2). After Nineveh is saved, he prays again (וַיִּתְפַּלֵּל אֶל־יְהוָה) in 4:2. Following upon the latter, we read three times that God appoints (וַיְמַן) three instruments (קִיקָיוֹן in 4:6; תּוֹלַעַת in 4:7; and רוּחַ קָדִים in 4:8). This calls to mind God's appointing of the great fish (דָּג גָּדוֹל in 2:1).[1207]

(i) יָרֵא ("to fear"): The expressions referring to the (growing) fear of the sailors emphasizes their fear. These expressions are וַיִּירְאוּ הָאֲנָשִׁים יִרְאָה גְדוֹלָה ("And the men were afraid with a great fear") in 1:10, and וַיִּירְאוּ הָאֲנָשִׁים יִרְאָה גְדוֹלָה אֶת־יְהוָה ("And the men feared Yahweh with a great fear") in 1:16. They have a "paronomastic counterpart" in Jonah's (growing) displeasure in the phrase וַיֵּרַע אֶל־יוֹנָה רָעָה גְדוֹלָה ("And it was an evil to Jonah – a great evil") in 4:1.[1208]

(j) According to Halpern and Friedman, לְהָשִׁיב אֶל־הַיַּבָּשָׁה ("to return to the dry land") in 1:13 describes the sailors' futile attempt to reach dry land, which echoes in the Nineveh segment the eventual fate of the tiny plantlet, namely it withering (וַיִּיבָשׁ), in 4:7.[1209] In would then appear

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[1204] *Ibid.*
[1205] *Ibid.*, 88.
[1206] *Ibid.*
[1207] *Ibid.*
[1208] *Ibid.*
[1209] *Ibid.*, 88-89.

that these two scenes are joined together by the repetition of words, and the play upon them, i.e. they serve the story's bipartite structure.

3.8 Comparison and Contrast

The order to "Arise!" (קוּם) is a familiar introduction to a prophetic call. However, Jonah flees. His behaviour is in sharp contrast to that of the king of Nineveh. Both arose (וַיָּקָם "and he rose" in 1:3 and 3:6). Both also sat down (וַיֵּשֶׁב "and he sat" in 4:4, 5).[1210] The king of Nineveh sits in ashes in the city, hoping that the city will not be destroyed, whereas Jonah sits in the shade outside the city, hoping that it will be destroyed.[1211] Both groups of foreigners are also compared with Jonah. Both groups call out in prayer to God (1:14, 3:8). Even their respective leaders, namely the captain and king, respond with similar phrases to express identical hope (1:16, 3:9), that they do not perish.[1212] The Ninevites and God are linked with the use of the same words to describe their actions in 3:8-10. The initiative "to turn" is initiated by the people of Nineveh, but God matches "measure for measure" the initiative of man, namely "to turn" (שׁוּב), "to do" (מַעֲשֶׂה and עָשָׂה in 3:10) and "evil" (רַע in 3:8, 10).[1213]

The two sections of the book of Jonah are linked via verbal parallels that play on thematic correspondences and contrasts. Jonah pleads with Yahweh that his life must be taken from him (נַפְשִׁי) in 4:3, whereas the sailors requested of Yahweh to acquit them of wrongdoing in sacrificing his life (נֶפֶשׁ) in 1:14. Jonah's request of Yahweh corresponds with his request of the sailors to throw him overboard to save their lives in 1:12. In the sea segment, Jonah's ordeal in the fish follows (1:15; 2:1ff), whereas in the Nineveh segment, Jonah's ordeal with the קִיקָיוֹן follows. "In each case, Jonah is meant to learn the meaning of' "life," by confrontation with death. In each case, he is meant to learn the proper posture toward YHWH (submission, a going down that invites intervention)."[1214] Interestingly, Jonah's prayer in 4:2-3 and God's question in 4:10-11 also consists of the same number of words.[1215]

[1210] Cf. Magonet 1976:19.

[1211] *Ibid.*, 20.

[1212] *Ibid.*

[1213] *Ibid.*, 22. "God saw their "doings," that they turned from their "evil" way; in exact response God repents of the "evil" He said He would "do" to them" (Magonet 1976:22).

[1214] Halpern & Friedman 1980:89.

3.9   Movement and Counter-Movement

According to Magonet, the actions performed by men in the book of Jonah, which are introduced by infinitives, turn out to be unsuccessful. Thus Jonah's attempts "to flee" (לִבְרֹחַ) to Tarshish in 1:3, the sailor's attempt "to lighten' (לְהָקֵל) the ship in 1:5, their attempt "to return" (לְהָשִׁיב) to dry land in 1:13, Jonah's "to go" (לָבוֹא) into the city in 3:4, and his attempt "to flee" (לִבְרֹחַ) in 4:2, were all unsuccessful endeavours.[1216] However, the things that God ordained (using the infinitive) succeeded.[1217] The fish is appointed "to swallow" (לִבְלֹעַ) Jonah in 2:1, and the tiny plantlet grows "to shade" (לְהְיוֹת) and "to deliver" (לְהַצִּיל) Jonah from his anger in 4:6. However, there is one instance where God "fails" "to do" (לַעֲשׂוֹת) what he said he would do to the Ninevites in 3:10.[1218]

3.10   Misdirection and Ambiguity

The author of the book of Jonah masterfully made use of the techniques of misdirection and ambiguity to heighten the element of surprise in the story. An excellent example of this technique is the suspense that is created in chapter 1 when the reason for Jonah's flight to Tarshish is unknown to the audience. We encounter misdirection, as the reader can easily conclude that Jonah is fleeing in order to avoid being the agent for Nineveh's destruction, or that he fears God's wrath. Neither is Jonah's real attitude towards the impending disaster of Nineveh revealed, until 4:2. It would appear that up to that point in the narrative, his attitude is ambiguous.[1219] We encounter an instance of ambiguity when Jonah is called by the captain of the sailors to pray to his deity (1:6). However, the prophet, whose function it is to prophesize, remains quiet. We would also expect him to intercede on the foreigner's behalf, but he does not. [1220]

[1215] Magonet 1976:21.

[1216] *Ibid.*, 31.

[1217] *Ibid.*

[1218] *Ibid.*

[1219] Hauser 1985:21.

[1220] *Ibid.*, 26.

From God's attempts to prevent Jonah's flight in chapter 1, we can erroneously conclude that he is vengeful in nature. However, God sends a fish to Jonah's aid (2:1), and God also turns from his desire to destroy Nineveh and spares them (3:10).[1221] When Jonah commands the sailor's to throw him into the sea (1:12), one can readily conclude that his attitude to the foreigners on the ship is positive, and that he is sacrificing himself for their sake.[1222] However, by chapter 4 we realise that Jonah was only serving his own interest. He would rather die than see mercy bestowed upon the Ninevites. It is also the foreigners in the book that are typified in a positive manner, and the prophet of Yahweh in a negative light. Whereas both groups of foreigners, the sailors and the Ninevites, display fear of God, Jonah does not. Alan J. Hauser words the motivation for that as follows: "Perhaps one might say that what Jonah fears is not so much God and his wrath but rather a world in which God's wrath does not come to bear equally on all who are guilty."[1223]

God spends an inordinate amount of time pursuing Jonah during his flight, in order to force him to call to Nineveh, whereas both groups of foreigners respond virtually immediately upon Jonah's statements and prophecy.[1224] Thus, the writer has systematically destroyed the prophet's credibility. Jonah's desire for death "is totally out of proportion to the petty issue at hand," namely the mercy showed to the Ninevites and the inconvenience he experiences at God's hand in chapter 3.[1225] Whilst the Ninevites live, Jonah does not want to.

3.11   Idiomatic expressions

In the book of Jonah we find a couple examples of idiomatic expressions. They are the following:

(a)   מִלִּפְנֵי יְהוָה ("from the face of Yahweh"): This phrase occurs 3 times (1:3 x2; 1:10). In all three of these instances it is used with the meaning to escape *from the (physical) presence of Yahweh.*[1226]

[1221] *Ibid.*, 24-25, 29.
[1222] *Ibid.*, 26.
[1223] *Ibid.*, 27.
[1224] *Ibid.*, 31.
[1225] *Ibid.*, 37.
[1226] Limburg 1993:43; Watts 1975:77; Trible 1963:15.

(b) אֱלֹהֵי הַשָּׁמַיִם ("the God of the heavens"): This epithet occurs in 1:9 and is rare in older texts in the Hebrew Bible (Genesis 24:3, 7; Psalm 136:26). However, it is common in later books like Daniel, Ezra, Nehemiah, Chronicles, and the apocryphal books of Judith and Tobias.[1227]

(c) The standard idiom of "vowing a vow" occurs as וַיִּזְבְּחוּ־זֶבַח לַיהוָה וַיִּדְּרוּ נְדָרִים ("And they offered a sacrifice to Yahweh, and they made vows") in 1:16, and as וַאֲנִי בְּקוֹל תּוֹדָה אֶזְבְּחָה־לָּךְ אֲשֶׁר נָדַרְתִּי אֲשַׁלֵּמָה ("And I – I will sacrifice to you, with a voice of thanksgiving; what I have promised, I will pay") in 2:10.[1228]

(d) מִגְּדוֹלָם וְעַד־קְטַנָּם ("from their greatest and to their least"): In older books of the Hebrew Bible, the idiom is employed with the reference to the small or least being placed before the great of a population. However, in 3:5 we find the reversal of this formula. The only other instances where it is also used in this manner is in the books of Esther and Chronicles. In this reversed order it forms a diachronic chiasm.[1229]

(e) וַיֵּרַע אֶל ("and it was an evil to"): The older version of this idiom is וַיֵּרַע בְּעֵינֵי ("it was an evil in the eyes of"). In Jonah 3:4, "in the eyes of" disappears. This is also the case in Nehemiah (2:10; 13:8), and in Mishnaic Hebrew.[1230]

(f) חַנּוּן וְרַחוּם ("compassionate and gracious"): This idiom is likely also a diachronic chiasm in 4:2. It is the first of the thirteen divine attributes we read of in Exodus 36:6. However, the word order is reversed here and in Joel, Nehemiah, and Chronicles. Both forms are used interchangeably in the Psalms.[1231]

It would then appear that these idioms, and their modified forms, are tentatively indicative of a late dating for the book of Jonah.

From the above it ought to be clear that there is a paradox in the author of the book of Jonah's technique, "namely that he uses what is overtly a very precise and economical technique of word

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[1227] Simon 1999:xl.

[1228] *Ibid.*, xxvi.

[1229] *Ibid.*, xl.

[1230] *Ibid.*

[1231] *Ibid.*

usage, but at the same time succeeds in conveying reverberations and ambiguities that dissolve any oversimplified reading of story."[1232] The morphology, distribution of keywords, and style of the book of Jonah attest to its unity and displays a variety of stylistic techniques which were employed by the author to give the text a multivalent meaning.

4.   TRANSLATION

Explanatory notes on the translation are provided in footnotes. The translation I have made here lies between a formal equivalent or literal translation and a dynamic equivalent or functional translation. My goal here is not to provide a word-by-word translation, and to keep strictly to the original word order, but to reflect as closely as possible what I perceived to be the meaning of individual words and the manner in which they are used in sentences.

וַיְהִי֙ דְּבַר־יְהוָ֔ה אֶל־יוֹנָ֥ה בֶן־אֲמִתַּ֖י לֵאמֹֽר: **1** **1**And the word of Yahweh came[1233] to Jonah, the son of Amittai, saying:

[1232] Magonet 1976:25.

[1233] The verbal form וַיְהִי ("and it was") is regularly found at the beginning of narrative books, functioning as a discourse marker that signals "the beginning of a narrative that presumably follows a preceding event or scene" (Tucker 2006:11). Concerning the book of Jonah, Tucker (2006:11) wrote that "Perhaps the narrator's deviation from normal Hebrew construction and unexpected use of conventional language at the beginning of the book suggests the unconventional nature of the remainder of the book…" It has been proposed that Jonah 1:1 could have been read as a sequel, or could have been understood in the light of Obadiah 1, where we read of a messenger which was sent amongst the nations (Trible 1996:493; Nogalski 1993:270; Wolff 1977:75-76). It has also been proposed that Jonah 1:1 implies a deliberate continuation of 2 Kings 14:23-25 (Nogalski 1993:270). However, from the beginning of the book of Jonah it is unclear which narrative or event might have preceded it, if any. The use of וַיְהִי is considered to be "the normal way of beginning a story" in the Hebrew Bible (Snaith 1945:7; cf. Limburg 1993:37 & 1988:137; Sasson 1990:66). It is also "typical of prophetic narratives in which a *series* of divine messages are being communicated to a prophet" (Sasson 1990:85). Some examples where the use of וַיְהִי opens prophetic narratives are Isaiah 38:4; Jeremiah 18:5; Ezekiel 1:3; Hosea 1:1; Haggai 1:3; and Zechariah 6:9 (Habib 2014:68). However, only two prophetic books open with וַיְהִי, namely Ezekiel and Jonah (Trible 1996:492 & 1963:203; Sasson 1990:85). Jonah is unique among the prophetic books as it is exclusively a story about a prophet, even though it does contain narrative sections like other prophetic books, like Isaiah 36-39 and Amos 7:10-17 (Limburg 1988:137). Examples of narratives, with historic connotations, that open with וַיְהִי include the books of Joshua, Judges, Ruth, 1 and 2 Samuel, Esther, Nehemiah (1:1b), and Ezekiel (Snaith 1945:7). The phrase וַיְהִי דְּבַר־יְהוָה ("and the word of Yahweh came") "is nearly everywhere the technical

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²קוּם לֵ֣ךְ אֶל־נִֽינְוֵ֛ה הָעִ֥יר הַגְּדוֹלָ֖ה וּקְרָ֣א עָלֶ֑יהָ כִּֽי־עָלְתָ֥ה רָעָתָ֖ם לְפָנָֽי׃

²"Arise, go to Nineveh, the great city, and call against her,[1234] for their evil[1235] has come up before me!"

³וַיָּ֤קָם יוֹנָה֙ לִבְרֹ֣חַ תַּרְשִׁ֔ישָׁה מִלִּפְנֵ֖י יְהוָ֑ה וַיֵּ֨רֶד יָפ֜וֹ וַיִּמְצָ֥א אָנִיָּ֣ה ׀ בָּאָ֣ה תַרְשִׁ֗ישׁ וַיִּתֵּ֨ן שְׂכָרָ֜הּ וַיֵּ֤רֶד בָּהּ֙ לָב֤וֹא עִמָּהֶם֙ תַּרְשִׁ֔ישָׁה מִלִּפְנֵ֖י יְהוָֽה׃

³But Jonah rose to flee to Tarshish, from the presence of Yahweh. And he went down to Joppa, and he found[1236] a ship[1237] going to Tarshish. And he paid its fare,[1238] and he went down into it, to go with them to Tarshish, from the presence of Yahweh.

⁴וַֽיהוָ֗ה הֵטִ֤יל רֽוּחַ־גְּדוֹלָה֙ אֶל־הַיָּ֔ם וַיְהִ֥י סַֽעַר־גָּד֖וֹל בַּיָּ֑ם וְהָ֣אֳנִיָּ֔ה חִשְּׁבָ֖ה לְהִשָּׁבֵֽר׃

⁴And Yahweh hurled a great wind on the sea, and there was a great storm on the sea, and the ship contemplated breaking.[1239]

⁵וַיִּֽירְא֣וּ הַמַּלָּחִ֗ים וַֽיִּזְעֲקוּ֮ אִ֣ישׁ אֶל־אֱלֹהָיו֒ וַיָּטִ֨לוּ אֶת־הַכֵּלִ֜ים אֲשֶׁ֤ר בָּֽאֳנִיָּה֙ אֶל־הַיָּ֔ם לְהָקֵ֖ל מֵֽעֲלֵיהֶ֑ם וְיוֹנָ֗ה יָרַד֙ אֶל־יַרְכְּתֵ֣י

⁵And the sailors[1240] were afraid, and each man cried to his god. And they hurled the cargo, which was on

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terminology for the opening of prophetic message, before and after the exilic periods" (Sasson 1990:67). However, its use cannot be restricted to a more specific period, contrary to the perspective amongst some scholars that it "betrays Deuteronomistic popularization" (Sasson 1990:68).

[1234] According to Trible (1963:12), the preposition עַל can embody a variety of meanings, such as "call to her", "call concerning her," and "call against her." She was of the opinion that its meaning cannot be determined precisely. In the parallel call to Jonah in 3:2, the preposition אֶל is used. It would appear that all Hebrew manuscripts consistently distinguish between the use of the two. However, the majority of scholars follow the example of the LXX "in sensing no perceptible difference" between them and arguing that they can be used interchangeably, especially in late Hebrew (Sasson 1990:73).

[1235] Some consider the plural form of רָעָתָם ("their evil") to pose difficulty as all the previous references to Nineveh has been in the singular. All the Hebrew manuscripts consulted by Trible preserve the plural suffix. However, she was of the opinion that this reading is to be preferred as it is the more difficult one. It is thus not necessary to explain the plural suffix away. She also wrote: "Furthermore, the plural suffix here may refer to the inhabitants of Nineveh. In the ancient Near East the city is considered as a human being" (Trible 1963:13). Sasson also treated the third person plural suffix as a possessive that metonymically refers to Nineveh's citizens (Sasson 1990:75; cf. Tucker 2006:14).

[1236] מָצָא ("to find") can mean "to meet by chance" or "to come upon unexpectedly" (Tucker 2006:16), implying "an unexpected discovery of good fortune" (Sasson 1990:81).

[1237] The general scholarly consensus is that the masculine אֳנִי signifies a fleet of ships or a navy, whilst the feminine אֳנִיָּה indicates a single ship (Tucker 2006:16; Horwitz 1973:371-372; Trible 1963:15; Snaith 1945:10). Although this is occasionally a valid distinction in Hebrew, it cannot be maintained with every word. It is needless to speculate as to the type or size of the ship, as the likes of Sasson (1990:81) does.

[1238] In the Hebrew Bible שָׂכָר is used to refer to the payment of services or work (cf. Deuteronomy 24:15). The noun + feminine suffix suggests that Jonah paid "her wages" (שְׂכָרָהּ). This has been interpreted as Jonah, in his haste to flee God, hiring the entire ship and its crew to sail him to Tarshish, based on a Jewish exegetical tradition. This has lead some rabbis to speculate about Jonah's wealth (Tucker 2006:17; Sasson 1990:83; Limburg 1993:44). However, I understand it to merely refer to his payment of his fare, the price of a ticket for a single passenger.

[1239] Trible (1963:17) emphasised that חִשְּׁבָה לְהִשָּׁבֵר should literally be translated as "thought to break in pieces." The phrase also forms onomatopoeia, due to assonance between the two words, as its mimics the sound of planks cracking. It can also be considered to be an example of prosopopoeia, as human activity (thinking) is attributed to an inanimate object (the ship) (Tucker 2006:19).

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הַסְּפִינָה וַיִּשְׁכַּב וַיֵּרָדַם:

the ship, into the sea, to lighten it for them. But Jonah went down into the deepest parts of the ship,[1241] and he laid down, and he slept deeply.[1242]

וַיִּקְרַב אֵלָיו רַב הַחֹבֵל וַיֹּאמֶר לוֹ מַה־לְּךָ נִרְדָּם קוּם קְרָא אֶל־אֱלֹהֶיךָ אוּלַי יִתְעַשֵּׁת הָאֱלֹהִים לָנוּ וְלֹא נֹאבֵד:

6And the captain of the sailors[1243] approached him, and he said to him: "What is it with you that you are sleeping?!"[1244] Arise, call to your god![1245]

[1240] The word מַלָּח is commonly found in other Semitic languages as well and ultimately derives from Sumerian. "It is a "general" term, applied to sailors of all specialities" (Sasson 1990:97). Therefore, it has nothing to do with the Hebrew term for "salt" (מֶלַח). As the narrative progresses the general term אֲנָשִׁים is used to refer to the sailors (cf. 1:10).

[1241] סְפִינָה is not the usual word used for "ship" and is a *hapax legomenon* (Sasson 1990:101; Trible 1963:19). It is used only here in the Hebrew Bible, but is also known from other Semitic languages (Sasson 1990:101; Snaith 1945:13). The verb סָפַן ("to cover") is often used to explain סְפִינָה (Tucker 2006:22; Sasson 1990:101). Snaith writes that it literally means "covered up" (from the root "cover" and "panel" in 1 Kings 5:9) and refers to a "lower deck" (Snaith 1945:13). In all likelihood, it refers to a ship with a hold.

[1242] The verb רָדַם occurs only 11 times in the Hebrew Bible (twice in Jonah), often referring to "a deep sleep" (Tucker 2006:22). It implies something much more intense than just mere sleeping (Sasson 1990:101). In wisdom literature it refers to the sleep of the irresponsible (Proverbs 19:15) (Sasson 1990:102). Also, a "deep sleep" is said to overtake a prophet after signs and wonders of God's presence become manifest. It is then that prophets prepare themselves to receive the divine message (Sasson 1990:102). It has two distinct meanings that it can convey, namely (a) A sleep associated with revelation (Job 4:13; 33:15; Daniel 8:18); and (b) A deep sleep associated with being close to death (Judges 4:21; Psalm 76:7) (Tucker 2006:23). It might even be used in a suggestive manner here of Jonah's later "death wish" in Chapter 4

[1243] חֹבֵל as a participle can mean "one who has to do with ropes," i.e. "*rope*-puller," from חֶבֶל ("rope/s") (Snaith 1945:14; Sasson 1990:102). רַב הַחֹבֵל then implies "chief of those who handle the ropes" (Sasson 1990:102; Limburg 1993:50). The LXX translates the phrase with the equivalent for "first mate," who assists in the running of a ship, and who would assume command in the captain's stead. Other Greek versions and the Vulgate reads "captain." The Targum would have this officer be the owner of the ship, whereas Josephus, in his *Antiquities*, "resolves the problem by splitting the position into that of a master and that of a pilot" (Sasson 1990:102-103). Sasson (1990:103) came to the conclusion that this individual was the helmsman, based on his survey of depictions of ships of a later period. He would then be in charge of steering the ship via a steering ore that would be attached to the stern of the ship by means of ropes. He thus translated the phrase as "helmsman" (Sasson 1990:103). Whatever his function or position may have been, it is clear from its context in the book of Jonah that he is the equivalent to the sailors as the king of Nineveh is to his people. He is clearly someone of high rank.

[1244] Only here and in Ezekiel 18:2 is the compounded term מַה־לְּךָ written with a verbal noun. This has led some to speculate that this is evidence of late Hebrew. However, the word נִרְדָּם is itself grammatically ambiguous. Regarding נִרְדָּם, "It is a niphal participle which serves as a complement to the verb understood in the phrase מה־לך. Thus it is to be translated, "What do you mean, sleeping?"" (Trible 1963:20; cf. Snaith 1945:15). Sasson was of the opinion that it suggests a meaning along the lines of "what's with you being in a trance?" and can also be regarded as a vocative, without an article, and be translated as "What's with you, entranced man?" (Sasson 1990:103). "This same formulation in an accusing question, always in the mouth of a superior to an inferior party, may be observed in Gen. 20:9; Isa. 3:15; 22:1; Ezek. 18:2; and cf. John 2:4. See also the Lord's question to Elijah in 1 Kings 19:9" (Limburg 1993:50).

Perhaps[1246] this G/god will give thought to us so that we may not perish.”

7 And each man said to his friend: “Come, and let us cast lots, that we may know on whose account[1247] this evil is on us!” And they cast lots, and the lot fell on Jonah.

וַיֹּאמְר֞וּ אִ֣ישׁ אֶל־רֵעֵ֗הוּ לְכוּ֙ וְנַפִּ֣ילָה גֽוֹרָל֔וֹת וְנֵ֣דְעָ֔ה בְּשֶׁלְמִ֛י הָרָעָ֥ה הַזֹּ֖את לָ֑נוּ וַיַּפִּ֙לוּ֙ גּֽוֹרָל֔וֹת וַיִּפֹּ֥ל הַגּוֹרָ֖ל עַל־יוֹנָֽה׃

8 And they said to him: “Please tell us on whose account this evil is on us?! What is your occupation, and where do you come from? What is your country, and from which people are you?”

וַיֹּאמְר֣וּ אֵלָ֔יו הַגִּֽידָה־נָּ֣א לָ֔נוּ בַּאֲשֶׁ֛ר לְמִי־הָרָעָ֥ה הַזֹּ֖את לָ֑נוּ מַה־מְּלַאכְתְּךָ֙ וּמֵאַ֣יִן תָּב֔וֹא מָ֣ה אַרְצֶ֔ךָ וְאֵֽי־מִזֶּ֥ה עַ֖ם אָֽתָּה׃

9 And he said to them: “I[1248] am a Hebrew,[1249] and Yahweh, the God of the heavens, I fear, who made the sea and the dry land.”

וַיֹּ֣אמֶר אֲלֵיהֶ֔ם עִבְרִ֖י אָנֹ֑כִי וְאֶת־יְהוָ֞ה אֱלֹהֵ֤י הַשָּׁמַ֙יִם֙ אֲנִ֣י יָרֵ֔א אֲשֶׁר־עָשָׂ֥ה אֶת־הַיָּ֖ם וְאֶת־הַיַּבָּשָֽׁה׃

10 And the men were afraid with a great fear, and they said to him: “What is this that you have done?!,”[1250]

וַיִּֽירְא֤וּ הָֽאֲנָשִׁים֙ יִרְאָ֣ה גְדוֹלָ֔ה וַיֹּאמְר֥וּ אֵלָ֖יו מַה־זֹּ֣את עָשִׂ֑יתָ כִּֽי־יָדְע֣וּ הָאֲנָשִׁ֗ים כִּֽי־מִלִּפְנֵ֤י יְהוָה֙ ה֣וּא בֹרֵ֔חַ כִּ֥י הִגִּ֖יד לָהֶֽם׃

[1245] The article is often considered to be, and is translated as, a mild demonstrative pronoun, namely “that god” (Sasson 1990:104).

[1246] This adverb is found most often with imperfect conjugations that expresses a wish or hope, but on occasion, also doubt (Sasson 1990:103).

[1247] In the case of בְּשֶׁלְמִי in 1:7 and בַּאֲשֶׁר לְמִי־ in 1:8, they turn into interrogatives under the influence of לְמִי. The use of בַּאֲשֶׁר לְמִי־ in verse 8 has been considered by some to be a late gloss added to the text. However, Jonah's answer to this question in verses 9 and 12 is not considered to be glosses by commentators. There is thus an obvious discrepancy with this theory (Muraoka 2012:130; cf. Snaith 1945:17). According to Muraoka, the alteration between בְּשֶׁלְמִי (1:7) and בַּאֲשֶׁר לְמִי־ (1:8) can be accounted for in that it is an example of *diglossia*. He argued that the former is typical of the vernacular and the latter of standard or a classical idiom of Hebrew. Even though they have the same meaning, namely “on account of,” the contexts in which they are used might be an indication of why different forms are used. The sailors use בְּשֶׁלְמִי when talking amongst themselves, but they use the phrase בַּאֲשֶׁר לְמִי־ when speaking to Jonah (Muraoka 2012:129). Muraoka argued that בְּשֶׁל־ belongs to a lower register of Hebrew, its vernacular form. By implication, בַּאֲשֶׁר ל־ then belongs to a higher register of Hebrew. “When the prophet boarded the ship at Yaffo, the crew conceivably sized him up and concluded that the passenger was a well educated gentleman. Hence they addressed him later in the Hebrew version of Queen's English (vs. 8). Among themselves, however, they conversed in the vernacular (vs. 7). Jonah, in his turn, apparently thought it more friendly and diplomatic to speak to the sailors in a form of Hebrew with which they would feel more at ease and at home” (Muraoka 2012:131). Therefore, he responds to their inquiries with בְּשֶׁלִּי in 1:12. Whatever the case may be, the initial meaning with the use of different terms as intended by the author is nearly impossible to determine.

[1248] Grammarians have not yet offered convincing arguments as to when the independent personal pronoun אָנֹכִי and אֲנִי is used. However, in the book of Jonah, אָנֹכִי is used only in prose (1:9 of Jonah, and 3:2 of God), whereas אֲנִי is used in prose (1:9, 12 of Jonah, and 4:11 of God) and poems (1:5, 10 of Jonah).

[1249] Typical of Hebrew narrative technique, Jonah answers the last question of the sailors first. This is then an example of *husteron proteron* (“last first”) (Sasson 1990:115).

[1250] The question can be posed in a number of ways, namely rhetorically (“What is this you have done!”), searchingly (“What, then, have you done?”), or accusingly (“Whatever have you done?”). One can almost hear

for the men knew that he was fleeing from the presence of Yahweh, because he told them.

וַיֹּאמְר֤וּ אֵלָיו֙ מַה־נַּ֣עֲשֶׂה לָּ֔ךְ וְיִשְׁתֹּ֥ק הַיָּ֖ם מֵֽעָלֵ֑ינוּ כִּ֥י הַיָּ֖ם הוֹלֵ֥ךְ וְסֹעֵֽר׃

11And they said to him: "What shall we do to you, that the sea may grow calm for us?," for the sea was storming.[1251]

וַיֹּ֣אמֶר אֲלֵיהֶ֗ם שָׂא֙וּנִי֙ וַהֲטִילֻ֣נִי אֶל־הַיָּ֔ם וְיִשְׁתֹּ֥ק הַיָּ֖ם מֵֽעֲלֵיכֶ֑ם כִּ֚י יוֹדֵ֣עַ אָ֔נִי כִּ֣י בְשֶׁלִּ֔י הַסַּ֧עַר הַגָּד֛וֹל הַזֶּ֖ה עֲלֵיכֶֽם׃

12And he said to them: "Pick me up and hurl me into the sea that the sea may grow calm for you, for I know that it is on account of me that this big storm is on you."

וַיַּחְתְּר֣וּ הָאֲנָשִׁ֗ים לְהָשִׁ֛יב אֶל־הַיַּבָּשָׁ֖ה וְלֹ֣א יָכֹ֑לוּ כִּ֣י הַיָּ֔ם הוֹלֵ֥ךְ וְסֹעֵ֖ר עֲלֵיהֶֽם׃

13And the men rowed[1252] to return to the dry land, and they could not, for the sea was storming against them.

וַיִּקְרְא֨וּ אֶל־יְהוָ֜ה וַיֹּאמְר֗וּ אָנָּ֤ה יְהוָה֙ אַל־נָ֣א נֹאבְדָ֗ה בְּנֶ֙פֶשׁ֙ הָאִ֣ישׁ הַזֶּ֔ה וְאַל־תִּתֵּ֥ן עָלֵ֖ינוּ דָּ֣ם נָקִ֑יא כִּֽי־אַתָּ֣ה יְהוָ֔ה כַּאֲשֶׁ֥ר חָפַ֖צְתָּ עָשִֽׂיתָ׃

14And they called to Yahweh, and they said:

"Oh,[1253] Yahweh! Please do not let us perish for
  this man's life.[1254]

And do not give to us innocent blood,
for you, Yahweh, as pleases you, you do."

וַיִּשְׂא֙וּ אֶת־יוֹנָ֔ה וַיְטִלֻ֖הוּ אֶל־הַיָּ֑ם וַיַּעֲמֹ֥ד הַיָּ֖ם מִזַּעְפּֽוֹ׃

15And they picked Jonah up and they hurled him into the sea. And the sea ceased from its raging.[1255]

וַיִּֽירְא֧וּ הָאֲנָשִׁ֛ים יִרְאָ֥ה גְדוֹלָ֖ה אֶת־יְהוָ֑ה וַיִּזְבְּחוּ־זֶ֙בַח֙ לַֽיהוָ֔ה וַֽיִּדְּר֖וּ נְדָרִֽים׃

16And the men feared Yahweh with a great fear. And they offered a sacrifice to Yahweh, and they made vows.

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the exasperated tone in which this question is asked. "Modern commentators, however, are almost unanimous in assessing [this phrase] as an exclamation–of shock, of horror–rather than as a query" (Sasson 1990:120).

[1251] The verb הָלַךְ is frequently used to express continuation of an act. In such cases its form is usually an infinitive absolute rather than a qal participle. Here, however, the participle is employed as a predicate alongside the co-ordinate participle סָעַר. The entire expression הוֹלֵךְ וְסֹעֵר is idiomatic for 'getting rougher and rougher.' As a Hebrew idiom, it is virtually impossible to translate literally (Tucker 2006:37; Bewer 1971:40; Trible 1963:26; Snaith 1945:19;). "When functioning as a verb, participles can note action that is imminent. Although the storm itself is not new to the narrative (v 4), the impending intensity of the storm appears to be the rationale for the question asked by the sailors. … The verb הָלַךְ is often employed in an auxiliary capacity to convey a sense of continuance… Coupled with סָעַר the two verbs form a hendiadys meant to suggest the growing strength and intensity of the storm…" (Tucker 2006:37; cf. Sasson 1990:123).

[1252] The root חָתַר literally means "to bore" or "to dig" (Trible 1963:27).

[1253] The interjection אָנָּה is composed of two particles, אָה and נָא, and is a strong particle of entreaty. It is nearly always used in an entreaty to God (Snaith 1945:21). "The particle itself appears eleven times in the Hebrew Bible, seven times with a א as the final letter and 4 times with a ה in the final position" (Tucker 2006:42).

[1254] Snaith (1945:21-22) very adamantly wrote that one should "Never translate נפשׁ, by 'soul'. No Hebrew ever had a 'soul'. He had a 'spirit'. The Greek had a 'soul', and when Paul used the word he referred to that which is 'natural' as against that which was 'spiritual'." He rather preferred to translate it as "for the life of" (Snaith 1945:21).

[1255] The noun זַעַף occurs only six times in the Hebrew Bible. In three of these instances it refers to human anger (Proverbs 19:12; 2 Chronicles 16:10; 28:9), and in two it refers to divine rage (Isaiah 30:30; Micah 7:9). Jonah 1:15 is the only example of the term being applied to an inanimate object (Tucker 2006:45).

וַיְמַ֤ן יְהוָה֙ דָּ֣ג גָּד֔וֹל לִבְלֹ֖עַ אֶת־יוֹנָ֑ה וַיְהִ֤י יוֹנָה֙ בִּמְעֵ֣י הַדָּ֔ג שְׁלֹשָׁ֥ה יָמִ֖ים וּשְׁלֹשָׁ֥ה לֵילֽוֹת׃

וַיִּתְפַּלֵּ֣ל יוֹנָ֔ה אֶל־יְהוָ֖ה אֱלֹהָ֑יו מִמְּעֵ֖י הַדָּגָֽה׃

וַיֹּ֗אמֶר קָ֠רָאתִי מִצָּ֥רָה לִ֛י אֶל־יְהוָ֖ה וַֽיַּעֲנֵ֑נִי מִבֶּ֧טֶן שְׁא֛וֹל שִׁוַּ֖עְתִּי שָׁמַ֥עְתָּ קוֹלִֽי׃

וַתַּשְׁלִיכֵ֤נִי מְצוּלָה֙ בִּלְבַ֣ב יַמִּ֔ים וְנָהָ֖ר יְסֹבְבֵ֑נִי כָּל־מִשְׁבָּרֶ֥יךָ וְגַלֶּ֖יךָ עָלַ֥י עָבָֽרוּ׃

וַאֲנִ֣י אָמַ֔רְתִּי נִגְרַ֖שְׁתִּי מִנֶּ֣גֶד עֵינֶ֑יךָ אַ֚ךְ אוֹסִ֣יף לְהַבִּ֔יט אֶל־הֵיכַ֖ל קָדְשֶֽׁךָ׃

אֲפָפ֤וּנִי מַ֙יִם֙ עַד־נֶ֔פֶשׁ תְּה֖וֹם יְסֹבְבֵ֑נִי ס֖וּף חָב֥וּשׁ לְרֹאשִֽׁי׃

לְקִצְבֵ֤י הָרִים֙ יָרַ֔דְתִּי הָאָ֛רֶץ בְּרִחֶ֥יהָ בַעֲדִ֖י לְעוֹלָ֑ם וַתַּ֧עַל מִשַּׁ֛חַת חַיַּ֖י יְהוָ֥ה אֱלֹהָֽי׃

בְּהִתְעַטֵּ֤ף עָלַי֙ נַפְשִׁ֔י אֶת־יְהוָ֖ה זָכָ֑רְתִּי וַתָּב֤וֹא אֵלֶ֙יךָ֙ תְּפִלָּתִ֔י אֶל־הֵיכַ֖ל קָדְשֶֽׁךָ׃

מְשַׁמְּרִ֖ים הַבְלֵי־שָׁ֑וְא חַסְדָּ֖ם יַעֲזֹֽבוּ׃

וַאֲנִ֗י בְּק֤וֹל תּוֹדָה֙ אֶזְבְּחָה־לָּ֔ךְ אֲשֶׁ֥ר נָדַ֖רְתִּי אֲשַׁלֵּ֑מָה יְשׁוּעָ֖תָה לַיהוָֽה׃ ס

2 [1]And Yahweh appointed a great fish to swallow Jonah, and Jonah was in the bowels of the fish three days and three nights.
[2]And Jonah prayed to Yahweh, his God, from the bowels of the fish.
[3]And he said:

"I called to Yahweh from my distress,
and he answered me.
From the womb of Sheol I cried;
you heard my voice.
[4]And you threw me in the deep,
into the heart of the seas.
And the streams surrounded me;
all your breakers and your waves passed over me.
[5]And I – I said:
I was cast out from before your eyes,
yet[1256] I will again look to your holy temple.
[6]The waters encompassed my throat.
The abyss surrounded me.
Reeds[1257] were wrapped around my head.
[7]To the bottom of the mountains I went down;
the earth's bars behind me forever.
And you brought up my life from the pit, Yahweh my God.
[8]When my life fainted in me, I remembered Yahweh,
and my prayer came to you, to your holy temple.
[9]Those who revere worthless idols,
abandon their loyalty.
[10]And I – I will sacrifice to you, with a voice of thanksgiving;
what I have promised, I will pay.
Salvation is from Yahweh."

[1256] The particle אַךְ "always involves something contrary to what has been said or is expected..." (cf. Psalm 23:6; Snaith 1945:26)

[1257] סוּף is usually translated as "reeds." The Targum and Aquila thought of the Red Sea (Snaith 1945:27). Elsewhere in the Hebrew Bible, it refers to either the reeds that grow in Egyptian waters, or the in the water known as the יַם סוּף. In Exodus 2:3 and 15:4, סוּף is understood as a place of deliverance. The author's choice of this word may be to emphasise the deliverance we read of in 2:7 (Tucker 2006:56). The repetition of וּ in שחבו סוף is an example of assonance.

וַיֹּאמֶר יְהוָה לַדָּג וַיָּקֵא אֶת־יוֹנָה אֶל־הַיַּבָּשָׁה: פ

11And Yahweh spoke to the fish, and it vomited[1258] Jonah out on the dry land.

וַיְהִי דְבַר־יְהוָה אֶל־יוֹנָה שֵׁנִית לֵאמֹר:

3 **1**And the word of Yahweh came to Jonah a second time, saying:

קוּם לֵךְ אֶל־נִינְוֵה הָעִיר הַגְּדוֹלָה וּקְרָא אֵלֶיהָ אֶת־הַקְּרִיאָה אֲשֶׁר אָנֹכִי דֹּבֵר אֵלֶיךָ:

2"Arise, go to Nineveh, the great city, and call to her the message that I tell you!"

וַיָּקָם יוֹנָה וַיֵּלֶךְ אֶל־נִינְוֵה כִּדְבַר יְהוָה וְנִינְוֵה הָיְתָה עִיר־גְּדוֹלָה לֵאלֹהִים מַהֲלַךְ שְׁלֹשֶׁת יָמִים:

3And Jonah rose and he went to Nineveh, according to the word of Yahweh.[1259] And Nineveh was a great city even to God, a journey of three days.

וַיָּחֶל יוֹנָה לָבוֹא בָעִיר מַהֲלַךְ יוֹם אֶחָד וַיִּקְרָא וַיֹּאמַר עוֹד אַרְבָּעִים יוֹם וְנִינְוֵה נֶהְפָּכֶת:

4And Jonah began to go into the city, a journey of one day. And he called out, and he said: "Still forty days and Nineveh will be overturned!"

וַיַּאֲמִינוּ אַנְשֵׁי נִינְוֵה בֵּאלֹהִים וַיִּקְרְאוּ־צוֹם וַיִּלְבְּשׁוּ שַׂקִּים מִגְּדוֹלָם וְעַד־קְטַנָּם:

5And the men of Nineveh believed in God, and they called a fast and they put on sackcloth, from their greatest and to their least.

וַיִּגַּע הַדָּבָר אֶל־מֶלֶךְ נִינְוֵה וַיָּקָם מִכִּסְאוֹ וַיַּעֲבֵר אַדַּרְתּוֹ מֵעָלָיו וַיְכַס שַׂק וַיֵּשֶׁב עַל־הָאֵפֶר:

6And the word reached[1260] the king of Nineveh, and he rose from his throne, and he cast down his royal cloak, and he covered himself with sackcloth, and he sat on ash.

וַיַּזְעֵק וַיֹּאמֶר בְּנִינְוֵה מִטַּעַם הַמֶּלֶךְ וּגְדֹלָיו לֵאמֹר הָאָדָם וְהַבְּהֵמָה הַבָּקָר וְהַצֹּאן אַל־יִטְעֲמוּ מְאוּמָה אַל־יִרְעוּ וּמַיִם אַל־יִשְׁתּוּ:

7And he cried out and he said in Nineveh by a decree of the king and his great ones, saying: "Man and animals, the cattle and the flock, may not taste anything, they may not graze, and they may not drink water.

וְיִתְכַּסּוּ שַׂקִּים הָאָדָם וְהַבְּהֵמָה וְיִקְרְאוּ אֶל־אֱלֹהִים בְּחָזְקָה וְיָשֻׁבוּ אִישׁ מִדַּרְכּוֹ הָרָעָה וּמִן־הֶחָמָס אֲשֶׁר בְּכַפֵּיהֶם:

8And man and animals must cover themselves with sackcloth and they must call mightily to God. And each must turn from his evil way, and from the violence that is on their hands.

[1258] The use of קיא ("to vomit, regurgitate") is meant to be violent, and not as "delicate, discreet, and polite" as many translations would suggest with "to disgorge, spew out" (Sasson 1990:220).

[1259] כִּדְבַר יְהוָה is a prepositional phrase that could be understood as an oracle fulfillment formula. It would then fulfill the oracle in 3:1. Traditionaly this phrase has been attributed to the Deuteronomists. However, Sasson proposed that it might have been placed here to hark back to the narrative about Jonah in 1 Kings 14:25, where it is also used. According to the word of Yahweh (also כִּדְבַר יְהוָה), Jeroboam II restored Israel's borders (Sasson 1990:227).

[1260] The verbal root נגע connotes "to touch" or "to strike," however, when it is followed by the preposition אל it often means something along the lines of "to come" or "to reach" (Tucker 2006:73).

מִי־יוֹדֵעַ יָשׁוּב וְנִחָם הָאֱלֹהִים וְשָׁב מֵחֲרוֹן אַפּוֹ וְלֹא נֹאבֵד:

⁹Who knows?! He may turn back and God will feel sorry,[1261] and he will turn from his burning anger, so that we may not perish."

וַיַּרְא הָאֱלֹהִים אֶת־מַעֲשֵׂיהֶם כִּי־שָׁבוּ מִדַּרְכָּם הָרָעָה וַיִּנָּחֶם הָאֱלֹהִים עַל־הָרָעָה אֲשֶׁר־דִּבֶּר לַעֲשׂוֹת־לָהֶם וְלֹא עָשָׂה:

¹⁰And God saw their deeds, that they turned from their evil ways, and God felt sorry over the evil that he spoke of doing to them, and he did not do it.

וַיֵּרַע אֶל־יוֹנָה רָעָה גְדוֹלָה וַיִּחַר לוֹ:

4 ¹ And it was an evil to Jonah – a great evil – and it angered him.[1262]

וַיִּתְפַּלֵּל אֶל־יְהוָה וַיֹּאמַר אָנָּה יְהוָה הֲלוֹא־זֶה דְבָרִי עַד־הֱיוֹתִי עַל־אַדְמָתִי עַל־כֵּן קִדַּמְתִּי לִבְרֹחַ תַּרְשִׁישָׁה כִּי יָדַעְתִּי כִּי אַתָּה אֵל־חַנּוּן וְרַחוּם אֶרֶךְ אַפַּיִם וְרַב־חֶסֶד וְנִחָם עַל־הָרָעָה:

²And he prayed to Yahweh, and he said:
"Oh, Yahweh! Was this not what I said[1263] while I was still in my own land?
Therefore I was eager to flee[1264] to Tarshish,
for I knew that you are a gracious and compassionate God,
slow to anger and very loving,
and feeling sorry over evil.

וְעַתָּה יְהוָה קַח־נָא אֶת־נַפְשִׁי מִמֶּנִּי כִּי טוֹב מוֹתִי מֵחַיָּי: ס

³And now, Yahweh, please take my life from me,
for it is better for me to die than to live!"

וַיֹּאמֶר יְהוָה הַהֵיטֵב חָרָה לָךְ:

⁴And Yahweh said: "It is reasonable of you to be angry?"[1265]

וַיֵּצֵא יוֹנָה מִן־הָעִיר וַיֵּשֶׁב מִקֶּדֶם לָעִיר וַיַּעַשׂ לוֹ שָׁם סֻכָּה וַיֵּשֶׁב תַּחְתֶּיהָ בַּצֵּל עַד אֲשֶׁר יִרְאֶה מַה־יִּהְיֶה בָּעִיר:

⁵And Jonah went out from the city, and he sat to the east of the city and he made a booth for himself there.

[1261] When נָחַם is applied to God, it can refer to divine activities that have already occurred (e.g., Genesis 6:6-7; 1 Samuel 15:11; 2 Samuel 24:16; Jeremiah 42:10) and be best expressed as "regret." It can also refer to divine actions that are contemplated but never fulfilled. It should then be understood to mean "changing one's mind; relenting." According to Sasson (1990:262), all three occurrences of נָחַם in Jonah (3:9, 10; 4:2) convey the latter meaning.

[1262] Snaith (1945:36) literally translated וַיִּחַר as "it was hot to him."

[1263] "The interrogative part + neg part introduces a rhetorical question that results in a statement that cannot be easily challenged by the addressee… Thus the question is not meant to illicit information, rather it provides a type of indictment" (Tucker 2006:87).

[1264] Snaith (1945:36) deems the construction קִדַּמְתִּי to be idiomatic and translated it literally as "therefore I made in front to flee."

[1265] Trible (1963:50) proposed that the Hiph'il infinitive absolute functions as an adverb in the phrase הַהֵיטֵב חָרָה and can, therefore, be translated in two ways, namely (a) "Do you well to be angry?" ("Is anger good for you?"); or (b) "Are you very angry?" Sasson wrote that the particle could indicate an exclamation, like "You really are angry!" He speculated that "The distinction may be negligible, especially to a listening audience, for reciters can modulate their voice toward a precise intent. A reading audience, however, need to find the text less equivocal" (Sasson 1990:286). The infinite absolute הַהֵיטֵב has three possible applications: (a) As subject, (b) As emphasis for the verb יָטַב, and (c) As an adverb that is best translated as "thoroughly" or "frequently" (Sasson 1990:287).

וַיְמַן יְהוָֽה־אֱלֹהִים קִֽיקָיוֹן וַיַּעַל ׀ מֵעַל לְיוֹנָה לִהְיוֹת צֵל֙ עַל־רֹאשׁ֔וֹ לְהַצִּיל ל֖וֹ מֵרָֽעָת֑וֹ וַיִּשְׂמַ֥ח יוֹנָ֛ה עַל־הַקִּֽיקָי֖וֹן שִׂמְחָ֥ה גְדוֹלָֽה׃

וַיְמַ֤ן הָֽאֱלֹהִים֙ תּוֹלַ֔עַת בַּעֲל֥וֹת הַשַּׁ֖חַר לַֽמָּחֳרָ֑ת וַתַּ֥ךְ אֶת־הַקִּֽיקָי֖וֹן וַיִּיבָֽשׁ׃

וַיְהִ֣י ׀ כִּזְרֹ֣חַ הַשֶּׁ֗מֶשׁ וַיְמַ֨ן אֱלֹהִ֜ים ר֤וּחַ קָדִים֙ חֲרִישִׁ֔ית וַתַּ֥ךְ הַשֶּׁ֛מֶשׁ עַל־רֹ֥אשׁ יוֹנָ֖ה וַיִּתְעַלָּ֑ף וַיִּשְׁאַ֤ל אֶת־נַפְשׁוֹ֙ לָמ֔וּת וַיֹּ֕אמֶר ט֥וֹב מוֹתִ֖י מֵחַיָּֽי׃

וַיֹּ֤אמֶר אֱלֹהִים֙ אֶל־י֣וֹנָ֔ה הַהֵיטֵ֥ב חָרָֽה־לְךָ֖ עַל־הַקִּֽיקָי֑וֹן וַיֹּ֕אמֶר הֵיטֵ֥ב חָֽרָה־לִ֖י עַד־מָֽוֶת׃

וַיֹּ֣אמֶר יְהוָ֔ה אַתָּ֥ה חַ֙סְתָּ֙ עַל־הַקִּ֣יקָי֔וֹן אֲשֶׁ֛ר לֹא־עָמַ֥לְתָּ בּ֖וֹ וְלֹ֣א גִדַּלְתּ֑וֹ שֶׁבִּן־לַ֥יְלָה הָיָ֖ה וּבִן־לַ֥יְלָה אָבָֽד׃

And he sat under it in the shade, while[1266] he watched what would become of the city. **6**And Yahweh God appointed a tiny plantlet,[1267] and it went up over Jonah to be a shade over his head, to deliver him from his anger. And Jonah became glad over the small plant – a great joy. **7**And God appointed a worm at the dawn of the following day, and it ravaged the tiny plantlet, and it withered. **8**And it was when the sun rose that God appointed a scorching / sultry east wind,[1268] and the sun ravaged Jonah's head. And he became faint and he asked for his life to die, and he said: "It is better for me to die than to live." **9**And God said to Jonah: "Is it reasonable of you to be angry over the tiny plantlet?" And he said: "It is reasonable of me to be angry to the verge of death."[1269] **10**And Yahweh said: "You – you felt sorry over the tiny plantlet, for which you did not labour, and you did not nourish it, which belonged to the night, and being limited to the night,[1270] it perished.

[1266] "The preposition is used temporally, marking a point in time up to which something occurs ("until")" (Tucker 2006:93).

[1267] The word קִֽיקָיוֹן occurs exclusively in the Hebrew Bible in Jonah 4, in verses 6, 7, 9 and 10 and is an example of a double diminutive, due to the reduplication of the stem and the suffix וֹן–. It is virtually impossible to render this in English. Perhaps the closest would be something like the *itsy-bitsy* or *teeny-weeny* plant. Pertaining to their function, "the diminutive also usually carries with it a number of affective connotations which range from endearment to tenderness through mild belittlement or deprecation to outright derogation and insult" (Jurafsky 1993:423).

[1268] The meaning is considered dubious and the interpretation of its meaning as "*still=sultry*" (based on חרשׁ I) is only a conjecture (*BDB* 2010 [1906]:362; Wolff 1977:76). It is likely that the popular translation "scorching" is under the influence of other textual versions / traditions that interpret חֲרִישִׁית to have this meaning, especially the LXX (Holladay 1988:91; Tucker 2006:98). Tucker proposed the phrase רוּחַ קָדִים חֲרִישִׁית should literally be translated as "a cutting east wind" (Tucker 2006:99). However, Klein proposed that it be translated as "a silent east wind," and that חֲרִישִׁי probably stems from חרשׁ II ("to be silent, be dumb, be deaf") (Klein 1987:234). As the word is a *hapax legomenon*, its meaning is difficult to determine. The context in which it is used is not of great help in translating it either.

[1269] "The preposition typically expresses the measure or degree of the noun ("enough to die")" (Tucker 2006:101).

[1270] The phrase שֶׁבִּן־לַיְלָה ... וּבִן־לַיְלָה is an idiomatic expression (Bewer 1971:61). It indicates the short-lived nature of the tiny plantlet (Simon 1999:45). In this instance the noun בֶּן־ ("son") indicates that the plant's existence was limited to the night, therefore the choice to translate it as "belonging to." It is used to denote one of a class. This

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וַאֲנִי֙ לֹ֣א אָח֔וּס עַל־נִֽינְוֵ֖ה הָעִ֣יר הַגְּדוֹלָ֑ה אֲשֶׁ֣ר יֶשׁ־בָּ֡הּ הַרְבֵּה֩ מִֽשְׁתֵּים־עֶשְׂרֵ֨ה רִבּ֜וֹ אָדָ֗ם אֲשֶׁ֤ר לֹֽא־יָדַע֙ בֵּין־יְמִינ֣וֹ לִשְׂמֹאל֔וֹ וּבְהֵמָ֖ה רַבָּֽה׃

[11]And I – I am not to feel sorry[1271] over Nineveh, the great city, in which there is[1272] more than 120 000 people, who do not know their right hand from their left hand, and many animals?"

5.   DEMARCATION OF THE PERICOPES

Any text should firstly be demarcated in order to determine where a story begins and ends.[1273] In this section, the pericopes of the book of Jonah will be demarcated according to formal criteria and their content. Formal criteria according to which the demarcation of pericopes can be determined includes introductory and concluding formulas, a change in subject, the preference for the use of a group of lexemes, syntactical markers, the change between prose and poetry, structure, scribal markers, and unity in terms of style. Content that can indicate the change between pericopes is the completion of actions and events, and a change in characters, place, and time.[1274]

There is general consensus as to the demarcation of the pericopes in chapters 1-3 of the book of Jonah. However, this consensus disappears when it comes to the demarcation of pericopes in chapter 4.[1275] The reason therefore will be discussed below when I suggest reasons why I consider chapter 4 to be a periscope. A popular manner in which to demarcate sections of the book of Jonah is to refer to the

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noun sometimes indicates membership of a guild, a society, a tribe or of any definite class (see Gesenius-Kautzsch-Cowley (hereafter referred to as *GKC*) 1910:418; cf. Trible 1963:56; Snaith 1945:40). Sasson wrote that this expression might hark back to and recall "Jonah ben Amittai," as the noun for "son" is used in the first- and second last verses of the book of Jonah (Sasson 1990:313).

[1271] Even though all the variants and versions understood this sentence to be an interrogative, it is not indicated in any way in the Hebrew (Trible 1963:57). Snaith (1945:40) wrote that אָח֔וּס should be understood as an interrogative, "presumably indicated by the tone of voice..."

[1272] Concerning יֶשׁ־בָּ֡הּ, Snaith wrote that it should literally be translated as "(which) there is in it." The word יֵשׁ is properly a substantive meaning "being" or "existence," and is often used for "there is" (Snaith 1945:40).

[1273] Spangenberg 2007:266.

[1274] See Ska 1990:1-2.

[1275] For alternative demarcations of the pericopes in Chapter 4 of the book of Jonah than will be proposed below, see the following sources: Habib 2014:72-73; Nogalski 2011:409-410; Simon 1999:xxiv; Wendland 1996b:373; Limburg 1993:28; Sasson 1990:viii, 271-272; Deist 1981:*passim*; Allen 1976:200; Watts 1975:75-97; Glaze 1972:158; Bewer 1971:*passim*.

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individual chapters as subsections,[1276] or to consider chapters 1-2 (Section A) and chapters 3-4 (Section B) as the 2 major sections of the book.[1277] Section A then concludes when the events in the fish comes to an end, whereas Section B begins a new series of events at a different place and at another time.[1278] Those who adopt a fourfold division of the book of Jonah according to its four chapters are quick to point out that Jonah changes location in each of the four scenes. Each of these scenes then focuses on the interaction between Jonah and other characters, namely (a) With the (foreign) sailors in chapter 1; (b) With God in chapter 2; (c) With the inhabitants of Nineveh in chapter 3; and (d) With God again in chapter 4.[1279]

In this study I will be following the demarcation of the pericopes of the book of Jonah as has been proposed by the likes of Henk (J.H.) Potgieter[1280] and James A. Loader.[1281] However, I will propose additional reasons in support of their demarcation. The proposed demarcation of the pericopes of the book of Jonah are then as follows:

[1276] Cf. Nogalski 2011:403, 409-410; Glaze 1972:158. Nogalski (2011:409-410) also proposed a demarcation of the book according to themes, namely (a) Jonah's first commission and his flight (1:1-16); (b) Jonah's rescue and deliverance (2:1-11); (c) Jonah's second commission and his obedience (3:1-10); and (d) Jonah's displeasure and rebuke (4:1-11). The division of the book of Jonah into chapters cannot be dated earlier than the Middle Ages (Sasson 1990:270).

[1277] Simon 1999:xxv; Wendland 1996b:373; Potgieter 1991:14; Allen 1976:200.

[1278] Potgieter 1991:14.

[1279] Nogalski 2011:403. Limburg (1993:28) identified 7 scenes, also based largely on the place where events take place, namely (a) The call to prophecy and Jonah as the runaway (1:1-3); (b) On board the ship in the midst of the storm at sea (1:4-16); (c) Inside the great fish (2:1-11); (d) Jonah is given his assignment a second time (3:1-3a); (e) In Nineveh (3:3b-10); (f) Jonah's prayer, prayed in Nineveh (4:1-3); and (g) Outside the city – begins and ends with God putting questions to Jonah (4:4-11).

[1280] Potgieter 1991:14-15.

[1281] Loader 1987:123.

Table 12: The Demarcation of the Pericopes in the book of Jonah[1282]

Section A (Jonah 1:1-2:11)		Theme	Section B (Jonah 3:1-4:11)		Theme
A[1]	Jonah 1:1-3[1283]	Jonah's calling and flight	B[1]	Jonah 3:1-3b[1284]	Jonah's 2nd calling and obedience
A[2]	Jonah 1:4-16[1285]	Distress at sea	B[2]	Jonah 3:3c-10[1286]	Distress in Nineveh
A[3]	Jonah 2:1-11[1287]	Inside the fish	B[3]	Jonah 4:1-11[1288]	Outside Nineveh

I will also be referring to the demarcation of pericopes according to Sandy Habib, who analysed the book of Jonah according to the narrative-critical method.[1289] He divided the book into seven pericopes or narrative units. He not only bases his division on the "dramatic criteria" of Jean Louis Ska, but also on the identification of the pericopes' plots.[1290] His concern, like that of Ska, was "with how the author communicates his/her message to the reader."[1291] Habib indicated that a narrative always exists in relation to a story, and the structure of the story is termed a plot. A plot is then "the ordered arrangement of the events." He considered a classic plot to consist of five stages, namely the initial situation, complication, transforming action, resolution, and final situation.[1292] However, Habib uses the terms pericope and plot interchangeably to refer to individual narrative units that he identified in the book of Jonah. His division agrees largely with that of Potgieter, Loader, and what I will be proposing here, except for his demarcation of Jonah 4.

[1282] Potgieter 1991:14-15 & 1990:65; Loader 1987:123.

[1283] Cf. Nogalski 2011:409-410; Simon 1999:xxiv, xxv; Wendland 1996b:373; Salters 1994:17-18; Limburg 1993:28, 44; Sasson 1990:viii; Stuart 1987:*passim*; Deist 1981:*passim*; Allen 1976:200; Watts 1975:75-97; Glaze 1972:158.

[1284] Cf. Nogalski 2011:409-410; Simon 1999:xxiv, xxv; Wendland 1996b:373; Limburg 1993:28; Stuart 1987:*passim*; Watts 1975:75-97.

[1285] Cf. Nogalski 2011:409-410; Simon 1999:xxiv, xxv; Wendland 1996b:373; Salters 1994:17-18; Limburg 1993:28; Stuart 1987:*passim*; Deist 1981:*passim*; Allen 1976:200; Watts 1975:75-97; Glaze 1972:158.

[1286] Cf. Simon 1999:xxiv; Wendland 1996b:373; Limburg 1993:28; Stuart 1987:*passim*; Watts 1975:75-97.

[1287] Cf.; Nogalski 2011:409-410; Simon 1999:xxiv, xxv; Wendland 1996b:373; Salters 1994:17-18; Limburg 1993:28; Stuart 1987:*passim*; Deist 1981:*passim*; Watts 1975:75-97; Glaze 1972:158.

[1288] Cf. Nogalski 2011:403, 409-410; Salters 1994:17-18; Glaze 1972:158; Stuart 1987:*passim*.

[1289] See Table 13 below for the layout of the pericopes and plots that he identifies in the book of Jonah.

[1290] Habib 2014:67-75.

[1291] *Ibid.*, 67.

[1292] *Ibid.*, 68. "The initial situation provides the reader with the necessary information to understand what comes next in the story. This information usually includes who the actors in a particular scene are, what they are doing, and how they are doing it. The complication presents the problem. The transforming action shows what is being done in order to remove the problem. The resolution indicates the result of the transforming action, and the final situation shows the reaction or the new situation arising from the previous four stages..." (Habib 2014:68).

5.1 The Pericopes of the book of Jonah

What follows here is then the demarcation of the pericopes in the book of Jonah as indicated in table 12 above, and the arguments for each. See table 13 below for a tabulation of the pericopes and / or plots that Habib identified in the book of Jonah. Potgieter pointed out that the most obvious form of repetition in the book of Jonah is visible in the macro structure of the book. So we find that there are *leitworte* (keywords), motifs, themes, sequences of actions, type scenes, and growing phrases repeating throughout the two sections, namely chapters 1-2 and chapters 3-4.[1293] Here then follows then follows a discussion on why I concur with the demarcation of pericopes as proposed by the likes of Potgieter and Loader.

(1)   Jonah 1:1-3 (Pericope A[1]) and Jonah 3:1-3a (Pericope B[1])

I discuss these two pericopes together as they both have formal features and content in common with each other. Jonah 1:1 and 3:1 both begin with the introductory formula (וַיְהִי דְבַר־יְהוָה אֶל־יוֹנָה ... לֵאמֹר "and the word of Yahweh came to Jonah ... saying"),[1294] and according to Potgieter these introductory formulae introduce the *Gattung* of the prophetic calling.[1295] These verses also open the two major sections of the book of Jonah, namely Jonah 1:1-2:11 (Section A) and Jonah 3:1-4:11 (Section B).

Both of these pericopes deal with the same subject, namely the calling of the prophet, the command to proclaim to Nineveh, and the prophet's response to Yahweh's call. In both instances we find the same imperative verbs being used, namely קוּם ("arise!"), לֵךְ ("go!"), and וּקְרָא ("and call!"). In response to both callings Jonah responds by rising (וַיָּקָם), but the difference is that in 1:3 he heads to Tarshish to flee (לִבְרֹחַ) his calling in disobedience, whereas in 3:3a he went (וַיֵּלֶךְ) to Nineveh in obedience. This makes both pericopes unified in terms of their style and distinct from those following upon them (and that which precedes 3:1). We also have the completion of actions and events with

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[1293] Potgieter 1990:65-68.

[1294] Cf. Habib (2014:68) who indicates that it is typical of prophetic narratives (see, e.g., Isaiah 38:4; Jeremiah 18:5; Ezekiel 1:3; Hosea 1:1; Haggai 1:3; Zechariah 6:9).

[1295] Potgieter 1991:14.

Jonah's different responses to both instances of Yahweh's call to him.[1296] The only two characters in both pericopes are then Yahweh and Jonah. Both pericopes also open with a reference to Yahweh (1:1 and 3:1 reads וַיְהִי דְבַר־יְהוָה אֶל־יוֹנָה), and closes them as well (1:3 reads מִלִּפְנֵי יְהוָה "from the presence of Yahweh;" 3:3a reads כִּדְבַר יְהוָה "according to the word of Yahweh"), forming an *inclusio*.

According to Habib, Jonah 1:1-3 functions as the introduction to the whole story, and verse 1 forms the initial situation of the first plot. Verse 2 presents the complication, not only for this pericope, but also for the book of Jonah overall.[1297] The transforming action takes place in verse 3, when Jonah decides to flee to Tarshish. His journey to Joppa is then the resolution, and his paying the ships fare and going into the ship is the final situation.[1298] Pertaining to Jonah 3:1-3a, Habib wrote that God's calling of Jonah in 3:1 introduces the initial situation. The time, place, and characters have changed from that of Jonah 2. The complication is then Jonah's discontent in 3:2, when he has to proclaim to the Ninevites. Jonah's decision to go to Nineveh can be considered to be the transforming action in 3:3a. It does not necessarily resolve the complication, but it might prevent another calamity from befalling Jonah, such as the storm in chapter 1. His eventual journey to the great city is then the resolution for this pericope. However, this resolution appears to be superficial.[1299]

(2)   Jonah 1:4-16 (Pericope A²)

The second pericope begins with the change of subject, when Yahweh initiates a new series of events by hurling a storm on the sea. We also find the introduction of new characters, namely the sailors and their captain.[1300] Jonah was initially called to prophecy from an unknown location. However, this pericope is set at sea, where Jonah is on the ship. As a result, this pericope also contains seafaring terminology, such as אֳנִיָּה ("ship"), הַמַּלָּחִים ("the sailors"), כְּלִי ("cargo"), יַרְכְּתֵי הַסְּפִינָה ("the hold of the ship"), and רַב הַחֹבֵל ("the captain of the sailors"). We can also presume that time has passed since

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[1296] Cf. Potgieter 1991:14.

[1297] According to Habib (2014:68), this complication creates various conflicts. The first is Jonah with himself, as he is unwilling to proclaim repentance to the "gentiles" or גּוֹיִם. The second conflict is a divine-human one, as Jonah chooses to disobey God. A third conflict is then an interpersonal one, as between Jonah and Nineveh. Jonah "did not want to preach repentance to non-Hebrews." This conflict is clearly one-sided.

[1298] Habib 2014:69.

[1299] *Ibid.*, 71.

[1300] Cf. Potgieter 1991:15.

Jonah boarded the ship, and until the ship reached the open seas. Even though the prayer in Jonah 1:14 is poetry, it is imbedded in the larger prose narrative of this pericope.[1301] The pericope commences with the sailor's reaction to the storm, where they are afraid, and ends with the response to its calming, when they fear (read *revere*) Yahweh. This is another example of *inclusio*.[1302]

According to Habib, the complication of the second pericope is introduced with God's hurling of a wind on the sea. There is also a change in place and time, since the conclusion of the previous pericope. This complication relates to the overarching one, namely Yahweh's command of Jonah to proclaim to the Ninevites.[1303] The transforming action is when the sailors' decide to throw Jonah into the sea. This action leads to the resolution, when the storm abates, and the final situation, where the sailors offer and make vows to Yahweh.[1304] We find another poem, namely the 'prayer' of the captain, embedded in the prose section of this pericope.

(3)   Jonah 2:1-11 (Pericope A³)

A new scene is once more opened with the action of Yahweh. This time he appoints a fish to swallow Jonah, leading to a change of subject from the preceding pericope. We also find a change of place, as Jonah was thrown overboard from the ship, and now finds himself in the bowels of the fish.[1305] We now find another prayer (2:3-10), which is also poetry, imbedded into a narrative frame. This frame consists of Jonah 2:1-2, 11, and forms an *inclusio* around the poem.[1306] Jonah's journey in the fish comes full-circle after being swallowed (2:1), and eventually being regurgitated (2:11). This frame then consist of an introductory (וַיְמַן יְהוָה דָּג גָּדוֹל לִבְלֹעַ אֶת־יוֹנָה "And Yahweh appointed a great fish to swallow Jonah") and closing formula (וַיֹּאמֶר יְהוָה לַדָּג וַיָּקֵא אֶת־יוֹנָה אֶל־הַיַּבָּשָׁה "And Yahweh spoke to

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[1301] *Ibid.*

[1302] *Ibid.*

[1303] Habib 2014:69. Habib (2014:69-70) also indicates a series of sub-complications in this pericope, namely (a) The storm (verse 4); (b) The sailors' fear and attempts at lightening the ship (verse 5); (c) The captain's command to Jonah to pray to his god (verse 6); (d) The casting of lots and the identification of Jonah as the party responsible for the storm (verse 7); (e) The sailors' escalating fear of God after Jonah's confession about his attempt to escape God (verses 8-10); (f) Jonah's proposal to the sailors' to calm the raging sea, namely throwing him overboard (verses 11-12); and (g) The sailors' attempts at preventing throwing Jonah overboard by rowing back to shore (verses 13-14).

[1304] Habib 2014:70.

[1305] Cf. Potgieter 1991:15.

[1306] *Ibid.*; Nogalski 2011:409-410

the fish, and it vomited Jonah out on the dry land"). The structure of Jonah's prayer (2:3-9) is also that of a typical lament. It contains water and death imagery throughout, contributing to its unified style. Terminology that refers to water and death are שְׁאוֹל ("Sheol"), יַמִּים ("the seas"), וְנָהָר ("and the river"), מִשְׁבָּרֶיךָ ("your breakers"), וְגַלֶּיךָ ("and your waves"), מַיִם ("waters"), תְּהוֹם ("abyss"), and מִשַּׁחַת ("from the pit") (see also table 4 in the preceding chapter). At the end of Jonah 2:10 we find a *Setumah*, which indicates a minor break between 2:10 and 2:11, and at the end of 2:11 we find a *Petuchah*, which indicates a major break between 1:1-2:11 (Section A) and 3:1-4:11 (Section B) of the book of Jonah.[1307] The following pericope (Jonah 3:1-3a) commences with a new scene with its own introductory formula, in a different place, namely dry land, and at a different time (see 4.1 above for the demarcation of Jonah 3:1-3a).

According to Habib, there is a change of place, time and characters in 2:1, thus indicating the start of a new pericope. This pericope does not appear to have an initial situation and immediately commences with the complication, namely Jonah being swallowed by a fish which was sent by God. Because the text does not describe how Jonah is swallowed by the fish, Habib considers verse 16 as the complication of the third pericope. Jonah's prayer can be considered to represent the transforming action, as it leads Jonah to experience what Habib terms an "inner conversion."[1308] In a similar vein the transforming action can be considered to be when God commands the fish to expel Jonah. The resolution is then Jonah's return to land after his exit from the fish.[1309] According to Habib, this pericope does not appear to have a final situation.

[1307] The implication of the use of these two scribal markers is that the Jonah narrative has a threefold division in the MT and that it could antedate Qumran. This division then appears to plot Jonah's behaviour along two trajectories. "In the first (1:1-2:10), the direction is downward, with Jonah inexorably descending into Sheol's gullet. The truth of God's authority, however, veers him sharply from insubordination and toward reconciliation. In the second path (2:11-4:3), the move is horizontal, but opposite direction. Jonah begins by accepting God's will, but is eventually dismayed by God's reaction to Nineveh's pleas. There remains a brief third segment with no spatial movement (4:4-11), given over to proving how Jonah wrongly evaluates the drama he has witnessed" (Sasson 1990:271).

[1308] Habib 2014:70.

[1309] *Ibid.*, 71.

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(4)   Jonah 3:3b-10 (Pericope B[2])

This pericope commences with the description of the size of Nineveh in divine terms. This pericope deals with the response of the Ninevites to Jonah's prophecy of doom. This scene also takes place inside of the city of Nineveh.[1310] There is a completion to the actions, namely from prophecy, the resulting repentance, and then God's decision not to destroy the city. With Jonah's arrival in Nineveh, there is once more a change in place, time and characters in the story.

In a similar vein, Habib wrote that Jonah 3:3b is the initial situation of the new pericope, where Nineveh's status as an exceedingly great city is reflected.[1311] The complication is introduced in verse 4, which in turn links with the story's major complication, namely God's mercy for the repentant Ninevites. The transforming action is communicated in verses 5 to 9, as the actions of the Ninevites and their king.[1312] In verse 10 God is described as relenting from the evil he wished to unleash on Nineveh. The resolution of the pericope is thus the Ninevites' repentance (10a), and God relenting from destruction (10b), is then the final situation.[1313]

(5)   Jonah 4:1-11 (Pericope B[3])

It is with the demarcation of the pericopes in chapter 4 of the book of Jonah, where scholars differ from each other. James Limburg identified two pericopes, namely Jonah 4:1-3 and 4:4-11.[1314] He argued that three scenes (or pericopes) were set in motion by the words of Yahweh (1:1; 3:1; 4:4); that two of them are introduced by the acts of Yahweh (1:4; 2:1), and that 4:1 opens a new scene with Jonah's reaction to God's action. He continued that the first two scenes end with Yahweh as the object

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[1310] Cf. Potgieter 1991:15.

[1311] Habib 2014:71-72.

[1312] *Ibid.*, 72. Here a series of sub-actions take place: "The first three sub-actions are the Ninevites' believing in God, their fasting, and their putting on sackcloth. The next three sub-actions are done by the king, who takes off his royal clothes, covers himself with sackcloth, and sits down in the dust. The seventh sub-action is the king's issuing a decree stating that both people and animals have to fast, as well as put on sackcloth, and that people have to pray fervently to God, return from their evil, and give up their violence" (Habib 2014:72).

[1313] Habib 2014:72.

[1314] Limburg 1993:28, 44.

of the action (1:3, 16), the third and fifth then conclude with Yahweh as the subject of the action (2:10; 3:10), and that the entire book then concludes with the rhetorical question by God (4:10-11).[1315]

Habib also demarcated Jonah 4 into two pericopes, namely 4:1-6 and 4:7-11. Pertaining to the demarcation of Jonah 4:1-6 he argued that the Ninevites disappear from the scene, and that it appears as if time has passed since the events which where mentioned in the previous pericope. Jonah 4:1-6 appears to lack an initial situation and commences with the complication, namely Jonah's anger in 4:1. The transforming action begins with Jonah's exit from the city, and him taking up seat east of Nineveh. This action is completed with God appointing a plant to provide Jonah with additional shade. The result is that Jonah is excessively happy over the plant. There then appears to be no final situation in this pericope either.[1316] Pertaining to the demarcation of Jonah 4:7-11, Habib argued that it starts with the complication, when God sends a worm to eat the plant, and an east wind to beat down on Jonah's head. The result is that Jonah wishes to die. This wish leads to and prompts the ensuing dialogue with God. Verse 9 can be considered as the transforming action, where God attempts to change Jonah's perspective on God's actions and motivations. "The story ends without showing us the result of this dialogue; thus there is no resolution or final situation. The story has an open ending, where the reader is left to wonder what would happen."[1317] Jack M. Sasson proposed another reason for the demarcation of 4:1-6 and 4:7-11, which is based on the reversal of Jonah's mood between the two pericopes, from angry to exceedingly happy.[1318] It ought to be clear from the above, and table 12 below, that not each of the pericopes proposed by Habib have all five stages of a plot. This is most evident in the last two pericopes he demarcated, namely 4:1-6 and 4:7-11. His arguments for demarcating these two are the weakest of all which he had proposed. However, he does reflect that this endeavour, of demarcation pericopes and / or plots, is subjective.[1319]

I demarcate Jonah 4:1-11 as a pericope as it commences with Jonah's reaction to God's decision not to destroy Nineveh. A dialogue between Jonah and God ensues, where God twice asks

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[1315] *Ibid.*, 44.

[1316] Habib 2014:72-73.

[1317] *Ibid.*, 73.

[1318] Sasson 1990:271-272.

[1319] Habib (2014:75) indicated the weaknesses of the narrative-critical approach as being the following: (a) It "is a method without limitations" as it does not focus on the socio-historical background of the narrative and the whole text will be treated as an original composition; and (b) "[T]hat there is not *always* only one way of dividing the text into pericopes and each pericope into clear-cut stages. … This may cast doubt on the objectivity of the analysis and may lead some to believe that the structuring of the pericopes and their respective stages is influenced by the researcher's own interpretation of the biblical text."

him if his anger is reasonable. Jonah would three times indicate that he would rather die. God then continues to teach Jonah by sending, amongst others, calamity in the form of the worm and an east wind, his way. This last pericope deals solely with the interaction between Jonah and God.[1320] Here we also find another example of a prayer in Jonah 4:2-3, which is also poetry, which is embedded into prose.[1321] Thus, with the exception of Jonah 4, Habib's demarcation of pericopes and / or plots agrees with the demarcation indicated above. The following table then reflects the pericopes and / or plots which he identified in the book of Jonah:

[1320] Cf. Potgieter 1991:15.
[1321] *Ibid.*

Table 13: The Plots in the book of Jonah (according to Sandy Habib)[1322]

Plot	Stage	Verses	Description
1:1-3	Initial Situation	1:1	The characters are introduced.
	Complication	1:2	God commands Jonah to go to Nineveh.
	Transforming Action	1:3a	Jonah decides to escape.[1323]
	Resolution	1:3b	Jonah goes to Joppa and finds a ship going to Tarshish.
	Final Situation	1:3c	Jonah pays the fare and boards the ship.
1:4-16	Initial Situation	–	–
	Complication	1:4-14	God sends wind, the sailors panic, the cast lots, Jonah is accused, they row uselessly, and the sea is getting ever rougher.
	Transforming Action	1:15a	The sailors throw Jonah overboard.
	Resolution	1:15b	The raging sea grows calm.
	Final Situation	1:16	The sailors offer a sacrifice and make vows.
2:1-11	Initial Situation	–	–
	Complication	2:1	God provides a huge fish to swallow Jonah.
	Transforming Action	2:2-11a	Jonah prays; God commands the fish to throw up Jonah.
	Resolution	2:11b	The fish throws up Jonah.
	Final Situation	–	–
3:1-3a	Initial Situation	3:1	God speaks to Jonah.
	Complication	3:2	God orders Jonah to go to Nineveh a second time.
	Transforming Action	3:3	Jonah rises.
	Resolution	3:3	Jonah goes to Nineveh.
	Final Situation	–	–
3:3b-10	Initial Situation	3:3b	Nineveh is described as a big city.
	Complication	3:4	Jonah tells the Ninevites to repent; otherwise, Nineveh will be destroyed.
	Transforming Action	3:5-9	The Ninevites show their repentance through different actions.
	Resolution	3:10	God sees the Ninevites' repentance.
	Final Situation	3:10	God relents.
4:1-6	Initial Situation	–	–
	Complication	4:1-4	Jonah becomes angry, prays to God, and asks him to take his life.
	Transforming Action	4:5	Jonah leaves the city and observes it from the outside.
			God provides the leafy plant.
	Resolution	4:6	The fish throws up Jonah.
	Final Situation	–	–
4:7-11	Initial Situation	–	–
	Complication	4:7-8	God sends the worm and the east wind; Jonah grows faint.
	Transforming Action	4:9-11	God argues with Jonah.
	Resolution	–	–
	Final Situation	–	–

[1322] This table is a combination of the tables in Habib's article on the demarcation of the pericopes and / or plots of the book of Jonah; see Habib 2014:69-73.

[1323] "Note that it can be argued that v 3a, in which Jonah decides to escape, represents the complication of the story. While this may be true from the reader's perspective; it is not necessarily true from Jonah's perspective" (Habib 2014:69).

5.2   The Demarcation of the Poems in the book of Jonah

None of the poetry in the book of the Twelve Minor Prophets is presented in such a manner in the Leningrad Codex that it distinguishes it from prose.[1324] In this section I will point out how the five prayers in the book of Jonah can be demarcated as poetry. They are all embedded in prose sections and function as pauses that delay the narrative events.[1325] These prayers / poems can be found in Jonah 1:6, 14; 2:3-10; 3:9; and 4:2-3.

(1)   Jonah 1:6

The 'prayer' of the captain of the sailors forms part of a larger section of direct speech in Jonah 1. This verse is also part of the closing remark in a command to Jonah. It is a yearning that is being expressed or an indirect invocation. God is not being directly addressed. It consists of but one line of poetry that expresses a wish. The particle אוּלַי ("perhaps") functions as an introductory formula.[1326] In verse 7 we find the story once more continuing in narrative form. We also encounter a change in characters as the sailors re-enter in the following scene.

(2)   Jonah 1:14

In the past, this prayer and poem has consistently been considered to be prose. Potgieter argued that this prayer and poem belongs to the category of אָנָּה-prayers.[1327] He indicated that it commences with an introductory formula, namely וַיִּקְרְאוּ אֶל־יְהוָה וַיֹּאמְרוּ ("and they called to Yahweh and they said"). He also pointed out that both 1:13 and 1:15 describe events, whereas 1:14 is direct speech uttered by the sailors.[1328]

[1324] Sasson 1990:161.
[1325] Cf. Potgieter 1991:17.
[1326] Potgieter 2004:611. Cf. Genesis 16:2l Numbers 22:11; 23:3, 27; and 1 Samuel 6:5; 14:6.
[1327] Potgieter 1991:42.
[1328] *Ibid.*, 43.

(3)   Jonah 2:3-10

It is universally recognised that the language in Jonah 2:3-10 shifts dramatically from the preceding prose to poetry, and that the narrative reverts back to prose following upon it.[1329] Potgieter pointed out the following features that indicate that this text is poetry, which is embedded in a prose framework, namely (a) Jonah 2:1, and 11 is written in the third person, where Yahweh commands the fish to swallow Jonah (verse 2), and to regurgitate him (verse 11); (b) The introductory formula in Jonah 2:2 (וַיִּתְפַּלֵּל אֶל־יְהוָה וַיֹּאמַר "And he prayed to Yahweh, and he said") is also a typical introductory formula to other prayers in the Hebrew Bible, such as in Deuteronomy 9:26, 2 Kings 20:2, and Daniel 9:4; (c) Jonah 2:3-10 is written in the first person, and is uttered by Jonah. It also has similarities to other Psalms, for example 69:3, 116:1, and 120:1; and (d) Jonah 2:3-10 also displays the typical characteristics of poetry, namely the intended deviation from grammatical rules and conventions, metaphorical constructions, the use of parallelisms, metre, etc.[1330] This poem is also unified in theme as Jonah laments his distress and thanks Yahweh for the salvation to come. The phrase יְשׁוּעָתָה לַיהוָה ("Salvation is of Yahweh") in 2:10 can also be considered to be the climax and the closing formula of the poem. Jonah 2:10 is then also followed by a *Setumah*, which is a minor break in the text.

(4)   Jonah 3:9

Similar to the 'prayer' of the captain of the sailors in Jonah 1, this 'prayer' forms part of a larger section of direct speech in Jonah 3. This verse is also part of the closing remark in a command to the Ninevites. It is a yearning that is being expressed or an indirect invocation. God is not being directly addressed. It consists of but one line of poetry that expresses a wish. The king's 'prayer' is part of an elaborate decree (3:7-9) and occurs at the end of a series of commands. The king's prayer is expressed as a wish with the use of the introductory formula מִי־יוֹדֵעַ ("who knows?").

[1329] Sasson 1990:161.
[1330] Potgieter 1991:20-21.

(5)   Jonah 4:2-3

In the past, this prayer and poem has also consistently been considered to be prose. However, Potgieter argued that this prayer and poem also belongs to the category of אָנָּה-prayers.[1331] He also successfully pointed out that it needs to be considered as poetry. He argued that part of the confession in 4:2 correlates with phrases in the Psalms, such as in Psalm 86:15, 103:8, and 114:4; and that it contains a number of typical poetic characteristics, such as "line-forms," ellipsis, parallelisms, word pairs, and sound patterns.[1332] Jonah 4:2-3 would also appear to be the structural counterpart of the prayer in 2:3-10.[1333] The same introductory formula as in 2:2, namely וַיִּתְפַּלֵּל אֶל־יְהוָה וַיֹּאמַר ("and he prayed to Yahweh, and he said"), is also used to introduce the prayer in 4:2. In 4:4 we find a change of subject when Yahweh speaks, therefore this prayer and poem closes with the words of Jonah in 4:3.[1334]

6.   A LINGUISTIC-SYNTACTICAL AND STRUCTURAL ANALYSES

For a linguistic-syntactical analysis of the book of Jonah, see Addendum C. Each kernel sentence has been demarcated as either an *independent sentence* (I),[1335] a *context dependant sentence* (CD),[1336] or as a *dependent sentence* (D).[1337] The requirement for the demarcation of a kernel sentence is that it must consist of a verb and noun phrase or component. The clauses are also classified according to their specific type. The structural analysis is based on the linguistic-syntactical analysis and demarcation of the pericopes of the book of Jonah, therefore the combined discussion of both syntax and structure in this section of the study. The numbering of the verses referred to in this section is based on the numbering of kernel sentences in Addendum C. This section will specifically deal with the nature of the narrative, direct speech or dialogues, the growing phrases, and the structure of the book of Jonah respectively. Here follows a summary of the findings of the linguistic-syntactical and structural analyses.

[1331] *Ibid.*, 42.

[1332] *Ibid.*, 35.

[1333] *Ibid.*, 36.

[1334] *Ibid.*, 37.

[1335] A colon.

[1336] A semi-independent sentence or sub-colon.

[1337] A comma.

6.1 The Narrative of the book of Jonah

Typical of the narratives in the Hebrew Bible, we find that the book of Jonah is primarily written in the third person,[1338] except in the instances of direct speech or dialogue. The narrator of the book also appears to be omniscient,[1339] as they know more than the characters of the story do. The three types of discourse we can identify in the book of Jonah is narrative,[1340] expository,[1341] and hortatory discourse.[1342] Pertaining to narrative discourse, the waw consecutive + imperfect (*wayyiqtol*) serves to move the narrative along. It occurs no less than 84 times in the 48 verses that the book of Jonah consists of.[1343] From the linguistic-syntactical analysis in Addendum C, it would appear that the dominant discourse type in the book of Jonah is narrative. Even though chapter 2 may consist of poetry, it is enclosed by a narrative structure in 2:1-2, 11.[1344] In the book of Jonah we also find expository discourse. It is also known as descriptive discourse and is used to explain (or *elucidate*) a statement. We find examples of expository discourse in Jonah's Psalm, which builds to a climax in 2:10.

6.2 Direct Speech or Dialogue

For a tabulation of all instances of direct speech or dialogue in the book of Jonah, see Addendum C. Hortatory discourse is the primary form of direct speech in the book of Jonah, with forms occurring in the imperative (13 times), cohortative (2 times), and the jussive (3 times). Direct speech and dialogue is then also imbedded throughout the narrative,[1345] and function as pauses in order to slow the

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[1338] Salters 1994:23; Allen 1976:185-186; Glaze 1972:152.

[1339] Spangenberg 2002a:68.

[1340] "Narrative discourse relates the events of a story (Gen 8)" (Tucker 2006:3)

[1341] "Hortatory discourse is meant to exhort someone to act in a particular manner (Job 2:9)" (Tucker 2006:3).

[1342] "[E]xpository/descriptive discourse is meant to explain something or make a statement (2 Sam 12:7)" (Tucker 2006:4).

[1343] Tucker 2006:5.

[1344] *Ibid.*, 7.

[1345] *Ibid.*, 6.

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progression of the events of the story.[1346] Hortatory discourse in the book of Jonah is also meant to either persuade characters, or to alter their behaviour.[1347]

Pertaining to direct speech in Jonah 2, we notice that Jonah's 'prayer' (see Jonah 2:2a) consists primarily of statements by Jonah to Yahweh, describing the situation he finds himself in, and extolling Yahweh as the source of his salvation. The Psalm has been proposed to be a Hymn of Thanksgiving praising Yahweh for deliverance received, even though Jonah is still inside the bowels of the fish.

What is also noticeable from the direct speech in the book is that it consists of sentences containing imperatives, interrogatives, and cohortatives or jussives. Imperatives are used by Yahweh (1:2; 3:2), the captain (1:6), the sailors (1:7-8), and Jonah (4:3). Interrogatives, be they direct or rhetorical, are used by the captain (1:6), the sailors (1:7-8, 10-11), the king (3:9), Jonah (4:2a), and Yahweh (4:4, 9-11). Cohortatives or jussives are used by the sailors (1:7), and the king (3:7-8).[1348] Yahweh speaks a total of five times in the book, namely in Jonah 1:1-2; 3:1-2; 4:4, 9; and 4:10-11. In two of these speeches he instructs Jonah to serve as messenger to the Ninevites (1:1-2 and 3:1-2). The rest pertain to his dialogue with Jonah in chapter 4 of the book.[1349]

There are also seven occasions where he acts to determine the course of events in the story, namely (a) In 1:4 he causes a storm on the sea; (b) In 2:1 he sends a big fish to swallow Jonah; (c) In 2:11 he orders the fish to vomit Jonah on dry land; (d) In 3:10 he changes his mind about destroying Nineveh; (e) In 4:6 he causes the tiny plantlet to grow; (f) In 4:7 he sends a worm to destroy the plant; and (g) In 4:8 he sends an east wind to strike Jonah's head.[1350] Willie (W.) Wessels pointed out that Yahweh's actions form a concentric pattern, as follows:

[1346] Potgieter 1991:17. For a detailed analysis of time in the book of Jonah, see Potgieter 1990:61-69.
[1347] Cf. Tucker 2006:13.
[1348] Trible 1996:476.
[1349] Cf. Wessels 2007:554.
[1350] *Ibid.*, 555.

Illustration 4: The Concentric Pattern of Yahweh's Actions[1351]

Yahweh instructs a strong wind (1:4)
Yahweh sends a big fish to swallow Jonah (1:7)
Yahweh instructs the fish to spit Jonah out on dry land (2:10)
Yahweh changes his mind not to harm the Ninevites (3:10)
Yahweh causes a plant to grow to benefit Jonah (4:6)
Yahweh sends a worm to destroy the plant to the detriment of Jonah (4:7)
Yahweh instructs a wind to blow from the east (4:8)

6.3   Growing Phrases

Jonathan Magonet coined the term "the growing phrase" to refer to "a phrase which is repeated with the addition of a further word or element to it." It emphasises the meaning of the extended element.[1352] With each extended element, each phrase also builds towards a climax in the third. The growing phrases that Magonet identifies in the book of Jonah pertain to the following, namely (a) The developing fear of the sailors; (b) The increasing severity of the storm; (c) The exaggerated size of the city of Nineveh; and (d) The intensifying questions posed to Jonah by God, as follows:

[1351] *Ibid.*
[1352] Magonet 1976:31; cf. Simon 1999:xxxi.

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Table 14: The Growing Phrases in the book of Jonah[1353]

The developing fear of the sailors		
1:5	וַיִּירְאוּ הַמַּלָּחִים	And the sailors were afraid
1:10	וַיִּירְאוּ הָאֲנָשִׁים יִרְאָה גְדוֹלָה	And the men were afraid with a great fear
1:16	וַיִּירְאוּ הָאֲנָשִׁים יִרְאָה גְדוֹלָה אֶת־יְהוָה	And the men feared Yahweh with a great fear
The increasing severity of the storm		
1:4	וַיְהִי סַעַר־גָּדוֹל בַּיָּם	And there was a great storm on the sea
1:11	כִּי הַיָּם הוֹלֵךְ וְסֹעֵר	for the sea was storming
1:13	כִּי הַיָּם הוֹלֵךְ וְסֹעֵר עֲלֵיהֶם	for the sea was storming against them
The exaggerated size of the city of Nineveh		
1:2; 3:2	הָעִיר הַגְּדוֹלָה	the great city
3:3	עִיר־גְּדוֹלָה לֵאלֹהִים	a great city even to God
4:11	הָעִיר הַגְּדוֹלָה אֲשֶׁר יֶשׁ־בָּהּ הַרְבֵּה מִשְׁתֵּים־עֶשְׂרֵה רִבּוֹ אָדָם ...וּבְהֵמָה רַבָּה:	the great city, in which there is more than 120 000 people... and many animals
God's intensifying questions to Jonah		
4:3	כִּי טוֹב מוֹתִי מֵחַיָּי	for it is better for me to die than to live
4:4	וַיֹּאמֶר יְהוָה הַהֵיטֵב חָרָה לָךְ	And Yahweh said: Is it reasonable of you to be angry?
4:8	וַיֹּאמֶר טוֹב מוֹתִי מֵחַיָּי	and he said: It is better for me to die than to live
4:9	הַהֵיטֵב חָרָה־לְךָ עַל־הַקִּיקָיוֹן	Is it reasonable of you to be angry over the tiny plantlet?
	הֵיטֵב חָרָה־לִי עַד־מָוֶת	It is reasonable of me to be angry to the verge of death

Magonet pointed out that the fear of the sailors is the most intense at the hour just before their salvation.[1354] It would also appear that they are moving closer to Yahweh, when Jonah attempts to flee from his presence.[1355] The use of לֵאלֹהִים in 3:3 implies that the phrase עִיר־גְּדוֹלָה לֵאלֹהִים is a *hyperbole*[1356] and that it is used ironically.[1357] The intensifying questions, in turn, function to point out Jonah's self-centredness.[1358]

[1353] Cf. Nogalski 2011:417; Simon 1999:xxxi. Sasson 1990:138; Magonet 1976:32-33. These are also examples of what Brichto calls the "synoptic-resumptive technique" where "the repetition of an episode in which the second account is longer, but dependent on the first" (Bolin 1997:54).

[1354] Magonet 1976:32.

[1355] *Ibid.*

[1356] *Ibid.*

[1357] Simon 1999:xxxi.

[1358] Magonet 1976:33.

6.4   Segmentation and Structure of the Poems

It has long been established that Jonah 2:3-10 is poetry. However, Potgieter has convincingly argued that all of the other prayers in the book of Jonah are also poetry, namely 1:6, 1:14; 3:9, and 4:2-3. The prayers are located strategically before major changes in the narrative.[1359] Here follows a brief discussion on the structure of each. As our focus here is on the segmentation (stichometric analysis) and structure of the poems in the book of Jonah, I will not be discussing their poetic techniques.[1360] Only where it is of importance for and has bearing on the afore-mentioned analyses, will I discuss some of the techniques on the level of sounds, style, and semantics.[1361]

(1)   Jonah 1:6 (The Captain's 'Prayer') and 3:9 (The King of Nineveh's 'Prayer')

Due to similarities of theme, vocabulary and syntax, the captain of the sailors and the king of Nineveh's prayers are discussed in conjunction with each other. In 1:6, the captain utters a short speech, whereas the king utters a lengthy decree in 3:7. Both 'prayers' differ in length, their object being addressed, and their type of discourse. According to Trible, both of these foreign leaders proclaim a theology of hope.[1362] Note the corresponding terminology and phrases between the two in the following table:

Table 15: A Comparison between the Captain and the King's Prayers (Jonah 1:6 and 3:9)[1363]

Jonah 1:6 (The Captain's 'Prayer')		Jonah 3:9 (The King's 'Prayer')	
אוּלַי	"Perhaps	מִי־יוֹדֵעַ	"Who knows?!
יִתְעַשֵּׁת הָאֱלֹהִים לָנוּ	this G/god will give thought to us	יָשׁוּב וְנִחַם הָאֱלֹהִים	He may turn back and God will feel sorry,
		וְשָׁב מֵחֲרוֹן אַפּוֹ	and he will turn from his burning anger,
וְלֹא נֹאבֵד:	so that we may not perish."	וְלֹא נֹאבֵד:	so that we may not perish."

[1359] Forti 2011:373.

[1360] For a discussion thereof, see Potgieter 1991:17-45.

[1361] For a metrical analysis on Jonah's Psalm and a discussion of the book of Jonah's structure, see Christensen 1985.

[1362] Trible 1994:113.

[1363] Sasson 1990:260

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Whereas 1:6 calls upon the help of no specific deity, this is not the case of the king's 'prayer' when he utters it to the deity that called Jonah to prophecy against Nineveh. The particle אוּלַי ("perhaps") and the phrase מִי־יוֹדֵעַ ("who knows?") function as introductions to the 'prayers' that follow upon them. Three types of sentences, namely exclamatory, imperative, and declarative, characterise the captain's speech. It also shares vocabulary with Yahweh's command in 1:2.[1364] The other two instances of the verb אָבַד ("to perish") also occurs in direct speech, namely in Jonah 1:14 and in Jonah 4:10. The captain, the sailors, the king of Nineveh, and Yahweh use it, but never Jonah.[1365] This verb is used in conjunction with negative particles, expressing hope or a plea, in three instances in the book.

(2)   Jonah 1:14 (The Sailors' Prayer)

This prayer is easily distinguishable from the narrative prose that precedes (1:13) and follows (1:15) upon it, forming one stanza / strophe.[1366] The sailors prayer is typical of a communal complaint song.[1367] Potgieter considersed אָנָּה יְהוָה ("Oh, Yahweh!") to be an *anacrucis*.[1368] It serves as the introduction to the prayer / poem which follows upon it.[1369]

[1364] Trible 1994:137.

[1365] *Ibid.*, 113-114.

[1366] Potgieter 2004:612 & 1991:43.

[1367] Trible 1994:147. The typical features of a communal complaint song are a petition, complaint, confession, reason, motivation, vow, description of distress, expression of confidence in God, reference to sacrifice, and thanksgiving for deliverance (Trible 1994:147).

[1368] Potgieter 2004:612. An anacrucis is a line of verse that is not counted as part of the primary unit (cf. Potgieter 2004:612).

[1369] Potgieter 1991:43.

Table 16: The Sailors' Prayer (Jonah 1:14)[1370]

Sta.	Str.	Jonah 1:14 (The Sailors' Prayer)	
I	A	אָנָּ֤ה יְהוָה֙	Oh, Yahweh!
		אַל־נָ֣א נֹאבְדָ֗ה	Please do not let us perish
		בְּנֶ֙פֶשׁ֙ הָאִ֣ישׁ הַזֶּ֔ה	for this man's life.
		וְאַל־תִּתֵּ֥ן עָלֵ֖ינוּ	And do not give to us
		דָּ֣ם נָקִ֑יא	innocent blood,
		כִּֽי־אַתָּ֣ה יְהוָ֔ה	for you, Yahweh,
		כַּאֲשֶׁ֥ר חָפַ֖צְתָּ עָשִֽׂיתָ׃	as pleases you, you do."

From the table above it is evident that there is a clearly discernible parallel between the second and third lines of the poem. In both the negative particle אַל ("not") is used, and the verbs to which it applies, namely אָבַד ("to perish") and נָתַן ("to give," i.e. "to be held accountable for someone's death"), are semantically parallel to each other. Potgieter also considered the last two lines to be semantic parallels of each other.[1371] The phrase וְלֹא נֹאבֵד ("so that we may not perish") occurs in some form or another in the prayers in 1:6, 1:14, and 3:9. Their collective theme is then "*a quest for the preservation of life*."[1372]

(3)   Jonah 2:3-10 (Jonah's First Prayer)

In this study I will not be arguing whether the Psalm was original to the narrative or not, but rather to illustrate that it has a functional purpose within the 'final' form of the book of Jonah.[1373] The poem itself has traditionally been considered a Hymn of Thanksgiving for salvation. However, its structure and content is more typical of a lament or communal complaint song than a song extolling the praise of Yahweh.[1374] A Hymn (or Psalm) of Thanksgiving typically consists of (a) A call to praise God; (b) A description of the reasons for offering praise; and (c) A vow of confidence, or another call to praise

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[1370] *Ibid.*, 44. For a detailed discussion on the segmentation and communication techniques of this poem, see Potgieter 1991:42-45.

[1371] Potgieter 2004:612.

[1372] *Ibid.*

[1373] For an overview of the latest trends or arguments in this regard, see Daniel A. Neal's MA dissertation titled *What Are They Saying About the Jonah Psalm? An Analysis of the Current Trends in its Interpretation* (2013 [2011]).

[1374] Cf. Trible 1996:499.

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God.[1375] What is noticeably absent from Jonah's Psalm is the 'typical' feature of a call to praise. Once more, we are dealing with a classification of a section of the book of Jonah that does not encompass all of its content. In all likelihood, Jonah's Psalm should best be understood as a parody on a Hymn of Thanksgiving, in the guise of a lament. A lament typically consists of (a) A cry of despair or a plea for help; (b) A description of distress; and (c) A vow to trust in God's care. There are many variations of the threefold format of laments which are dictated by the Psalmists mood.[1376] Tova Forti described it as "a Psalm of penitence and sorrow."[1377] This poem is also written in Qinah (lamentation) 3:2 rhythm.[1378] This structure is evident from the structure and themes of Jonah's Psalm, which can be tabulated as follows:

[1375] Gillingham 1998:189.

[1376] *Ibid.*; cf. Trible 1996:499-500.

[1377] Forti 2011:373.

[1378] Snaith 1945:24. "These verses are not inappropriate to the thanksgiving hymn, since they do assume gratitude for deliverance, but the specific nature of that deliverance raises real questions for those who argue the psalm of Jonah as an original part of the narrative" (Nogalski 1993:253).

Table 17: Jonah's First Prayer (Jonah 2:3-10)[1379]

Sta.	Str.	Hebrew Text	Translation	Lament Features
Narrative introduction		וַיִּתְפַּלֵּל יוֹנָה אֶל־יְהוָה אֱלֹהָיו מִמְּעֵי הַדָּגָה׃ וַיֹּאמֶר	**2**And Jonah prayed to Yahweh, his God, from the bowels of the fish. **3**And he said:	
I	A	קָרָאתִי מִצָּרָה לִי אֶל־יְהוָה וַיַּעֲנֵנִי	"I called to Yahweh from my distress, and he answered me.	Cry of despair and plea for help
		מִבֶּטֶן שְׁאוֹל שִׁוַּעְתִּי שָׁמַעְתָּ קוֹלִי׃	From the womb of Sheol I cried; you heard my voice.	
II	B	וַתַּשְׁלִיכֵנִי מְצוּלָה בִּלְבַב יַמִּים	**4**And you threw me in the deep, into the heart of the seas.	Description of distress
		וְנָהָר יְסֹבְבֵנִי	And the streams surrounded me;	
		כָּל־מִשְׁבָּרֶיךָ וְגַלֶּיךָ עָלַי עָבָרוּ׃	all your breakers and your waves passed over me.	
	C	וַאֲנִי אָמַרְתִּי	**5**And I – I said:	
		נִגְרַשְׁתִּי מִנֶּגֶד עֵינֶיךָ	I was cast out from before your eyes,	
		אַךְ אוֹסִיף לְהַבִּיט	yet I will again look	
		אֶל־הֵיכַל קָדְשֶׁךָ׃	to your holy temple.	
III	D	אֲפָפוּנִי מַיִם עַד־נֶפֶשׁ	**6**The waters encompassed my throat.	
		תְּהוֹם יְסֹבְבֵנִי	The abyss surrounded me.	
		סוּף חָבוּשׁ לְרֹאשִׁי׃	Reeds were wrapped around my head.	
		לְקִצְבֵי הָרִים יָרַדְתִּי	**7**To the bottom of the mountains I went down;	
		הָאָרֶץ בְּרִחֶיהָ בַעֲדִי לְעוֹלָם	the earth's bars behind me forever.	
	E	וַתַּעַל מִשַּׁחַת חַיַּי יְהוָה אֱלֹהָי׃	And you brought up my life from the pit, Yahweh, my God.	A vow of trust in God's care
		בְּהִתְעַטֵּף עָלַי נַפְשִׁי	**8**When my life fainted in me,	
		אֶת־יְהוָה זָכָרְתִּי	I remembered Yahweh,	
		וַתָּבוֹא אֵלֶיךָ תְּפִלָּתִי	and my prayer came to you,	
		אֶל־הֵיכַל קָדְשֶׁךָ׃	to your holy temple.	
IV	F	מְשַׁמְּרִים הַבְלֵי־שָׁוְא	**9**Those who revere worthless idols,	
		חַסְדָּם יַעֲזֹבוּ׃	abandon their loyalty.	
		וַאֲנִי בְּקוֹל תּוֹדָה אֶזְבְּחָה־לָּךְ	**10**And I – I will sacrifice to you, with a voice of thanksgiving;	
		אֲשֶׁר נָדַרְתִּי אֲשַׁלֵּמָה	what I have promised, I will pay.	
		יְשׁוּעָתָה לַיהוָה׃ ס	Salvation is from Yahweh."	
Narrative conclusion		וַיֹּאמֶר יְהוָה לַדָּג וַיָּקֵא אֶת־יוֹנָה אֶל־הַיַּבָּשָׁה׃	**11**And Yahweh spoke to the fish and it vomited Jonah out on the dry land.	

[1379] Based on the analysis of Steenkamp & Prinsloo 2003:436-437 and Potgieter 1991:18-19. For a detailed discussion on the segmentation and communication techniques of this poem, see Potgieter 1991:18-35.

Jonah's first prayer consists of four stanzas, and six strophes. The strophes were segmented partially based on the occurrence of keywords throughout the poem. Potgieter pointed out that the poem is characterised by alliteration and assonance, especially from 1st and 2nd person singular suffixes.[1380] In this vein, we find examples of the repetition of a "seven" pattern. There are seven terms referring to watery chaos, seven 1st person singular verbs in the Qal formation, and there are seven allusions to the divine presence through the use of the divine name or the mention of the temple.[1381]

Stanza I serves as the introduction to the lament, where Jonah calls to God in his distress. Inside the fish, descending to Sheol, Jonah is "dead." The phrase מִבֶּטֶן שְׁאוֹל ("from the womb of Sheol") is found only here in the Hebrew Bible.[1382] It also serves as the summary of the content of which we read in stanzas II and III.[1383] Stanza IV is then the concluding statement that expresses Jonah's resolve to sacrifice and make vows, as has been expressed in the middle section (II and III), in his desire for proximity to the temple.[1384] In Strophe A, a chiastic parallelism is formed between קָרָאתִי ("I called") and שִׁוַּעְתִּי ("I cried"), and between מִצָּרָה לִי ("from my distress") and מִבֶּטֶן שְׁאוֹל ("from the womb of Sheol").[1385]

In Stanza II we read of Jonah's admonition of Yahweh, accusing him of "hurling" him into the sea, conveniently forgetting that he told the sailors to do so with him. In strophe B, there occurs two parallelisms, namely between מְצוּלָה ("the deep") and בִּלְבַב יַמִּים ("into the heart of the seas"), and between וְנָהָר ("and the river") and מִשְׁבָּרֶיךָ וְגַלֶּיךָ ("your breakers and your waves").[1386] Potgieter pointed out that there is a chiastically arranged parallelism formed by the arrangement of the verbs in this strophe, namely between וַתַּשְׁלִיכֵנִי ("and you threw me"), יְסֹבְבֵנִי ("it surrounded me"), and עָלַי עָבָרוּ ("it passed over me").[1387] In Strophe B there is then an example of a synthetic parallelism,

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[1380] Potgieter 2004:615.

[1381] Barré 1991:241. The terms referring to watery chaos in Jonah 2:4-6 are מַיִם, וְגַלֶּיךָ, מִשְׁבָּרֶיךָ, נָהָר, יַמִּים, מְצוּלָה, and תְּהוֹם. The seven 1st person singular verbs in the Qal formation are קָרָאתִי, שִׁוַּעְתִּי, אָמַרְתִּי, נִגְרַשְׁתִּי, יָרַדְתִּי, זָכַרְתִּי, and נָדָרְתִּי. allusion to the divine presence in the poem are the following, namely יְהוָה (x 4), אֱלֹהָי (x1), and the temple (x2) (Barré 1991:241).

[1382] Steenkamp & Prinsloo 2003:438.

[1383] Cf. Potgieter 2004:615.

[1384] *Ibid.*

[1385] *Ibid.*

[1386] *Ibid.*

[1387] *Ibid.*

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through which the increasing intensity of Jonah's distress in the sea is emphasised.[1388] At the beginning of Strophe C we find the pronoun וַאֲנִי ("me, I") used. It indicates the start of a new section in the poem.[1389] In this strophe, the 3rd person singular is the subject of the action, whereas in the previous strophe (B) it was the object thereof. On the semantic level, there are two phrases that are related to each other, namely נִגְרַשְׁתִּי מִנֶּגֶד עֵינֶיךָ ("I was cast out before your eyes") and אוֹסִיף לְהַבִּיט ("I will again look"). In this strophe, we also encounter an antithesis between the use of past tense narration that is suddenly substituted for the future tense.[1390] The hope of seeing the temple in Strophe C is replaced by the ascension of Jonah's prayer to the temple in Strophe E (see verse 8).[1391]

In Stanza III, we find the same keywords used in Strophe D as in Strophe B. The water imagery reaches its climax when יָם ("sea"), מַיִם ("water") and נָהָר ("river"), becomes תְּהוֹם ("abyss"). In the first and third lines of Strophe D, we find an example of *synecdoche*, where a chiastic parallelism is formed, due to the repetition of the same semantic content, pertaining to being surrounded by waters or being wrapped around the head by a water plant.[1392] Strophe E is parallel to Strophe C in terms of its content and themes. Strophe E is also in contrast to Strophe D. Yahweh reverses Jonah's situation at the end of Strophe E. "The confidence expressed in strophe C of the supplicant's being able once again to see the temple of Yahweh, is justified when his prayer does reach Yahweh in his holy temple and he is saved."[1393] The ebbing away of Jonah's life is replaced by its revival.[1394] Jonah's descent is complete. In Strophe E Jonah's fate takes a sharp upward turn. He thus begins his ascent. The ascent culminates in Jonah's prayer reaching the temple.[1395] I thus agree with Potgieter that it would appear from the poem's structure and based on semantic criteria, that the last line of verse 7 belongs to Strophe E.[1396] לְעוֹלָם ("forever") closes the structure of Strophe D. This is a typical function of words

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[1388] Pogieter1991:23-24.

[1389] *Ibid.*, 24.

[1390] Potgieter 2004:615.

[1391] Ibid.

[1392] Potgieter 1991:26.

[1393] Potgieter 2004:616; cf. Steenkamp & Prinsloo 2003:439.

[1394] Potgieter 2004:616; 1991:27.

[1395] Barré 1991:244.

[1396] Potgieter 1991:25.

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that refer to a long period of time.[1397] The rest of verse 7 also deals with salvation from distress, and should rather be read in conjunction with the rest of Strophe E.[1398]

In Stanza IV we find a contrast between Jonah's reference to those who revere worthless idols and his own vow and promise to sacrifice. This is the didactic climax, along with 2:10, of the poem.[1399] The Psalm then ends with a final statement of praise to Yahweh.[1400] There is also an antithesis between two verse lines in Strophe F. Where others abandon their fidelity, Jonah vows to pay what he has promised. "This final strophe (and stanza) is therefore also parallel to the first strophe (and stanza): 'Yahweh answered me – you heard my voice' is semantically parallel to 'deliverance is from Yahweh'."[1401]

Further, Potgieter, and Yolande Steenkamp and Gert (G.T.M.) Prinsloo pointed out that Stanzas II and III are parallel to each other. Strophes B and D, and Strophes C and F, are thus structurally and thematically parallel to each other.[1402] Here we find the themes of distress and salvation repeated in parallel sections.[1403] When Stanzas II and III are compared (see table 25 below), we find the same keywords occurring at the beginning and end of each. At the beginning of Strophes B and D we find the verb יְסֹבְבֵנִי ("it surrounded me") repeated, whereas the specific subjects of each is נָהָר ("river") and תְּהוֹם ("abyss").[1404] Both of these words incidentally belong to the same semantic field, namely (deep) water(s).[1405] This is then also the theme that is repeated throughout the poem, as the distress that Jonah is experiencing (literally). In Strophe D, the crisis as mentioned in B is in actual fact intensified.[1406] In Strophe C, Jonah's surety lies in the fact that he will once more see the temple, whereas in Strophe E his surety lies in that his prayer has been heard.[1407]

[1397] *Ibid.*
[1398] *Ibid.*
[1399] Nogalski 2011:432; Limburg 1993:72.
[1400] Steenkamp & Prinsloo 2003:440.
[1401] Potgieter 2004:616.
[1402] Steenkamp & Prinsloo 2003:438; cf. Potgieter 2004:615.
[1403] Steenkamp & Prinsloo 2003:440; cf. Potgieter 1991:22.
[1404] Potgieter 1991:22.
[1405] *Ibid.*, 22-23.
[1406] Potgieter 2004:615.
[1407] Potgieter 1991:23.
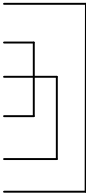
Table 18: A Comparison between Stanza II and III of Jonah's First Prayer

Sta.	Str.	Vs	Hebrew Text	Sta.	Str.	Vs	Hebrew Text
II	B	4	וַתַּשְׁלִיכֵנִי מְצוּלָה בִּלְבַב יַמִּים וְנָהָר יְסֹבְבֵנִי כָּל־מִשְׁבָּרֶיךָ וְגַלֶּיךָ עָלַי עָבָרוּ:	III	D	6	אֲפָפוּנִי מַיִם עַד־נֶפֶשׁ תְּהוֹם יְסֹבְבֵנִי סוּף חָבוּשׁ לְרֹאשִׁי:
						7	לְקִצְבֵי הָרִים יָרַדְתִּי הָאָרֶץ בְּרִחֶיהָ בַעֲדִי לְעוֹלָם
	C	5	וַאֲנִי אָמַרְתִּי נִגְרַשְׁתִּי מִנֶּגֶד עֵינֶיךָ אַךְ אוֹסִיף לְהַבִּיט אֶל־הֵיכַל קָדְשֶׁךָ:		E	8	וַתַּעַל מִשַּׁחַת חַיַּי יְהוָה אֱלֹהָי: בְּהִתְעַטֵּף עָלַי נַפְשִׁי אֶת־יְהוָה זָכָרְתִּי וַתָּבוֹא אֵלֶיךָ תְּפִלָּתִי אֶל־הֵיכַל קָדְשֶׁךָ:

Potgieter pointed out that Stanzas II and III form an antithetical parallelism, as both are concerned with Jonah's distress. In Stanza II Yahweh's role as causing Jonah's distress is emphasised.[1408] Steenkamp and Prinsloo also pointed out that the mention or preence of Yahweh encloses the entire poem, as he was the subject of the prose introduction and the conclusion. "[O]n a theological level, the inclusion in verses 1 and 11 serves as a reminder of YHWH's sovereignty."[1409]

Jonah's Psalm, even though it consists of allusions and quotations of other Psalms, has a remarkably cohesive structure.[1410] The structure of this poem can then be summarised according to its themes as follows:

Illustration 5: The Themes of Jonah 2:3-10[1411]

I	A		I called to Yahweh and he answered me
II	B		You hurled me into the sea
		C	You expelled me; yet I will return to your presence
III	D		Water engulfed me and I sank down
		E	You saved my life, my prayer came into your presence
IV	F		Other worship idols, but I will sacrifice to you

[1408] Potgieter 2004:614.
[1409] Steenkamp & Prinsloo 2003:440.
[1410] Cf. Nogalski 2011:427.
[1411] Cf. Potgieter 2004:614.

(4)   Jonah 4:2-3 (Jonah's Second Prayer)

The verb פָּלַל ("to pray") occupies corresponding positions before both of Jonah's prayers, in 2:2 and in 4:2.[1412] Potgieter also pointed out that, just as in the case of 1:14, the phrase אָנָּה יְהוָה ("oh, Yahweh!") is an *anacrucis*. Strophe A contains repeating rhyme, due to the use of the first person singular suffix and the verbal ending תִי– (see table 19 below).

Table 19: Jonah's Second Prayer (Jonah 4:2-3)[1413]

Sta.	Str.	Hebrew Text	Translation	Lament Features
I	A	אָנָּה יְהוָה	[2]"Oh, Yahweh!	Address
		הֲלוֹא־זֶה דְבָרִי	Was this not what I said	Complaint
		עַד־הֱיוֹתִי עַל־אַדְמָתִי	while I was still in my own land?	
		עַל־כֵּן קִדַּמְתִּי	Therefore I was eager	Motivation
		לִבְרֹחַ תַּרְשִׁישָׁה	to flee to Tarshish,	
	B	כִּי יָדַעְתִּי	for I knew	Confession of faith
		כִּי אַתָּה אֵל־חַנּוּן וְרַחוּם	that you are a gracious and compassionate God,	
		אֶרֶךְ אַפַּיִם וְרַב־חֶסֶד	slow to anger and very loving,	
		וְנִחָם עַל־הָרָעָה:	and feeling sorry over evil.	
	C	וְעַתָּה יְהוָה	[3]And now, Yahweh,	Petition
		קַח־נָא אֶת־נַפְשִׁי מִמֶּנִּי	please take my life from me,	
		כִּי טוֹב מוֹתִי מֵחַיָּי:	for it is better for me to die than to live!"	Motivation

Antithesis is formed between the words אַדְמָתִי ("my land") and תַּרְשִׁישָׁה ("to Tarshish"). Strophe B contains a type of parallelism formed between אַתָּה אֵל־חַנּוּן וְרַחוּם ("you are a gracious and compassionate God"), אֶרֶךְ אַפַּיִם וְרַב־חֶסֶד ("slow to anger and very loving"), and וְנִחָם עַל־הָרָעָה ("and feeling sorry over evil").[1414] Strophe C resembles Strophe A as they both commence with a corresponding phrase, namely אָנָּה יְהוָה ("oh! Yahweh") in verse 2, and וְעַתָּה יְהוָה ("and now, Yahweh") in verse 3. Rhyme results from the occurrence of 1st person singular endings in Strophe C. "Life and death form, at least in the last colon of the strophe, an antithesis."[1415] Pertaining to Jonah 4:3,

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[1412] Trible 1994:115.

[1413] Potgieter 2004:617 & 1991:40-41; cf. Trible 1994:199. For a detailed discussion on the segmentation and communication techniques of this poem, see Potgieter 1991:35-42.

[1414] Potgieter 2004:617.

[1415] *Ibid.*

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there are many instances in the Hebrew Bible where individuals implore God to save their lives from Sheol, or to lengthen it, however, there are very few instances where they appeal to God to shorten their lives.[1416] Potgieter pointed out the chain-like structure that is formed between the three strophes of Jonah 4:2-3, in that "the first focuses on the first person singular, the second on the second person singular, and the third on a combination of second and first person singular forms."[1417] From the table above it is evident that each of the strophes contains syntactic and semantic uniformity, reinforcing the segmentation of each as an independent unit. Strophe B, that contains a confession in the guise of prayer, forms the centre of the poem. Even though the strophes have distinct and unique qualities, they still combine to form a unit, in the form of a stanza.[1418]

Potgieter pointed out that this poem contains the typical features of a lament, namely an address, a complaint with motivation, a confession of faith, and a petition with a motivation (see table 19 above).[1419] This prayer / poem parallels that of the sailor's in 1:14. Both begin with the same introductory phrase, namely אָנָּה יְהוָה ("oh! Yahweh"). The narrator may well have intentionally achieved this duplication in order to encourage a comparison of them (see table 20 below). This poem is the argument that Jonah uses to justify his past – fleeing to Tarshish. This is a typical strategy employed by the narrator, namely delaying information (cf. 1:1; 3:1, 2).[1420]

Potgieter pointed out that the three prayers / poems of the foreigners – the captain, the sailors, and the king of Nineveh – forms a trilogy. All of them are concerned with the preservation of life, either their own, or those of the people that they represent. The repeated use of the negative particle and the verb אָבַד ("to perish") in the afore-mentioned prayers / poems emphasises this theme.[1421] It is interesting that the sailors take Jonah's life into consideration, not to throw him overboard (1:14),

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[1416] Sasson 1990:283. See Sasson 1990:284-286 for a discussion on how God is sometimes illustrated as slighting the humanity of the patriarchs and prophets, but also for demonstrations of God altering "plans to accommodate the yearnings of a deserving individual."

[1417] Potgieter 2004:617. "This is what I said and did, for I knew you are such and so, therefore take my life away" (Potgieter 2004:617).

[1418] Potgieter 1991:38.

[1419] *Ibid.*, 40. Potgieter adapted the structural features of a lament of Westermann, which is an address, a complaint, a confession of faith, petition or a plea, and praise (see Potgieter 1991:40).

[1420] Trible 1994:200, 201.

[1421] Potgieter 2004:619.

whereas he ardently expresses to die at the end of his second prayer (4:3).[1422] From the preceding it ought to be clear that each of the prayers / poems occur at strategic positions throughout the narrative, and that they are linked by a web of keywords with each other.

6.5   The Structure of the book of Jonah

We find that there are paragraph markers employed in the Leningrad Codex to demarcate the structure of the book of Jonah, after 2:10 (a *Setumah* which is a minor or closed break), another after 2:11 (a *Petucha* which is a major or open break), and another minor break after 4:3.[1423] The use of the major break between chapters 1-2 and 3-4 supports the long identified parallel structure between these two sections. The use of the *Setumah* situated after 4:3, conveniently marks the end of Jonah's second prayer, which occurs in Jonah 4:2-3. It thus separates the prayer from Yahweh's questions, and the discussion between the two main characters, that follow upon it. In this study, I treat chapter 4 of the book of Jonah as a pericope as it contains a dialogue between Jonah and Yahweh – about Jonah's discontent – throughout.[1424]

Even though it has long been established that the book of Jonah has a symmetric structure, Magonet rightly observed that the structure of the book of Jonah appears to be "deceptively simple."[1425] This becomes evident when the structural composition of the book's individual chapters are analysed. What follows here is a discussion of the structural features of each pericope and the individual chapters that the book of Jonah consists of. These chapters' structures will be discussed in the light of the pericopes according to which they have been demarcated. This will then be followed by a discussion of the book's macrostructure, as a whole.

[1422] *Ibid.*
[1423] Simon 1999:xxiv.
[1424] See the demarcation of the pericopes of the book of Jonah above.
[1425] Magonet 1976:55.

6.5.1   Chapter 1

(1)   Jonah 1:1-3 (A[1]): Jonah's Calling and Flight

The book of Jonah opens with a typical "prophetic word formula" in 1:1, and a "commissioning formula" in 1:2.[1426] There are three imperatives addressed to Jonah in 1:2, namely קוּם ("arise!"), לֵךְ ("go!"), and וּקְרָא ("and call!"). The commands move from general to more specific in nature, namely to a statement of purpose.[1427] In 1:3 we read that Jonah obeys the first command (וַיָּקָם, "and he rose"). From the patterning of the rest of 1:2, we expect him to "go!" and "call!" However, this does not happen. He flees (not לֵךְ, "go!") to Tarshish (not אֶל־נִינְוֵה, "to Nineveh"). We thus find an "antithetical relationship" between what Yahweh commands of Jonah, and what Jonah's actual response is. Whereas the waw consecutive typically denotes continuation, in וַיָּקָם it "signals discontinuity" and should best be translated with "but," and not "and."[1428] A chiasm is thus formed in Jonah 1:3, when words and phrases are used in "comparable positions" to each other.[1429] It contains two sets of activities involving Jonah. These activities are connected to each other by the mention of a ship. According to Sasson, each set of activities is cast in triplets, making use of three verbs to exemplify three facets, namely Jonah's intent, his activity, and his goal.[1430] The chiasm in Jonah 1:3 can be illustrated as follows:

[1426] Trible 1994:127. It deliberately evokes such prophetic narratives as in 1 Kings 17:8; Jeremiah 1:4; Haggai 1:3, etc. (Allen 1976:202).

[1427] Cf. Trible 1994:125.

[1428] *Ibid.*, 128.

[1429] *Ibid.*, 128-129.

[1430] Sasson 1990:77

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Illustration 6: The Concentric Structure of Jonah 1:3[1431]

A	וַיָּ֜קָם יוֹנָ֗ה לִבְרֹ֤חַ תַּרְשִׁ֙ישָׁה֙ מִלִּפְנֵ֣י יְהוָ֔ה	But Jonah rose to flee *to Tarshish*, <u>from the presence of Yahweh.</u>
B	וַיֵּ֣רֶד יָפ֔וֹ	**And he went down** to Joppa,
C	וַיִּמְצָ֤א אֳנִיָּה֙	and he found a ship
D	בָּאָ֣ה תַרְשִׁ֔ישׁ	*going* to Tarshish.
C`	וַיִּתֵּ֣ן שְׂכָרָ֗הּ	And he paid its fare,
B`	וַיֵּ֤רֶד בָּהּ֙	**and he went down** into it,
A`	לָב֤וֹא עִמָּהֶם֙ תַּרְשִׁ֔ישָׁה מִלִּפְנֵ֖י יְהוָֽה׃	*to go* with them *to Tarshish*, <u>from the presence of Yahweh.</u>

From the illustration above, it ought to be clear that the centre of the chiasm has no counterpart. At the ends of the first and last lines (A and A`) we read of the destination and motivation of Jonah's flight. In both B and B` we read of Jonah's descent. Even though the is no vocabulary or phrases repeated between C and C`, they are linked via their syntax, themes, and structure. Both contain a waw consecutive + Qal imperfect 3 masculine singular verb. The centre of the chiasm recalls Jonah's disobedience, of which we read in A and A`, forming an antithesis. The last line in 1:3 introduces new characters with the reference to עִמָּהֶם ("with them").[1432]

(2)   Jonah 1:4-16 (A²): Distress at Sea

The last word of verse 3, is the first word of verse 4, namely יְהוָה. This forms *anadiplosis*, which places stress on the deity in both instances. As a result, in verse 4 the verb follows upon the subject, breaking with typical Hebrew syntax. Similarly, the subject וְהָאֳנִיָּה ("and the ship") precedes חִשְּׁבָה ("thought"). The end of the verse then emphasises the ship.[1433] Trible pointed out how three poetic devices are employed to accomplish this, namely prosopopoeia, onomatopoeia, and assonance. Propospopoeia is when human attributes are attributed to an inanimate object, like a ship being able to think. Also, the assonance created between חִשְּׁבָה and לְהִשָּׁבֵר imitates the sound of the cracking planks of the ship (onomatopoeia).[1434]

[1431] Cf. Trible 1996:494 & 1994:129.

[1432] Trible 1994:129-130.

[1433] *Ibid.*, 132.

[1434] *Ibid.*

In 1:4 we also encounter a case of parataxis, where the placing of side clauses is done without regard to their subordinate connections. Trible pointed out how different translations position subordinate clauses differently, based on the occurrence of this technique in the Hebrew. She has, however, pointed out that each of the syntactical interpretations are all founded on "a principle of cause and effect" of some sort or another.[1435]

In 1:5, three verbs are used to describe the sailors, namely וַיִּירְאוּ ("and they feared"), וַיִּזְעֲקוּ ("and they cried"), and וַיָּטִלוּ ("and they hurled"). Jonah's actions are also described by three verbs, namely יָרַד ("he went down"), וַיִּשְׁכַּב ("and he laid down"), and וַיֵּרָדַם ("and he slept deeply"). There is a difference in the length of the clauses describing the sailors' actions, which tend to be longer, to the shorter ones describing Jonah's doings.[1436]

In 1:6, the first human character to speak is the captain of the sailors. He utters three types of speech, namely exclamatory, imperative, and declarative. Using the devise of *asyndeton*, the narrator makes the captain echo the words of Yahweh at the beginning of the book, namely קוּם לֵךְ ("arise! go!") in 1:2.[1437]

In 1:7, we encounter the repetition of the verb נָפַל ("to fall / cast") and גּוֹרָלוֹת ("lot/s").We also read of the sailors' speeches: 2 hortatory sentences and a declarative one. Their choice of the word רָעָה ("evil, wickedness") to describe their calamity harks back to the description of the city of Nineveh by Yahweh in 1:2.[1438] Verse 8 and 9 forms a chiasm. It can be illustrated as follows:

[1435] *Ibid.*, 132-133.
[1436] *Ibid.*, 134-135.
[1437] *Ibid.*, 137.
[1438] *Ibid.*, 138.

Illustration 7: The Chiastic Structure of Jonah 1:8-9[1439]

	Hebrew	English
	וַיֹּאמְר֣וּ אֵלָ֗יו	[8]And they said to him:
A	הַגִּֽידָה־נָּ֣א לָ֔נוּ	"Please tell us
	בַּאֲשֶׁ֛ר לְמִי־הָרָעָ֥ה הַזֹּ֖את לָ֑נוּ	on whose account is this evil on us?!
B	מַה־מְּלַאכְתְּךָ֙	What is your occupation,
	וּמֵאַ֣יִן תָּב֔וֹא	and where do you come from?
	מָ֣ה אַרְצֶ֔ךָ	What is your country,
	וְאֵֽי־מִזֶּ֥ה עַ֖ם אָֽתָּה׃	and from which people are you?"
	וַיֹּ֥אמֶר אֲלֵיהֶ֖ם	[9]And he said to them:
B`	עִבְרִ֣י אָנֹ֑כִי	"I am a Hebrew,
A`	וְאֶת־יְהֹוָ֞ה אֱלֹהֵ֤י הַשָּׁמַ֨יִם֙	and Yahweh, the God of the heavens,
	אֲנִ֣י יָרֵ֔א	I fear,
	אֲשֶׁר־עָשָׂ֥ה אֶת־הַיָּ֖ם	who made the sea
	וְאֶת־הַיַּבָּשָֽׁה	and the dry land."

The sailors' questions relate inversely to Jonah's answer. They ask as to the culprit for the storm (A), and about Jonah's identity (B). However, he answers first who he is (B`), and then hints at his culpability (A`).[1440] Jonah's first answer addresses the last question. This technique is known as *hysteron proteron* ("the latter as the former").[1441] Interestingly, the sailor's first question almost verbatim repeats their request of each other to cast lots.

Illustration 8: The Identical Wording of Jonah 1:7 and 1:8[1442]

Hebrew	English	Hebrew	English
וְנֵ֣דְעָ֔ה	that we may know	הַגִּֽידָה־נָּ֣א לָ֔נוּ	Please tell us
בְּשֶׁלְּמִ֛י	on whose account	בַּאֲשֶׁ֛ר לְמִי־	on whose account
הָרָעָ֥ה הַזֹּ֖את	this evil	הָרָעָ֥ה הַזֹּ֖את	is this evil
לָ֑נוּ	is on us!	לָ֑נוּ	on us?!

In a non-cultic setting, Jonah makes a confession of faith. Also, the concepts of heaven and earth, and sea and dry land, are examples of *merismus*, where the whole is indicated by its parts. By implication, Yahweh is the God of the entire cosmos.[1443]

[1439] *Ibid.*, 139.
[1440] *Ibid.*
[1441] *Ibid.*, 139-140.
[1442] *Ibid.*, 139.

Jonah 1:10-13 contains alteration between narrated and direct discourse. The particle כִּי features prominently and has alternating functions, from deictic and demonstrative, to emphatic and assertive use.[1444] These verses also contain a large number of pronominal suffixes.[1445]

In Jonah 1:14-16 the crisis is resolved. In 1:14 the sailors utter a communal complaint song. They pray when Jonah did not. We then find that the sailors are systematically faded from the scene by the use of 3 phrases that decrease in length.[1446]

By hurling Jonah into the sea (1:15) the hurling of the wind on the sea by Yahweh (1:4) is negated.[1447] Jonah 1:4-5 and 1:15-16 thus contain stylistic and thematic similarities (see table 20 below).

Table 20: A Comparison Between Jonah 1:4-5 and 1:15-16[1448]

Jonah 1:4-5	Jonah 1:15-16
וַיהוָה הֵטִיל רוּחַ־גְּדוֹלָה אֶל־הַיָּם And Yahweh hurled a great wind on the sea.	וַיִּשְׂאוּ אֶת־יוֹנָה וַיְטִלֻהוּ אֶל־הַיָּם And they picked Jonah up, and they hurled him into the sea.
וַיְהִי סַעַר־גָּדוֹל בַּיָּם... And there was a great storm on the sea...	וַיַּעֲמֹד הַיָּם מִזַּעְפּוֹ: And the sea ceased from its raging.
וַיִּירְאוּ הַמַּלָּחִים וַיִּזְעֲקוּ אִישׁ אֶל־אֱלֹהָיו... And the sailors were afraid, and each man cried to his god...	וַיִּירְאוּ הָאֲנָשִׁים יִרְאָה גְדוֹלָה אֶת־יְהוָה.... And the men feared Yahweh with a great fear...

They both contain a reference to the act of hurling, yet in 1:4 it is Yahweh that hurls a wind, and in 1:15 Jonah is being cast overboard from the ship. Where 1:4 contains a reference to the beginning of the storm, 1:15 contains a reference to its end. In both 1:5 and 1:16, the great fear of the sailors is mentioned. However, their fear increases by the mentioned thereof in 1:16. It also appears that Jonah 1:4-5 and 1:15-16 forms an *inclusio* around the sea episode in chapter 1.

[1443] *Ibid.*, 141.
[1444] *Ibid.*, 143.
[1445] *Ibid.*, 145.
[1446] *Ibid.*, 151.
[1447] *Ibid.*, 150.
[1448] Simon 1999:xxvi.

Pertaining to the structure of Jonah 1 as a whole, the structural division of Norbert Lohfink has received much scholarly attention and is still maintained by some commentators today.[1449] Lohfink identified a concentric or chiastic structure in Jonah 1:4-16. This structural division can be illustrated as follows:

Illustration 9: The Concentric Structure of Jonah 1[1450]

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Narrative introduction (1:1-3): Jonah goes from land to sea after hearing Yahweh's command
A                    Narrative and fear motif 1 (vv. 4, 5a)
    B                    Prayer of sailors 1 (v. 5b)
        C                    Narrative (vv. 5c-h, 6b)
            D                    Speech of the captain (v. 6b-g)
                E                    Speech of the sailors 1 (v. 7a-d)
                    F                    Narrative (v. 7e-f)
                        G                    Speech of the sailors 2 (v. 8)
Centre                          H                    Confession of Jonah and fear motif (vv. 9a-10a)
                        G`                   Speech of the sailors 3 (v. 10b-c)
                    F`                   Narrative (v. 10d-f)
                E`                   Speech of the sailors 4 (v. 11)
            D`                   Speech of Jonah (v. 12)
        C`                   Narrative (v. 13)
    B`                   Prayer of the sailors 2 (v. 14)
A`                   Narrative and fear motif 2 (vv. 15-16)
Narrative transition (2:1f., 11): Jonah goes from sea to land to hear Yahweh's command
```

From the illustration above the following can be observed: (a) The motif of fear forms an *inclusio* around Jonah 1:4-16 (A and A`). It deals with the beginning and the end of the storm. The wind is hurled onto the sea while Jonah is hurled into it; (b) The sailors are indicated to pray twice in this scene, in verses 5b and 14 (B and B`). Initially they pray to their gods, but finally to Yahweh; (c) Twice the sailors would attempt to save themselves through technical methods (C and C`); (d) The corresponding speech to that of the captain in verse 6b-g, is one by Jonah in verse 12 (D and D`); (e) The sailors speak a number of four times throughout this scene. In the first instance (verse 7a-d) they call upon each other to cast lots. In the other instances, they direct questions to Jonah in verses 8, 10b-c, 11 (E and E`; G and G`); and (f) Once more we find the fear motif. When Jonah confesses that he is

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[1449] See Nogalski 1993:250.

[1450] Nogalski 2011:412 & 1993:250l; cf. Simon 1999:xxviii; Wendland 1996b:374-375; Limburg 1993:47; Allen 1976:197; Magonet 1976:56-57.

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a Hebrew and that he worships Yahweh, the God of the Heavens and dry land, the sailors fear a great fear. It would then appear that fear is a *leitmotiv* in Jonah 1:4-16.[1451] In A, H and A` we find the "growing phrases" regarding the sailors' fear.[1452] Jonah's confession is carefully placed as the centre of this structure. Verse 16 stands outside the pattern as a conclusion. It then also serves as a device to systematically remove the sailors from the scene.[1453] Many scholars have offered their own versions of this concentric structure in Jonah 1:4-16. They differ but in minor details. However, all of them indicate the same center, as illustrated in the version above.[1454] Ernst R. Wendland pointed out that Jonah 1:4-16 has "a series of alternating sets of story and speech" which yields an "unfolding cause-effect sequence" within it.[1455] It ought to be clear from the above that Jonah 1 is a self-contained unit with carefully positioned structural and thematic links across verses.

6.5.2   Chapter 2

(1)   Jonah 2:1-11 (A^3): Inside the Fish

Jonah's Psalm (2:3-10) opens with a prose introduction and conclusion (2:1, 2, and 11). In the prose sections Yahweh commands a great fish, initially to swallow Jonah, and then to regurgitate him.[1456] This introduction and conclusion then form a concentric or chiastic structure when we read Jonah 2 without the Psalm,[1457] as follows:

[1451] Cf. Magonet 1976:56.

[1452] *Ibid.*

[1453] Cf. Limburg 1993:48.

[1454] See, for instance, Nogalski 2011:412; Simon 1999:xxviii; Wendland 1996b:374-375; Limburg 1993:47; Magonet 1976:56-57.

[1455] Wendland 1996b:374.

[1456] Cf. Steenkamp & Prinsloo 2003:437; Wendland 1996b:376.

[1457] Simon 1999:xxix.

Table 21: The Chiastic Structure of the Prose of Jonah 2[1458]

A	Yahweh's action	וַיְמַן יְהוָה דָּג גָּדוֹל לִבְלֹעַ אֶת־יוֹנָה	A
		1And Yahweh appointed a great fish to swallow Jonah.	
B	Its effect on Jonah	וַיְהִי יוֹנָה בִּמְעֵי הַדָּג שְׁלֹשָׁה יָמִים וּשְׁלֹשָׁה לֵילוֹת:	B
		And Jonah was in the bowels of the fish for three days and three nights.	
A`	Jonah's action	וַיִּתְפַּלֵּל יוֹנָה אֶל־יְהוָה אֱלֹהָיו מִמְּעֵי הַדָּגָה:	B`
		2And Jonah prayed to Yahweh his God, from the bowels of the fish.	
B`	Yahweh's reaction	וַיֹּאמֶר יְהוָה לַדָּג וַיָּקֵא אֶת־יוֹנָה אֶל־הַיַּבָּשָׁה:	A`
		11And Yahweh spoke to the fish, and it vomited Jonah out on the dry land.	

From its plot, it is evident that this scene is chiastic (ABB`A`). Its end is an inversion of its beginning. The characters' activity is, in turn, repetitive (ABA`B`). Both of these structures enhance the unity of this short scene.[1459] It would then appear that when Jonah's Psalm is excised from its position in the story, a coherent narrative still exists.[1460] At this point is important to note that Jonah's Psalm also has a unified structure which is also concentric or chiastic, even though it is built up of quotations from other Psalms. The concentric or chiastic structure of Jonah 2:3-10, according to Nogalski, and specifically pertaining to the themes that occur within it, is as follows:

Illustration 10: The Concentric Structure of Jonah's Psalm[1461]

```
A            The prayer in distress (2:3b-c)
   B             The depths of Sheol and Underworld (2:d-e)
      C               The chaotic waters (2:4)
         D                I will again see your holy temple (2:5)
      C`              The chaotic waters (2:6)
   B`            The base of the mountains, bars of the earth, the pit (underworld) (2:7)
A`           The prayer reaches Yahweh (2:8a-b)
         D`    in your holy temple (2:8c)
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[1458] *Ibid.*; cf. Trible 1994:157; Allen 1976:198.

[1459] Simon 1999:xxix.

[1460] See Trible (1963:*passim*) who believes that the Psalm should be excised from the book on form critical grounds, as it disrupts the narrative structure and is an indication that it is a later addition to the text; cf. Nogalski 2011:427.

[1461] Nogalski 2011:428; Trible 1996:504; similarly Christensen 1985:226. Compare the concentric structure of Wendland, which is virtually the same, but discussed in more detail.

In two instances the Psalm culminates in references to Yahweh's temple (D and D`), i.e. builds to a climax. According to Nogalksi, 2:9-10 is then the didactic element of the poem which stands outside this structure.[1462]

6.5.3   Chapter 3

(1)   Jonah 3:1-3b (B[1]): Jonah's 2nd Calling and Obedience

The repetition of Yahweh's call to Jonah in 1:1-3 and 3:1-3b has been noted when the book of Jonah's demarcation into pericopes was discussed above.[1463] Jonah 3:1-3b is thus parallel to Jonah 1:1-3. Jonah 3:1-2 and 3:3b form an *inclusio*, where the end is the fulfilment (3:3b) of the opening (3:1) (see illustration 9 below).[1464]Jonah is called according to the word of Yahweh in 3:1, and he responds to this word in 3:3. He also rises, and goes to Nineveh (3:3), as he was instructed in 3:2.

Illustration 11: A Comparison of Jonah 3:1-2 with 3:3ab[1465]

A	וַיְהִי דְבַר־יְהוָה אֶל־יוֹנָה...	[1] And **the word of Yahweh** came to Jonah...			
B	קוּם	[2] *"Arise!"*	B	וַיָּקׇם יוֹנָה	[3] *And Jonah rose.*
	לֵךְ אֶל־נִינְוֵה...	Go to Nineveh...		וַיֵּלֶךְ אֶל־נִינְוֵה כִּדְבַר יְהוָה	And he went to Nineveh,
			A	כִּדְבַר יְהוָה	**according to the word of Yahweh**.

(2)   Jonah 3:3c-10 (B[2]): Distress in Nineveh

Pertaining to Jonah's prophecy in 3:4, Trible pointed out that the meaning of נֶהְפָּכֶת ("to be overturned") can be either passive or reflexive. However, it appears to be "deliberately ambiguous."[1466] Jonah's prophecy lacks the typical prophetic formula, such as "the word of Yahweh," "thus says

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[1462] Nogalski 2011:428.

[1463] Cf. Magonet 1976:55.

[1464] Simon 1999:xxvi.

[1465] *Ibid.*; cf. Trible 1994:177-178; Allen 1976:198.

[1466] Trible 1994:180.

Yahweh," and "oracle of Yahweh." However, no indication is ever given in the text of the prophecy that Jonah was expected to proclaim.[1467]

In Jonah 3:6 the king of Nineveh's actions form a chiastic structure, which can be illustrated as follows:

Illustration 12: The Chiastic Structure of Jonah 3:6[1468]

A		וַיָּ֙קָם֙ מִכִּסְא֔וֹ	and he rose from his throne,
	B	וַיַּעֲבֵ֥ר אַדַּרְתּ֖וֹ מֵעָלָ֑יו	and he cast down his royal cloak,
	B`	וַיְכַ֣ס שַׂ֔ק	and he covered himself with sackcloth,
A`		וַיֵּ֖שֶׁב עַל־הָאֵֽפֶר	and he sat on ash.

The king's first act – to rise – calls Jonah's own response to the divine word to mind. In Jonah 3:6 there is "an inversion of movement." The verse, as such, plummets from a king wearing a royal robe, to him seated on ashes, clothed in sackcloth.[1469] The king "has "overturned" in dwelling, dress, and dignity."[1470] According to Trible, the king's decree (Jonah 3:7b-9) consists of the following elements, namely an authorisation, a salutation, a corpus of negative and positive instructions, and a conclusion.

[1467] *Ibid.*
[1468] *Ibid.*, 183.
[1469] *Ibid.*
[1470] *Ibid.*, 184.

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Table 22: The Structure of the King of Nineveh's Decree[1471]

Features	Hebrew	Translation
Authorisation	בְּנִינְוֵ֗ה	In Nineveh
	מִטַּ֧עַם הַמֶּ֛לֶךְ וּגְדֹלָ֖יו לֵאמֹ֑ר	by a decree of the king and his great ones, saying:
Salutation	הָאָדָ֨ם וְהַבְּהֵמָ֜ה	"Man and animals,
	הַבָּקָ֣ר וְהַצֹּ֗אן	the cattle and the flock,
Corpus		
Negative Instructions	אַֽל־יִטְעֲמוּ֙ מְא֔וּמָה	may not taste anything,
	אַ֖ל־יִרְעֹ֑וּ	they may not graze,
	וּמַ֖יִם אַל־יִשְׁתּֽוּ	and they may not drink water.
Positive Instructions	וְיִתְכַּסּ֣וּ שַׂקִּ֗ים	And they must cover themselves with sackcloth
	הָֽאָדָם֙ וְהַבְּהֵמָ֔ה	the man and animals
	וְיִקְרְא֥וּ אֶל־אֱלֹהִ֖ים בְּחָזְקָ֑ה	and they must call mightily to God.
	וְיָשֻׁ֗בוּ אִ֚ישׁ	And each must turn
	מִדַּרְכֹּ֣ו הָֽרָעָ֔ה	from his evil way,
	וּמִן־הֶחָמָ֖ס אֲשֶׁ֥ר בְּכַפֵּיהֶֽם	and from the violence that is on their hands.
Conclusion	מִֽי־יֹודֵ֣עַ	Who knows?!
	יָשׁ֔וּב	He may turn back
	וְנִחַ֖ם הָאֱלֹהִ֑ים	and God will feel sorry,
	וְשָׁ֛ב מֵחֲרֹ֥ון אַפֹּ֖ו	and he will turn from his burning anger,
	וְלֹ֥א נֹאבֵֽד	so that we may not perish."

The negative instructions pertain to external activity, namely fasting. The positive instructions pertain to inward change, such as the repentance of the humans and animals.[1472]

Jonah 3 ends with the threefold repetition of the word עָשָׂה ("to do") in verse 10, namely (a) "God saw their *works*" (מַעֲשֵׂיהֶם); (b) "and God felt sorry over the evil that he spoke of *doing* (לַעֲשֹׂות) to them;" (c) "and he did not *do* (עָשָׂה) it." "The latter returns us to the opening situation by nullifying it: the proclamation of the impending destruction of Nineveh (3:4) is abrogated by the Lord's repenting "the evil which He had said to do to them" (3:10)."[1473] We thus find an *inclusio* formed between the content of the introduction and conclusion of this chapter, contributing to its unity. Based on the content between these verses, a concentric structure can be identified. This structure can be illustrated as follows:

[1471] Trible 1996:514 & 1994:184-185.
[1472] Trible 1994:186, 187.
[1473] Simon 1999:xxvi.

Illustration 13: The Concentric Structure of Jonah 3:5-10[1474]

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A            Nineveh repents (3:5)
   B             The king repents (3:6)
      C              The king issues a decree to cease evil (הָרָעָה) (3:7-8)
   B`            The king hopes that God will repent (3:9)
A`          God repents against his (intended) evil (הָרָעָה) (3:10)
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From the above illustration, it ought to be clear that הָרָעָה and the act of repenting play crucial roles in this scene of chapter 3 of the book of Jonah.

6.5.4   Chapter 4

(1)   Jonah 4:1-11 (B³): Outside Nineveh

The verb חָרָה ("to burn," i.e. to be angry) occurs in both 4:1 and 4:4, forming an inclusio around Jonah's prayer. In 4:1, it is used to describe Jonah's anger, whereas in 4:4, Yahweh questions him whether his anger is justified. It thus provides the context for his prayer in 4:2-3.[1475] Yahweh's question in 4:4 is part of the genre of disputation. Jonah answered Yahweh's question in 4:4, by turning his question ("the interrogative") into a statement ("a declarative") in 4:9.[1476] It designates an argument where two parties hold differing views.[1477] "By countering Jonah, Yhwh seeks to persuade him to leave the circle of anger. But the rhetorical manoeuvre does not work."[1478]

Scholars have attempted to explain the peculiarity of 4:5 as containing an example of a pluperfect (see the text-critical discussion on this verse above). Trible, however, was of the opinion that it fits well in the context in which it occurs. Its function is to delay information, similarly to what 1:10 and 4:2 does.[1479]

[1474] *Ibid.* For a more detailed example, see Wendland 1996b:380.
[1475] Trible 1994:196.
[1476] *Ibid.*, 214.
[1477] *Ibid.*, 204
[1478] *Ibid.*, 205.
[1479] *Ibid.*, 206.

Pertaining to Jonah 4:6-8, Trible pointed out that they each contain parallel topics, namely a divine appointment, the effect upon Jonah, and Jonah's reaction.[1480] Trible makes the interesting observation that in 4:7 "the worm mediates between God and the plant. It shields the deity from directly perpetrating death. But the plant "withered.""[1481] Similar to the plant being attacked and withering in 4:7, Jonah's head was attacked by the sun and he fainted.[1482]

Structural, verbal, and thematic ties bind 4:3-5 and 4:8f-9b together as follows:

Table 23: A Comparison of Jonah 4:3-5 with Jonah 4:8f-9b[1483]

	4:3-5			4:8f-9b	
A	Jonah's Request to Yahweh for Death (4:3)		A`	Jonah's Inward Request for Death (4:8fg, i)	
	וְעַתָּה יְהוָ֗ה	"And now, Yahweh,		וַיִּשְׁאַ֤ל	And he asked
	קַח־נָ֥א אֶת־נַפְשִׁ֖י מִמֶּ֑נִּי	please take my life from me,		אֶת־נַפְשׁוֹ֙ לָמ֔וּת	for his life to die
	כִּ֛י ט֥וֹב מוֹתִ֖י מֵחַיָּֽי׃ ס	for it is better for me to die than to live!"		ט֥וֹב מוֹתִ֖י מֵחַיָּֽי׃	"It is better for me to die than to live."
B	Divine Question (4:4)		B`	Divine Question (4:9a-b)	
	וַיֹּ֣אמֶר יְהוָ֔ה	And Yahweh said:		וַיֹּ֤אמֶר אֱלֹהִים֙ אֶל־יוֹנָ֔ה	And God said to Jonah:
	הַהֵיטֵ֖ב חָ֥רָה לָֽךְ׃	"Is it reasonable of you to be angry?"		הַהֵיטֵ֥ב חָרָֽה־לְךָ֖ עַל־הַקִּֽיקָי֑וֹן	"Is it reasonable of you to be angry over the tiny plantlet?"
C	Jonah's Response (4:5)		C`	Jonah's Response (4:9c-d)	
	וַיֵּצֵ֤א יוֹנָה֙ מִן־הָעִ֔יר	And Jonah went out from the city		וַיֹּ֕אמֶר	And he said:
	וַיֵּ֖שֶׁב מִקֶּ֣דֶם לָעִ֑יר	And he sat to the east of the city			
	וַיַּעַשׂ֩ ל֨וֹ שָׁ֜ם סֻכָּ֗ה	And he made a booth for himself there		הֵיטֵ֥ב חָֽרָה־לִ֖י עַד־מָֽוֶת׃	"It is reasonable of me to be angry to the verge of death."
	וַיֵּ֨שֶׁב תַּחְתֶּ֜יהָ בַּצֵּ֗ל עַ֤ד אֲשֶׁר֙ יִרְאֶ֔ה מַה־יִּהְיֶ֖ה בָּעִֽיר׃	And he sat under the shade, while he watched what would become of the city.			

Whereas there are parallel features between A and A' and B and B` that correlate, we find divergent responses to the divine questions in C and C`. "They end, as his actions began, opposing Yhwh. But Jonah does not have the last word."[1484]

[1480] *Ibid.*, 208-209.
[1481] *Ibid.*, 212.
[1482] *Ibid.*, 213.
[1483] *Ibid.*, 214-215.

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In 4:10-11 we read of God's monologue and lesson to Jonah. A comparison of verses 10 and 11 reveals that there is a parallel structure underlying them. This can be illustrated as follows:

Table 24: God's Monologue in Jonah 4:10-11[1485]

	Jonah 4:10			Jonah 4:11	
	וַיֹּאמֶר יְהוָֹה	And Yahweh said:			
A	אַתָּה חַסְתָּ עַל־הַקִּיקָיֹון	"You – you felt sorry over the tiny plantlet	A`	וַאֲנִי לֹא אָחוּס עַל־נִינְוֵה הָעִיר הַגְּדֹולָה	And I – I am not to feel sorry over Nineveh, the great city,
B	אֲשֶׁר לֹא־עָמַלְתָּ בֹּו וְלֹא גִדַּלְתֹּו	for which you did not labour, and you did not nourish it,	B`	אֲשֶׁר יֶשׁ־בָּהּ הַרְבֵּה מִשְׁתֵּים־עֶשְׂרֵה רִבֹּו אָדָם	in which there is more than 120 000 people
C	שֶׁבִּן־לַיְלָה הָיָה וּבִן־לַיְלָה אָבָד:	which belonged to the night and being limited to the night, it perished.	C`	אֲשֶׁר לֹא־יָדַע בֵּין־יְמִינֹו לִשְׂמֹאלֹו	who do not know his right hand from his left hand,
			D	וּבְהֵמָה רַבָּה:	and many animals?"

In A and A`, different personal pronouns are used as introductory headings. Following upon each of them, we find a description of the differing attitudes of both Jonah and God being described as formulated by God. The opposition created by the use of אַתָּה ("you"), referring to Jonah, and אֲנִי ("I"), referring to God, recalls "(legal) disputations" where individuals contrast their position in opposition to their opponents. The use of the verb חוּס ("pity") and a עַל־clause in both verses is another analogy between them,[1486] forming three sets of textual pairs.[1487] Whereas the tiny plantlet is Jonah's concern, so Nineveh is God's. The reference to הָעִיר הַגְּדֹולָה ("the great city") in verse 11, prepares us for more information on the immense population of the city (see B' and C`).[1488] We encounter several terms in 4:11, which forms wordplay upon each other, referring to the size of the population of Nineveh. They are all derivatives of the root רבב, namely הַרְבֵּה ("more than"), רִבֹּו ("myriad"), and רַבָּה ("many").[1489]

[1484] *Ibid.*, 215.

[1485] Cf. West 2014:731, 735; Simon 1999:45; Trible 1996:523; Sasson 1990:308. Sasson cautions that comparing God's arguments "presumes congruity or contrast that might well be beyond the narrator's intent" (Sasson 1990:308).

[1486] Sasson 1990:308; cf. West 2014:370; Ben Zvi 2009:8-9; Trible 1994:216.

[1487] Ben Zvi 2009:8-9; cf. West 2014:370.

[1488] Sasson 1990:312.

[1489] Simon 1999:xxvii; cf. Sasson 1990:312.

We also find a play on the words הַגְּדוֹלָה ("the great") and גִּדַּלְתּוֹ ("you nourished") in B.[1490] The small size of the plant and the big population of Nineveh are thus paired and contrasted.[1491]

A large number of commentators contend that C, אֲשֶׁר לֹא־יָדַע בֵּין־יְמִינוֹ לִשְׂמֹאלוֹ ("who do not know his right hand from his left hand"), refers to children, mentally deficient individuals, or the poor and illiterate peoples.[1492] However, it is not clear from the context that it could refer to either. Also, the term אָדָם ("man") is used in conjunction with whoever these individuals are, implying that it refers to more people than just children.[1493] The reference to more than 120 000 individuals are likely an exaggeration, and our narrator's attempt at steering away from an accurate population count. "Consequently, if we desire to know how close the narrator comes to assessing Nineveh's real population, we are left to our own devices."[1494] It is more likely that the narrator wishes to emphasise the extent of God's mercy displayed to the population and animals of Nineveh.[1495] The animals receives the stress at the end of the story (D).[1496]

Sasson has pointed out that there is symmetry in the amount of words allotted to God and Jonah in Jonah 4. This can be illustrated as follows:

Table 25: The Number of Words of the Direct Speech of Jonah and God in Jonah 4[1497]

Location	Character	Amount of words
verses 2-3	Jonah's prayer	39
verse 4	God's question	3
verse 8	Jonah's statement	3
verse 9	God's reiterated question	5
	Jonah's answer	5
verses 10-11	God's monologue	39

[1490] Sasson 1990:309, 310.

[1491] Trible 1994:216.

[1492] Cf. Watts 1975:96.

[1493] "Efforts to assign it a moral reading – namely that the Ninevites do not know right from wrong – falter on the very portrayal of the Ninevites in chap. 3 They are moral creatures who turn from their evil, perform acts of penance, and repent" (Trible 1996:523).

[1494] Sasson 1990:311.

[1495] *Ibid.*, 312.

[1496] Trible 1996:523.

[1497] Sasson 1990:317; cf. Trible 1994:224; Limburg 1993:97; Magonet 1976:58.

This symmetry is much too developed to be accidental. However, why this symmetry occurs or is employed is open to speculation. Sasson suggested that this balance is an attempt to emphasise God's responses as countermoves to Jonah's utterances.[1498] Pertaining to the manner in which the tiny plantlet is used in God's monologue, it would appear that the same fate for human beings is emphasised. The analogy plays on the neglect of humans towards each other.[1499]

The final sentence is generally considered to be a rhetorical question, as it contains no interrogative particle. However, there are those who consider it to rather be a "simple declarative sentence" instead.[1500] Specifically Ehud Ben Zvi recognised that "later readers" read Jonah 4:11 as a rhetorical question, but questions whether "the same holds true for the intended and primary rereaders of Jonah, likely in the Persian period."[1501] He argued both sides of this issue and concluded that the author likely intended the ending of the book to be grammatically ambiguous to accommodate both readings of it, as "these books were written to be reread time and again."[1502] However, I consider the book of Jonah to end with a question. It is well established that a question need not be introduced by a interrogative or adverb, and that context is indicative if a sentence should be read as statement or question. In the case of 4:11, it would contradict the content of 4:10 if it was a statement, and not a rhetorical question.[1503] With the rhetorical question, the audience is drawn into the dialogue between God and Jonah. "The concluding question points to the story's didactic purpose, for Jonah's character is a mirror for the book's audience."[1504]

In chapter 4 of the book of Jonah we thus find another example of a concentric structure. This structure can be illustrated as follows:

[1498] Sasson 1990:318.

[1499] *Ibid.*

[1500] Cf. West 2014:729.

[1501] Ben Zvi 2009:5 & 2003:14; West 2014:730.

[1502] Ben Zvi 2009:10; cf. West 2014:732. "YHWH's word in prophetic books may be fulfilled many times; some in the past, some in the future, and are not constrained by the historical time of the particular prophet or by his understanding of them, or even by the seeming context in which they appear in the book. Nineveh is spared as expected by the plot of the book, and is destroyed as announced by YHWH" (Ben Zvi 2009:13).

[1503] Nogalski 2011:451; Tucker 2006:103; Trible 1963:57.

[1504] Wessels 2007:564.

Illustration 14: The Concentric Structure of Jonah 4[1505]

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A               Jonah's speech (vv. 2-3) – 39 words
   B               God's speech (v. 4) – 3 words
      C               Jonah's action (v. 5)
         D               God's action (v. 6a-d)
            E               Jonah's happiness (6e)
               F               God's action (vv. 7a-8d)
            E`              Jonah's unhappiness (8e-g)
         D`              Jonah's speech (8h-i)
      C`              God's speech (9a-b)
   B`              Jonah's speech (v. 9c-d) – 3 words
A`              God's speech (vv. 10-11) – 39 words
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From the preceding it ought to be clear that the chapters of the book of Jonah not only contain thematic and formal links within themselves, but also between each other, forming a unified narrative overall.

6.5.5   Macrostructure

After the discussion of the structures of each of the individual chapters of the book of Jonah, a discussion of the macrostructure of the book in its entirety is in order. Klaas Spronk indicated that the book of Jonah is what he terms a diptych, consisting of parallel sections containing parallel features, and themes. The literary build-up of the story can thus be illustrated as follows:

[1505] Wendland 1996b:382, 383; Magonet 1976:57.

Table 26: The Literary Build-Up of the book of Jonah as a Diptych[1506]

YHWH calls Jonah twice	1:1-2	3:1-2
Jonah stands up and goes	1:3	3:3
Jonah makes a short statement to the sailors / Ninivites	1:9	3:4
His hearers acts as believers, putting their trust in YHWH / Elohim	1:14	3:5-9
Yahweh calms the sea / Elohim does not destroy the city	1:15	3:10
Jonah prays to Yahweh	2:2	4:2
Jonah quotes the Psalms / Jonah quotes Exodus 34:6	2:2-7	4:2
Jonah thanks Yahweh for giving him life out of the grave / Jonah prefers death over life	2:8	4:8
Yahweh is called a saviour / Yahweh explains why He saved Nineveh	2:10	4:11

However, it was Trible who has conducted the most detailed investigation to date of the external (and internal) structural elements of the book of Jonah.[1507] She pointed out that the book of Jonah consists of two major sections. At the beginning of each section the two major characters, namely Yahweh and Jonah, are introduced. All other human characters in the story are unnamed. The plot is driven by divine activity, and the response by human characters and nature, to it. The final question in 4:11 leaves the narrative open ended.[1508] Trible proposed the following structural division for the book of Jonah:

Table 27: The Symmetrical Structure of the book of Jonah (according to Phyllis L. Trible)[1509]

Section A: Chapters 1-2	Section B: Chapters 3-4
1. Word of Yahweh to Jonah (1:1)	1. Word of Yahweh to Jonah (3:1)
2. Content of the word (1:2)	2. Content of the word (3:2)
3. Response of Jonah (1:3)	3. Response of Jonah (3:3-4b)
4. Report on impending disaster (1:4)	4. Prophecy of impending disaster (3:4c-e)

5. Response to impending disaster (1:5)
   − by the sailors
   − by Jonah
	5. Response to impending disaster (3:5)
	   − by the Ninevites

6. Unnamed captain of the ship (1:6)	6. Unnamed king of Nineveh (3:6-9)

[1506] Spronk 2009:3-4.

[1507] See her doctoral thesis, *Studies in the book of Jonah* (1963), for her discussion of the book's external- (pp. 184-203) and internal design (pp. 203-234). See also her updated discussion of these aspects in the light of a rhetorical analysis in her *Rhetorical Criticism: Context, Method, and the book of Jonah* (1994:107-122; 123-255).

[1508] Trible 1994:109.

[1509] Trible 1996:475, 1994:110-111 & 1963:186-192; cf. Potgieter 2004:618; Wendland 1996b:374.

– efforts to avert disaster by • action • words to Jonah • hope	– efforts to avert disaster by • action • words to the Ninevites • hope
7. Sailors and Jonah (1:7-15) – sailors' proposal (1:7a-d/8a-c) – sailors' action and its result (1:7ef) – sailors' questions (1:8d-g) – Jonah's reply (1:9) – sailors' response (1:10) – sailors' question (1:11) – Jonah's reply (1:12) – sailors' action (1:13) – sailors' prayer (1:14) – sailors' action (1:15ab) – result: disaster averted (1:15c)	7. Ninevites and God (3:10) – Ninevites' action (3:10ab) – result: disaster averted (3:10c-f)
8. Response of the sailors (1:16)	8. Response of Jonah (4:1)
9. Yahweh and Jonah (2:1-11) – Yahweh's action and its result (2:1) – Jonah's prayer (2:2-10)	9. Yahweh and Jonah (4:2-11) – Jonah's prayer (4:2-3) – Yahweh's question (4:4) – Jonah's action (4:5) – Yahweh's response and its result • by nature: a plant (4:6abcd) – Jonah's response (4:6e) – Yahweh's response and its result • by nature: worm (4:7), sun and wind (4:8a-g) – Jonah's response (4:8hi) – Yahweh's question (4:9a-b) – Jonah's response (4:9c-d) – Yahweh's question (4:10-11)

From the above it ought to be clear that Trible clearly delineates the "over-all balance and symmetry" of the book of Jonah. Repetition of the words and phrases are almost verbatim in 1:1 and 3:1. Most of 1:2 is repeated in 3:2. In addition, the word שֵׁנִית ("second") is often used in the Hebrew Bible to

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indicate the second of two parallel passages.[1510] This indicates "narrative continuity."[1511] However, as the plot develops it diverges.

Words and phrases that are repeated in both sections include לִבְרֹחַ תַּרְשִׁישָׁה ("to flee to Tarshish") in 1:3 and 4:2, and the phrases אָנָּה יְהוָה ("Oh, Yahweh!") and כִּי אַתָּה ("because you") in the sailors' prayer (1:14) and that of Jonah (4:2). In 2:2 and 4:2, we find prayers introduced by the phrase וַיִּתְפַּלֵּל...אֶל־יְהוָה ("and he prayed...to Yahweh"). The verb וַיְמַן ("and he appointed") is also employed four times when Yahweh summons nature to do his bidding (2:1; 4:6, 7, 8).[1512]

In 1:5 and 3:5, we find the sailors and Ninevites responding to impending disaster sent by Yahweh, each with three verbs. The sailors' response is described with the verbs יָרֵא ("feared"), זָעַק ("cry"), and טוּל ("threw") in 1:5. The Ninevites' response is described with the verbs אָמַן ("believe"), קָרָא ("call"), and לָבַשׁ ("to put on, wear (clothes)") in 3:5.[1513] Trible pointed out that these actions match in number, order, and kind. The sailors' actions are further described as וַיִּזְעֲקוּ אִישׁ אֶל־אֱלֹהָיו ("and each man cried to his god"). The Ninevites'actions are described as וַיַּאֲמִינוּ אַנְשֵׁי נִינְוֵה בֵּאלֹהִים ("and the men of Nineveh believed in God").[1514]

There is a parallelism between the expressions of hope by the captain and the king. They both employ phrases that express possibility, namely אוּלַי ("perhaps") in 1:6, and מִי־יוֹדֵעַ ("who knows?") in 3:9.[1515] In both the captain and king's 'prayers' we find a definite article before a divine designation, namely as הָאֱלֹהִים (the g/God). Both of these 'prayer's express the desire for the same outcome, namely וְלֹא נֹאבֵד ("so that we do not perish"). Thus 1:6 and 3:9 are located in corresponding positions in the narrative, and share parallel themes and identical vocabulary.[1516] The verb אָבַד ("to perish") occurs a total of four times (1:6, 14; 3:9; 4:10). In each instance it is part of a dialogue. Just like the sailors, it would appear that the Ninevites do all in their power to avert perishing. So Jonah 4 is also

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[1510] Trible 1963:185. Cf. Genesis 22:15, 41:5; 1 Kings 19:7; and Jeremiah 1:13 (Trible 1963:185).

[1511] Trible 1994:111.

[1512] Trible 1963:193.

[1513] Trible 1994:112.

[1514] *Ibid.*

[1515] Trible 1963:193. On the use of אוּלַי to express divine possibility, cf. 1 Kings 18:27; 1 Samuel 6:5; and Jeremiah 36:7. On the similar use of מִי־יוֹדֵעַ cf. 2 Samuel 12:22; Joel 2:14 (Trible 1963:193-194).

[1516] Trible 1963:194.

concerned with the topic of destruction, when Jonah expresses his desire to die.[1517] Three of its occurrences are when the deity is implored not to wreak destruction. In these contexts we also find similar terminology used, such as the captain's order to Jonah קְרָא אֶל־אֱלֹהֶיךָ ("call to your god!") in 1:6 the sailors' that call on the divine as in וַיִּקְרְאוּ אֶל־יְהוָה ("and they called to Yahweh") in 1:14, and the king's instruction to the Ninevites וְיִקְרְאוּ אֶל־אֱלֹהִים ("and they must call to God") in 3:8. Trible wrote about these phrases that they "direct our attention to the motif of absolute dependence upon God."[1518] Between 1:5 and 3:5 we find a chiasmus employed to connect the themes together. In these verses we read of the sailors' and Ninevites' response to disaster. Between 1:5 and 4:5 we also find the response of Jonah to disaster. We find an example of crisscrossing between these verses.[1519] As the first scene of the book of Jonah opened with the mention of Yahweh and Jonah, so does the book also end.[1520]

However, Trible cautioned that despite appearances, the book of Jonah also contains examples of asymmetry. "Asymmetry disrupts rythm to give contrast and emphasis through discontinuity."[1521] Of special importance is the phenomenon of "symmetrophobia," which is an ancient oriental art that can be defined as "the distinctive aversion to absolute symmetry, which, if it knows no better, will express itself in arbitrary and even violent disturbance of the style or patterns of the work."[1522] The notion then signifies the artistry of incorporating "deliberate irregularities" into a text. "Rather than destroying symmetry, they confirm it. Difference enhances similarity."[1523] Examples of this feature in the book of Jonah is the gaps or sections in the book that appear to have no match in the whole or in a part of the story, such as the 'missing' response of the Ninevites to the prophecy of impending doom in 3:6, whereas the corresponding section in chapter 1 has a response by both the sailors and Jonah. Also, the problematic position of 4:5 – the mention of a tiny plantlet and booth in close proximity to each other – also serves as an excellent example of this phenomenon.[1524]

[1517] *Ibid.*, 195.

[1518] *Ibid.*, 197.

[1519] *Ibid.*

[1520] Trible 1994:114.

[1521] *Ibid.*, 120.

[1522] Trible 1994:117 & 1963:199. Trible attributed the identification of this phenomenon to George Adam Smith. "Oriental mentality exhibits a marked aversion to absolute schematization" (Trible 1963:199).

[1523] Trible 1994:118.

[1524] *Ibid.*

Another category of *symmetrophobia* pertains to the "lack of verbal or formal links between units."[1525] An example of this is 1:4 and 3:4. In 1:4, we read of Yahweh's hurling a wind on the sea, resulting in a storm, and that the ship was about to break (1:5). In 3:4, Jonah proclaims the overturn of Nineveh. "The two accounts show no parallels in characters, vocabulary, grammar, or type of discourse. Nevertheless, the units that surround them (1, 2, 3, and 5) abound in verbal and formal links, thereby securing the juxtaposition of units 4 in the total design."[1526]

The last category of *symmetrophobia* pertains to juxtaposed passages that have major variations in length. Examples of units in which balance shifts is 6, 7, and 9 in the table above.[1527] In 6 we find that the captain's efforts at averting disaster are discussed in one line (in 1:6), whereas the efforts by the king, and his decree, is related in more detail (3:6-8). In 2:3-10, we read that Jonah prayed a lengthy prayer to Yahweh. However, his second prayer is substantially shorter (4:2-3). In 4:4, Yahweh's use of nature is much more substantial than his use of the fish in 2:11.[1528] "The activities of Yahweh in the final scene are unrivalled in any other part of the tale. The account of the plant, the worm, the wind and the sun, as well as of the conversation between Yahweh and Jonah, stands alone and unmatched."[1529]

In chapters 1 and 3, Jonah finds himself interacting with other human characters, whereas in chapters 2 and 4 Jonah interacts with God.[1530] Just as the book of Jonah commences with Jonah's silence, so it ends as well.[1531]

In conclusion we can note the following about the structure of the book of Jonah, namely that it divides neatly into four scenes with each taking place at a different locale, with different characters involved. In Jonah 1, Jonah is on the sea; in chapter 2 he is in the sea; in chapter 3 he is in Nineveh; and in chapter 4 he is outside of Nineveh.[1532] Apart from the division of the book into distinct scenes based on its chapters, the book of Jonah can also be demarcated in two major sections, namely Section A (Jonah 1-2) and Section B (Jonah 3-4). They each deal with the following: "Chapters 1-2 deal with the first call to Jonah, his attempted flight and forced return, his reaction to these events; Chapters 3-4

[1525] *Ibid.*, 120.

[1526] *Ibid.*

[1527] *Ibid.*

[1528] Trible 1963:199.

[1529] *Ibid.*, 201.

[1530] Allen 1976:197.

[1531] Simon 1999:48.

[1532] Nogalski 2011:403.

deal with the second call, the successful mission to Nineveh, Jonah's reaction to it and God's lesson and final question."[1533] "The narrative, in its current form, presents the story of Jonah in four self-contained, but interrelated scenes of action."[1534]

Chapters 2 and 4 are parallel to each other, "whereby the "Psalm" and the final discussion with God, both serve to reveal the inner workings of Jonah's mind."[1535] The Psalm thus has a functional role to play in the final form / structure of the book of Jonah. We also identified five poems, all in the guises of prayers, in the book of Jonah that have been masterfully integrated into the prose narrative. How a narrative concludes is just as important as its beginning. The book of Jonah begins and ends with the word of Yahweh.

7.   COMMENTS ON SOME INTERPRETATIONAL ISSUES

A verse-by-verse commentary on the book of Jonah is beyond the scope of this study. What follows here is a discussion of some of the problematic aspects that are highlighted by scholars and commentators, where I will weigh in on the discussion.

7.1   The Fish in Jonah 2

When it comes to the identification of the type of fish mentioned in the book of Jonah, some commentators have had a field day. As early as the time of the church fathers and the early Jewish rabbis its identity has been speculated on, from it being Behemoth, Leviathan, Tanin, Rahab, or even Tehom.[1536] Even the LXX describes the fish as τό κῆτος, "sea monster, large fish."[1537] Even more recently commentators have speculated as to the species of shark or whale that could have the capacity to swallow a person whole. However, in the light of the book of Jonah being fiction, and referring to a

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[1533] Magonet 1976:55.
[1534] Nogalski 1993:249.
[1535] Magonet 1976:55.
[1536] Forti 2011:372; cf. Sasson 1990:150
[1537] Sasson 1990:149; Trible 1963:31.

narrative world distinctly different from reality, the endeavours by some to identify the specific type of fish that the author had in mind is a futile. specific classification will in all likelihood not influence the function of the fish in the story. It is also ironic that this issue has received so much attention, as the fish is but mentioned four times in the course of three verses (out of 48) in the entire story! Only once, in 2:1, is the fish referred to as דָּג גָּדוֹל ("a great fish"). It is part of the typical aggrandising of objects in the book, such as the city of Nineveh, the Ninevites' evil, the wind, the storm, and the sailor's fear.[1538] Like the wind and the storm, the fish also functions as a messenger or subject of God.[1539]

However, the references to the fish are problematic, as it is three times referred to in the masculine, and once as feminine. It has been argued that the masculine form דָּג ("fish") is used to designate a single example of a class and is therefore deemed a *nomen initatis* or a singulative.[1540] However, it would appear that the feminine form, דָּגָה ("fish"), is used in this manner in Jonah 2:2. Elsewhere the feminine form usually refers to a class of fish or a collective unit (*nomen unitatis*).[1541] It would appear that there is a similar example of this phenomenon in Jonah 1:3 with the use of הָאֳנִי for "ship" (the masculine form אֳנִי is the collective noun, namely "fleet"). However, it does not explain the irregularity in Jonah 2:2.[1542] A few reasons have been proposed for why the references to it in the masculine in 2:1 (x2), then feminine in 2:2, and again masculine in 2:11, occur:

(a)   Trible proposed that this is a late usage of the feminine and that the final ה (*he*) of הַדָּגָה ("the fish") was accidently added in the text under the influence of the initial ה (*he*), or definite article. However, the feminine form is well attested in other manuscript witnesses.[1543]

(b)   Sasson proposed another solution: "In isolated cases, when *number* is not the main point of a biblical passage, Hebrew can use the singular rather than the plural form of a word… The same

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[1538] Sasson 1990:150.

[1539] Forti 2011:372.

[1540] Sasson 1990:149; Trible 1963:31.

[1541] Tucker 2006:49; Waltke and O'Connor 2004 [1990]:106; Sasson 1990:155, 156; Trible 1963:31-32; Snaith 1945:24.

[1542] Tucker 2006:49; cf. Sasson 1990:155, 156. The Medievel exegetes "simply invent two different vehicles for Jonah's delivery: because the first fish, masculine in gender, affords Jonah too comfortable a sanctuary, God transfers him to a pregnant female fish, her belly chock full of babies!" (Sasson 1990:155).

[1543] Trible 1963:31-32; cf Snaith 1945:24. In order to explain the discrepancy between the use of the female and masculine forms for the fish, the Midrash Jonah introduced a pregnant female fish into the story (Limburg 1993:60).

condition occasionally obtains when *gender* is involved; but examples cited by grammars are of masculine supplanting feminine words...” Sasson opined that the blurring of the fish’s gender is not a grammatical issue, but more likely a “vernacular or narratological one. A storyteller could simply use either gender for an animal–or both at once–when the sex of the animal was of no importance to the tale.”[1544]

(c) Bruce K. Waltke and Michael P. O’Connor pointed out that some non-animate nouns have both masculine and feminine forms, where one form tends to occur in prose, whereas the other one tends to occur in poetry. “Although these so-called doublets may have different connotations, it is best not to rely too heavily on their gender distinctions; both forms mean essentially the same thing.”[1545] In five instances, Mordecai Ben-Asher found that one of the forms occurs in a poetic or elevated style, and the other mainly in an ordinary prosaic style. These words are the following:

Table 28: Words that Occur with Distinctive Forms in Prose and Poetry[1546]

Prose	Poetry	Translation
אֲפֵלָה	אֹפֶל	“gloom”
גַּן	גַּנָּה	“garden”
חֹשֶׁךְ	חָשְׁכָה / חֲשֵׁכָה	“darkness”
צְדָקָה	צֶדֶק	“righteousness”
שֹׂבַע / שָׂבָע	שָׂבְעָה / שִׂבְעָה	“satiety”

Based on the demarcation of Jonah’s poem as maintained by many commentators, the reference to דָּגָה occurs in the narrative section preceding the poem proper. It would then stand to argue that if Jonah 2:2 was considered to be part of the poem, the above hypothesis would also be applicable and explain the use of the feminine דָּגָה. However, there is no clear indication of that from Codex Leningradensis. Based on content, such a demarcation is unlikely (see 6.4.2 above). Only if Jonah 2:2 is considered to be part of Jonah’s poem, can we argue that our author was familiar with this specific narratological convention.

[1544] Sasson 1990:156.
[1545] Waltke and O’Connor 2004[1990]:106.
[1546] Cf. Waltke and O’Connor 2004[1990]:106.

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At most it can then be argued that Jonah 2:2 serves as an introduction to the poem. Crucial to understanding the use of the feminine form in 2:2 is to consider its relationship to another feminine noun that is also mentioned with a reference to a body part in 3:2, namely שְׁאוֹל ("Sheol"). In 2:2, we encounter the phrase מִמְּעֵי הַדָּגָה ("from the bowels of the fish") and in 2:3 we encounter the phrase מִבֶּטֶן שְׁאוֹל ("from the womb of Sheol"). These phrases form a synthetic parallelism. Jonah is simultaneously in the fish, but experiences his distress as if in Sheol, the netherworld or abode of the dead.

מֵעֶה is a noun that can be translated and refer to internal organs, inward parts, intestines, bowels, belly, digestive organs without precision, or it can be used figuratively to refer to a person's seat of emotions.[1547] Most often the word is used of persons and crosses genders, i.e. it can be used of men[1548] or of women.[1549] There are also instances where מֵעֶה occurs with בֶּטֶן ("womb").[1550] There are three major ways in which מֵעֶה is used, namely (a) Literally, to refer to one's internal organs, the bowels, and the stomach;[1551] (b) To refer to the reproductive organs of both male or female;[1552] and (c) Figurative, in a metaphorical sense to denote the seat of emotions.[1553] בֶּטֶן ("womb") occurs in the metaphor מִבֶּטֶן שְׁאוֹל ("from the womb of Sheol") in 2:3.[1554] It is a noun that can be translated and refer to a belly, abdomen, womb, or inner self.[1555] It is my opinion that we have to do here with another two descents by Jonah, which has been overlooked by commentators. In 2:1, we read of the fish (masculine) appointed "to swallow" (לִבְלֹעַ) Jonah. בָּלַע is a verb that can be translated as "swallow down, swallow up, gulp down, engulf" (with the idea of quickness or suddenness).[1556] Further in 2:1 we read that Jonah is "in the bowels of the fish" (בִּמְעֵי הַדָּג) (masculine) for three days and three nights. In 2:2, Jonah prays "from the bowels of the fish" (מִמְּעֵי הַדָּגָה). In 2:3, we read that he cries "from the

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[1547] *BDB* 2010[1906]:588-589; Holladay 1988:205.

[1548] Cf. Job 30:27 (Job); 2 Samuel 16:11; 2 Samuel 17:12 (David); 2 Chronicles 21:19 (Jehoram); 2 Chronicles 32:21 (Sennacherib); and Genesis 15:4 (Abraham).

[1549] Cf. Psalm 71:6; Isaiah 49:1 (my mother); Ruth 1:11 (Naomi); and Genesis 25:23 (Rebekah).

[1550] Cf. Numbers 5:22; Psalm 71:6; and Isaiah 49:7. In three other places מֵעֶה parallels בֶּטֶן to acquire the meaning "womb," namely Genesis 25:23; Isaiah 49:1; Psalm 71:6; cf. Ruth 1:11 (Trible 1996:479).

[1551] Cf. Ezekiel 3:3; 7:19; 2 Chronicles 21:15 (x2), 18-19.

[1552] Cf. Genesis 15:4; 25:23; Ruth 1:11; 2 Samuel 16:11; 17:12; 2 Chronicles 32:21; Isaiah 48:19.

[1553] Cf. Isaiah 16:11; 63:15; Jeremiah 4:19; 31:20; Lamentations 1:20; 2:11; Psalm 40:9; Song of Songs 5:4.

[1554] Tucker 2006:51; Sasson 1990:172.

[1555] *BDB* 2010[1906]:105-106; Holladay 1988:37-38.

[1556] *BDB* 2010[1906]:118; Holladay 1988:41.

womb of Sheol" (מִבֶּטֶן שְׁאוֹל). Jonah has travelled from the fish's mouth down its intestines to its uterus. He can go no lower. His location in the fish's womb anticipates his ascent (back) to the sphere of the living. This is then exactly what happens when the fish vomits Jonah onto dry land (וַיָּקֵא אֶת־יוֹנָה אֶל־הַיַּבָּשָׁה). In both phrases, בִּמְעֵי הַדָּג ("in the bowels of the fish") and מִמְּעֵי הַדָּגָה ("in the womb of Sheol"), we also find a relationship of possession between a body part and a feminine noun.[1557]

לִבְלֹעַ ("to swallow") in 2:2 is the opposite of וַיָּקֵא ("and he vomited") in Jonah 2:11.[1558] These terms are likely used metaphorically.[1559] They also form an inclusio as both occur in the prose sections of Jonah 2. It is also noteworthy that Sheol was considered to be "the swallower" or an abyss that engulfs (cf. Proverbs 1:12; Numbers 16:32, 34; Psalm 69:16; Habakkuk 2:5).[1560] In Isaiah 5:14, Sheol is described as having a throat.[1561] Elsewhere Sheol is written to swallow the lawless (Isaiah 5:14) and that it is never sated (Proverbs 27:20).[1562] קִיא is a verb that can be translated as and refers to vomiting, to spew out, or to disgorge.[1563] The verb וַיָּקֵא ("and he vomited") in 2:11 can be interpreted as a violent expulsion. As such, Jonah's expulsion from the fish's womb, mimics birth. Even though "to swallow" and "to vomit" are language of eating,[1564] it also receives a more symbolic meaning in terms of the birth metaphor underlying Jonah's Psalm.

The significance of the fish does not pertain to its size, shape, or type, but in its functionality in the story, as a vehicle appointed by God. From the preceding, it ought to be clear that the single instance of the feminine form of the fish has a functional value, as opposed to the masculine forms in the narrative / prose sections of Jonah 2. It is used specifically to link Sheol and the fish via the use of feminine nouns (and body parts) in the constructions מִמְּעֵי הַדָּגָה ("from the bowels of the fish") and מִבֶּטֶן שְׁאוֹל ("from the womb of Sheol") in 2:3. The lowest space to which Jonah can descend is Sheol;

[1557] Place names, such as Sheol, are grammatically feminine (Van der Merwe, Naudé & Kroeze 1997:132).

[1558] Snaith 1945:23.

[1559] Sasson 1990:152.

[1560] Cf. Emerton 1987:215.

[1561] Keil 1975:400.

[1562] Simon 1999:19.

[1563] *BDB* 2010[1906]:883; Holladay 1988:317-318

[1564] Limburg 1993:62.

however, the fact that it is associated with a womb, creates anticipation for him to ascend back to (the sphere of) life. The imagery of Jonah 2 "embodies the issue of life and death, of tomb and womb."[1565]

7.2 The Meaning of the Number of Days Mentioned in the book of Jonah

The book of Jonah uses four indications of time: (a) Jonah spends three days and three nights in the fish; (b) The city of Nineveh takes three days to cross; (c) Jonah enters the city to the extent or distance of one day's travel; and (d) Jonah proclaims to Nineveh that she has 40 days to repent. These are then also numbers that typically have symbolic value.[1566]

(1)   Three days and three nights in 2:1

In Jonah 2:1 we read that Jonah was "in the bowels of the fish" (בִּמְעֵי הַדָּג) for a period of three days and three nights. This time period has been variously interpreted in the past, of which two popular interpretations are that (a) It is an allegory that refers to the period of Israel's Babylonian captivity, and (b) It refers to a span of 72 hours, or a period of one full day and portions of two others. The former understanding is likely influenced by the manner in which Matthew 12:40 has utilised Jonah 2:1, where it points "to the death and resurrection of Jesus, thus also suggesting that the NT and late Jewish interpretation of the phrase should be normative for its meaning at the beginning of Jonah 2."[1567]

In Ancient Near Eastern literature, the phrase "three days and three nights" also appears to be closely associated with death. For instance, in *Inanna / Ishtar's Descent to the Netherworld*, She instructs her divine minister Ninshubur to set up a lament for her should she not return from the abode

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[1565] Trible 1996:480.

[1566] Cf. Eynikel 2005:65.

[1567] Landes 1967:446. This time period is used to designate the time between Jesus' death and his resurrection (cf. Matthew 16:21, 17:23, 20:19; Luke 9:22, 18:33, 24:7, 21; 1 Corinthians 15:4; cf. Mark for "after three days," in 8:31, 9:31, 10:34; however, note Matthew 27:63) (Landes 1967:447). "If this interpretation of the phrase is applied to Jonah 2 1, it would apparently mean that the great fish was not primarily an instrument of Jonah's deliverance from death, but rather a further indication of danger to his life, and the "three days and three nights" motif would point to the precarious transitory state of his existence, hovering between life and death, with only a very tenuous possibility of survival" (Landes 1967:447).

of her sister Ereshkigal. When she dies at her sister's hands, it reads that ""After three days (and) three nights had passed, her minister Ninshubur, her minister of favorable words, her knight of true words, sets up a lament for her by the ruins..." (Part II, lines 169-73)."[1568] It was thus also believed that if someone appeared to be in the "realm of death" for three days and three nights, that they could only be brought back to life through divine intervention. The realm of death was also called or associated with the grave, the underworld, or the depths of the sea.[1569] Also, it appears to have been an ancient belief that when a body did not show signs of life for three days, a death was considered to be final. This appears to be the case in John 11, where reference is made to the resurrection of Lazarus on the fourth day.[1570]

This time span has then often been associated with travel in / to the netherworld by modern commentators. However, scholars are divided whether it takes three days to travel in a particular direction or whether it includes travel to and from the netherworld.[1571] Sasson wrote regarding such arguments, based on the reference to three days and three nights in Jonah's Psalm, that it "risks turning the Psalm into a travel guide to hell and back!"[1572] Thus, it does not aid us in better understanding its symbolic value.

The phrase "three days" is used throughout the Hebrew Bible to imply either a longer[1573] or a shorter[1574] period of time, depending on the context in which it is used. However, when the words "and three nights" are appended, or even "an equivalent implication," it emphasises a long(er) length of time.[1575] From examples in the Hebrew Bible it would also appear that acts are repeated a number of three times in order to emphasise it.[1576] From examples such as the Persian Vendidad, Homer's Iliad, the New Testament (John 11:39; cf. vs. 17), and rabbinical literature, it would appear that

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[1568] Cf. Landes 1967:448-449.

[1569] Watts 1975:83.

[1570] Steenkamp & Prinsloo 2003:443.

[1571] Cf. Watts 1975:83; Landes 1967:449.

[1572] Sasson 1990:153-154.

[1573] Cf. Joshua 2:16; 1 Samuel 20:5, 19; Jonah 3:3; and 2 Chronicles 20:25 (Landes 1967:447). Eynikel (2005:68), in turn, refers to the following examples of texts indicating a "considerable lapse of time," namely Exodus 1:18; 5:3; 23:17; Isaiah 20:3; 2 Samuel 6:11; etc.

[1574] Cf. Joshua 1:11; 2 Samuel 20:4; 2 Kings 20:8; Hosea 6:2; Ezra 8:32; and Nehemiah 2:11 (Landes 1967:447).

[1575] Landes 1967:447; cf. Watts 1975:83 who refers to 1 Samuel 30:12 and Esther 4:16.

[1576] Sasson 1990:153. The examples where "three days" is cited that Sasson refers to as noteworthy to this discussion are the following: (a) Genesis 42:17, where Joseph jails his brothers for three days; (b) 2 Esdras 14:1, where Ezra had to wait three days for a vision to finally come to him; (c) Judith 2:21, where Holofernes' troops

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the expression "three days and three nights" is seen to reflect the conception that death is permanent only after a body has shown no signs of animation for a period of three days, the idea being that until that time had elapsed, the soul was conceived as still lingering near the individual, encouraging the hope of revival.[1577]

Of special significance are instances in the Hebrew Bible where it employs the "three day" motif to refer to the length of a journey.[1578] In several examples, a trip is completed "on the third day."[1579] "On other occasions, some kind of travel is indicated as taking place or coming to an end within a span of three days."[1580] Of significance is then the mention in Jonah 3:3 that it is a three days' journey to traverse the city of Nineveh.[1581] The only other instance where the phrase "three days and three nights" is used, is in 1 Samuel 30:12, where an abandoned Egyptian servant "had not eaten bread or drunk water" in the desert. Landes proposed that it is a "plausible possibility" that Jonah's tenure in the fish implies that he had no "physical sustenance" for three days and three nights. However, he also pointed out that "there is nothing in the context that gives us a definite hint that the author may have had this in mind when he used these words in this manner."[1582] A more plausible argument is that a period of three days is "the absolute limit of human endurance," with the meaning "to the (absolute) limit" or "to the bitter end." See for instance 2 Samuel 24:11-12 where David chooses three days of pestilence as punishment "for transgressing the prohibition on the population count."[1583] Pertaining to the use of the number 3, which supports the hypothesis above, is that it can indicate "a conventionally complete set,"

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had to march three days, between Nineveh and Bectileh (in Upper Cilicia); and (d) 2 Kings 20:8, where Hezekiah hopes to heal from his wounds "by the third day" (Sasson 1990:153).

[1577] Landes 1967:446.

[1578] "Perhaps most familiar is the Israelite request of Pharaoh to be permitted to leave Egypt to go on "a three days' journey into the wilderness, that we may sacrifice to Yahweh our God" (Exod 3 18, 5 3, 8 27, 15 22; cf. Num 33 8). Later on when the Isrealites depart from Sinai, we are told "they set out from the mount of Yahweh three days' journey" (Num 10 33)" (Landes 1967:448).

[1579] "Abraham's reaching the place where he is to sacrifice Isaac (Gen 22 4); the Israelites' arrival at the city of the Gibeonites (Josh 9 17); David and his men coming to Ziklag (I Sam 30 1)" (Landes 1967:448).

[1580] "Thus the spies are to stay at Jericho three days "until the pursuers have returned" (Josh 2 16); David commands the men of Judah to be assembled to him "within three days" (II Sam 20 4); the fifty strong men dispatched by the sons of the prophets to find Elijah search for him for three days (II Kings 2 17); and the returned exiles are ordered to assemble at Jerusalem and are given three days to do so before their property is confiscated (Ezra 10 7-9)" (Landes 1967:448).

[1581] Landes 1967:448.

[1582] *Ibid.*, 447.

[1583] Eynikel 2005:68, 69.

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indicating "completeness or full effect." It can also indicate a "considerable lapse of time" (cf. Exodus 1:18; 5:3; 23:17; Isaiah 20:3; 2 Samuel 6:11; etc.).[1584]

In all likelihood, "three days and three nights" in the context of the book of Jonah refers to the time for a complete act to occur, namely Jonah's travel in the fish, but most importantly the time it takes for him to be (thoroughly) dead. This contributes to the emphasis of the wonder of the miraculous resurrection that he experiences when he is vomited onto dry land. In all likelihood, it can also be understood that this was the limit of the punishment he could endure before it became too much, evoking the lament that he utters in Jonah 2:3-10. In the light of the argument above, that the fish is simultaneously Jonah's vehicle of salvation and Sheol, it would appear that this hypothesis for understanding the reference to "three days and three nights" is the most likely one.

(2)   Three days' journey in 3:3

The clause וְנִינְוֵה הָיְתָה עִיר־גְּדוֹלָה לֵאלֹהִים ("and Nineveh was a great city to God") provides the relevant background information to understand the reference to the exaggerated size of the city of Nineveh as being "a journey of three days" (מַהֲלַךְ שְׁלֹשֶׁת יָמִים) big.[1585] I am in agreement with the likes of Trible that it is an idiomatic expression.[1586] Past hypotheses that have been proposed to account for the grandiose size of the city are as follows: (a) Jonah took three days to walk through all the streets of Nineveh; (b) It refers to the time that it took Jonah to visit the most important places or sites in the city; (c) It refers to the circumference around Nineveh; (d) The time that Jonah required to visit the city, namely one day for travelling to Nineveh, one day to conduct his business, and another day to return. However, Jonah was "not sent to Nineveh to negotiate business;" and (e) It is the diameter of the city.[1587]

In the Hebrew Bible we find that units of length is usually based on the human anatomy. "For larger spans and distances, the criteria and terminology become vague and apply only roughly to various lengths..."[1588] More likely is that the mention of "three days' journey" is used to establish that

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[1584] *Ibid.*, 68.
[1585] Sasson 1990:228.
[1586] Trible 1963:42.
[1587] Eynikel 2005:71; cf. Stuart 2012:464.
[1588] Sasson 1990:230.

two positions are separated by a large space of time.[1589] It then appears to be "hyperbolizing the circumference of the city in grandiose terms."[1590] This then suggests that the author of the book is far removed from when Nineveh was still in existence.[1591] But what if the mention of a three days' journey is meant to recall Jonah's tenure in the fish / Sheol? What if it has a symbolic meaning, also related to death and dying? The mention of a three days' journey is clearly meant as a contrast to the mention of one day's journey, which is mentioned following upon it.

(3)   One day's journey in 3:4

In light of the preceding, it ought to be clear that the reference to Jonah only entering the city the equivalent of one day's journey, implies that it is a short period of time that he spends travelling. Other examples where "one day" is used along with verbs of motion, apart from in Jonah 3:4, is 1 Kings 19:4 and Ezra 4:34. In 1 Kings 19:4 it is used of the extent of time Elijah spends going into the desert, i.e. "one day," and in Ezra 4:34 it is used of the time it takes the sun to travel its course in the heavens.[1592]

Elijah did not venture far into the desert before he expressed his desire to die. Similarly, Jonah also expressed his desire to die in Jonah 4. Sasson proposed that the reason why Jonah only travelled into the city for one day was because he was "very much in a hurry to do what God asks of him, whether earnestly and enthusiastically or just to get over it."[1593] Jonah would rather experience the equivalent of three days and three nights of "hell" (Sheol), i.e. be dead. However, he can only tolerate a day of the pain and inconvenience it causes him to prophesize to the Ninevites (see Jonah 4, where Jonah expresses his wish to rather die (again)). Whereas the number 3 is associated with the completion of an action, Jonah's one day journey into the city is the result of his half-hearted attempt of proclaiming against the Ninevites.

[1589] *Ibid.*, 231.
[1590] Nogalski 2011:438.
[1591] *Ibid.*
[1592] Eynikel 2005:66.
[1593] Sasson 1990:236.

(4)   Forty days in 3:4

In Jonah 3:4, Jonah utters his prophecy to the Ninevites: עוֹד אַרְבָּעִים יוֹם וְנִינְוֵה נֶהְפָּכֶת ("Still forty days and Nineveh will be overturned!"). However, unlike other prophecies, his message has no qualification of the type of sin or perpetration committed, no call to repentance, no message of hope, and no plea for change.[1594] Neither is there a standard prophetic formula such as "the word of Yahweh," "thus says Yahweh," or "oracle of Yahweh."[1595] However, not each proclamation of doom is prefaced by an explicit justification (e.g., 1 Kings 17:1; 2 Kings 20:1).[1596]

In the Hebrew Bible, the number 4 connotes completeness, such as the four directions of the wind, the four corners of the land,[1597] and the four rivers in Eden.[1598] However, four and its derivatives appear to possess a negative connotation.[1599] From elsewhere in the Hebrew Bible it would appear that the number 40 is a conventional number to indicate major "physical, social, or spiritual" changes, whether it refers to days or years.[1600] It also denotes periods of trial or waiting.[1601] Special retreats or fasting can also take forty days,[1602] as "a reference to time often indicates a bad period but can also contain the prospect of a better future, of salvation especially when it is coupled with notions of praying, fasting, etc."[1603] According to Eynikel, "Thus, forty in the context of time often has not only a negative connotation but sometimes suggests a new and better future" (cf. Exodus 24:18; 34:28; Deuteronomy 9:9, 11).[1604] It is then interesting that the Ninevites mourn and fast and that their luck

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[1594] Cf. Nogalski 2011:439; Watts 1975:88. See also the discussion of Jonah's problematic classification as prophetic literature in the previous chapter.

[1595] Trible 1996:511. Other prophecies addressed to foreign nations do contain such formulae, e.g., Jeremiah 46-51; Ezekiel 15:1-3; 27:1-2; 28:1; 31:1-2; 32:1-2 (Trible 1996:511).

[1596] Simon 1999:29.

[1597] See Isaiah 11:12; Jeremiah 49:36; Ezra 7:2; 37:9; Daniel 7:2; 8:8; 11:4; and Zechariah 2:11; 6:5.

[1598] See Genesis 2:10-14.

[1599] Eynikel 2005:72.

[1600] Sasson 1990:233. Also see Sasson 1990:233 for some examples of the use of the number 40 in the Hebrew Bible.

[1601] Cf. Genesis 7:4; Exodus 16:35, 24:8; Deuteronomy 9:9, 18; Numbers 14:33; Judges 13:1; Psalm 95:10, etc. (Trible 1963:43).

[1602] Watts 1975:88. See Moses at Sinai (Exod. 24:18), Elijah at the same place (1 Kings 19:8), and Jesus in the wilderness (Mark 1:13).

[1603] Eynikel 2005:76.

[1604] Eynikel 2005:73.

should turn for the better. Pertaining to Jonah's prophecy, it is likely used to indicate a "cataclysm [which] is not precisely timed." It can either denote *at the end of / after* or *within forty days*.[1605]

It has been argued by some that the verb נֶהְפָּכֶת ("to overturn") is a *futurum instans* participle and should be translated as "is about to overthrown," indicating imminent action. This is also the only instance where the Niph'al form is used of overthrowing a city.[1606] However, it would appear that נֶהְפָּכֶת is deliberately used ambiguously. Two contrary meanings are possible for understanding Jonah's proclamation: "Nineveh will soon be destroyed *or* Nineveh will undergo a (spiritual) change."[1607] The implication is that Nineveh will be destroyed unless she changes her ways.[1608]

From the preceding it would that appear that each of the four instances where time is mentioned in the book of Jonah it has a symbolic meaning and intends to mean more than is evident on the surface of the text.

[1605] *Ibid.* ""Forty days" is a favorite biblical period of time. It designates the length of the flood (Gen. 7:4, 12, 17), the time Moses spent of Mount Sinai (Ex. 24:18; 34:28; Deut. 9:9, 11, 18, 25), the time for the mission of the spies (Num. 13:25; cf. 14:34), the duration of Goliath's taunting (1 Sam. 17:16), the time of Elijah's journey to Horeb/Sinai (1 Kings 19:8) as well as the time of Jesus' fasting (Matt. 4:2; Mark 1:13; Luke 4:2)" (Limburg 1993:79).

[1606] Tucker 2006:70; cf. Sasson 1990:234; Snaith 1945:32.

[1607] Sasson 1990:295; cf. Eynikel 2005:74-75 "The somewhat ambiguous meaning of הָפַךּ in 3:4 is central to the plot of Jonah. In the Qal, the verb frequently describes the turning, or overturning, of a city as a result of judgment. The verb appears in association with the overturning of Sodom and Gomorrah. A similar use, albeit one couched in eschatological imagery, appears in Haggai's description of God overturning the armies and thrones of the earth's kingdoms (2:21-22). In the Niphal, however, the verb frequently carries the connotation of "turning" but frequently in the sense of changing or turning back, as well as that of deliverance (cf. Exod 14:5; 1 Sam 10:6; Isa 60:5; 63:10; Jer 2:21; 31:13; Ps 66:6). In Hosea 11:8, the heart of God is "overturned" or "changed." In other places, the Niphal form still retains the notion of physical destruction associated with the Qal form (cf. Josh 8:20). The ambiguity of Jonah's announcement accords well with the narrator's ironic tone" (Tucker 2006:70-71).

[1608] Eynikel 2005:76.

7.3 The Tiny Plant in Jonah 4

The word קִיקָיוֹן occurs exclusively in the Hebrew Bible in Jonah 4, verses 6, 7, 9 and 10. Various etymologies for the word has been proposed, from nearly all other Semitic languages (for instance, from the Assyrian *kukkānītu(m)*) and the Egyptian *kiki*. However, by the medieval period there were already rabbis that judged it unnecessary to identify the plant botanically.[1609]

Bernard P. Robinson investigated how קִיקָיוֹן has been translated or interpreted throughout the centuries. He indicated that the oldest traditions identifies it as a type of *gourd*. This is then the manner in which it is understood by the authors of the LXX, the Vetus Itala, and the Peshitta. In the North African Jewish community of Augustine's day, some Jews in Spain, and the Qur'an, also interpreted it to refer to a gourd.[1610] Symmachus, in turn, considered it to be a type of *ivy*,[1611] whereas Jerome considered it to be a *Castor-oil plant*.[1612] In his 1530 translation of the book of Jonah, Tyndale translated it as "as it were a wild vine." More recently, the New International Version translated it as referring to a vine. However, Robinson pointed out that vine can "in American English, denote any sort of trailing or climbing plant." Aquila and Theodotion cautiously only transliterated the word and offered no translation. Even Targum Jonathan cautiously approached it by just preserved the Hebrew word. Francisco de Ribera and Gasparus Sanctius did not consider the term to denote a specific species of plant, but to refer to any "fast-growing and shade-giving bush." This thinking is also reflected in more recent English translations (cf. RSV, Good News, Revised Authorised) which translate קִיקָיוֹן as "a plant."[1613] The most popular classification for the plant is the *ricinus*, as this name is attested in both Egyptian and Greek sources.[1614]

However, in his German lectures on Jonah in 1526, Martin Luther pointed out that the word קִיקָיוֹן is likely a diminutive. He proposed that its root is likely קיק.[1615] A diminutive "usually carries

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[1609] Sasson 1990:291
[1610] Robinson 1985:390.
[1611] *Ibid.*, 391.
[1612] *Ibid.*, 392.
[1613] *Ibid.*, 396.
[1614] *Ibid.*, 400.
[1615] *Ibid.*, 391. Cf. Johann Reuchlin's *De Rudimentis Hebraicis* (1506) that also considers the word קִיקָיוֹן to stem from קיק (Robinson 1985:393).

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with it a number of affective connotations which range from endearment to tenderness through mild belittlement or deprecation to outright derogation and insult."[1616] Pertaining to קִיקָיוֹן, it has two diminutive suffixes in וֹן‑ that emphasises the plant's small size.[1617] There is no satisfactory translation for the term in English. Literally, it can be rendered by the use of adjectives to describe the doubly small size of the plant as "an itsy-bitsy plant" or "a teeny-weeny plant" or "a tiny plantlet."

As the translation of the term קִיקָיוֹן is still problematic and contested, I am guided by the context in which it is used to determine its translation. From the context it would appear that the object, a plant of some sort, is very small when compared to the great city of Nineveh (see Jonah 4:10-11). In the story, a worm also manages to ravish the plant during the course of a night. Therefore, I have been translating it as "a tiny plantlet." Its function is clear: it is meant to produce some shade for Jonah to dwell under, and to ease his suffering (his evil / anger in 4:1). It emphasises how ridiculous Jonah is in chapter 4 when he's unhappy about the tiny plantlet's destruction.

In the preceding discussion I have thus contributed to the discussion of some interpretational issues, namely (a) The fish's identity, where I indicated that it is closely associated with Sheol in Jonah's Psalm; (b) That number of days mentioned in the book of Jonah has symbolic meaning, that the number three refers to death / dying and that the number 40 refers to significant social change; and (c) That the endeavour to classify the plant according to a specific type is futile, as the word קִיקָיוֹן contains a double diminutive suffix, which emphasises the great loss Jonah feels at the loss of such a small object, and contrasts it with Yahweh's great concern over a large city and even its animals.

8.   SUMMARY AND CONCLUSION

In this chapter, the text of the book of Jonah was scrutinised by employing a literary-exegetical analysis to understand how its textual features fit together on the micro and macro levels, from its

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[1616] Jurafsky 1993:423.
[1617] Waltke & O'Connor 2004[1990]:92-93; cf. Van Heerden 1992:396; Deist 1981:53; *GKC* 1910:240

morphological characteristics up to its structure. Here the focus fell on the text's linguistic, syntactical, and structural features.

The study of the text commenced with a *text-critical analysis* of the book of Jonah. Scholars agree that the text of the book of Jonah is remarkably well preserved and I have also ascertained this for myself. From this analysis, it was found that the standard text of the book of Jonah as reflected in *BHS* needs no emendation and that the text-critical problems associated with it can be accounted for.

The discussion of the *morphology and style* was based on the findings of both a semantic and linguistic reading of the book of Jonah. The discussion of the book of Jonah's morphology and style was based on a morphological analysis of each word of the text (see Addendum A). Aspects pertaining to its morphology and style that were discussed was the book's keywords (*leitworte*), the distribution of verbs, the occurrence of *hapax legomena*, place names, divine names, word (and sound) play, semantics, comparison and contrast, movement and counter-movement, misdirection and ambiguity, and idiomatic expressions. The morphology, distribution of keywords, and style of the book of Jonah attest to its unity and it displays a variety of stylistic techniques which were employed by the author to give the text a multivalent meaning. It has also been indicated that the distribution of verbs throughout the book of Jonah contributes to the unity of the book. I have also *translated* the book of Jonah, based on the representative translations for each word, according to the morphological analysis.

Next, the *demarcation of the pericopes* of the book of Jonah was discussed. The pericopes where demarcated according to formal criteria and their content. It has been pointed out that a popular manner in which to demarcate sections in the book of Jonah was to consider each chapter as a subsection, or to consider chapters 1-2 (Section A) and chapters 3-4 (Section B) as the two major sections of the book. Section A concludes when the events in the fish comes to an end, whereas Section B begins a new series of events at a different place and at another time. It would also appear that there are *leitworte* (keywords), motifs, themes, sequences of actions, type scenes, and growing phrases repeating throughout the two sections. The pericopes I identified in the book of Jonah are as follows: (a) Jonah 1:1-3 (A^1) on Jonah's calling and flight; (b) Jonah 1:4-16 (A^2) on distress at sea; (c) Jonah 2:1-11 (A^3) on the inside of the fish; (d) Jonah 3:1-3b (B^1) on Jonah's 2nd calling and obedience; (e) Jonah 3:3c-10 (B^2) on distress in Nineveh; and (f) Jonah 4:1-11 (B^3) on the outside of Nineveh. I have also indicated that each of the 'prayers' in the book of Jonah is poetry and can clearly be discerned from the surrounding narrative. The five prayers / poems in the book of Jonah are located in

Jonah 1:6, 14; 2:3-10; 3:9; and 4:2-3, is also poetry. They are all embedded in prose sections and function as pauses that delay the narrative events.

A *linguistic syntactical analysis* was conducted to demarcate linguistic or kernel sentences and to classify them in terms of their relationship to each other (see Addendum C). This analysis formed the basis of the *structural analysis* of the book. The building blocks of the larger textual units were identified. Following upon these analyses was the segmentation (stichometric analysis) of the poems in the book of Jonah and a discussion on their structures. Each individual chapter's structure was also discussed, after which the macrostructure of the entire book was dealt with. In the section of this chapter where the structural analysis was discussed, the emphasis fell on the nature of the narrative, direct speech or dialogues, the growing phrases, and the structure of the book of Jonah respectively.

A verse-by-verse commentary on the book of Jonah was beyond the scope of this study. However, there are three aspects that presented problems in the book of Jonah about which I made comments on, namely on the fish in Jonah 2, the symbolic meaning of the number of days mentioned throughout the book of Jonah, and the plant in Jonah 4.

I have indicated that the significance of the fish does not pertain to its size, shape, or type, but in its functionality in the story, as a vehicle appointed by God. I have pointed out that the single instance of the feminine form of the fish has a functional value, as opposed to the masculine forms in the narrative / prose sections of Jonah 2. It is used specifically to link Sheol and the fish via the use of feminine nouns (and body parts) in the constructions מִמְּעֵי הַדָּגָה ("from the bowels of the fish") and מִבֶּטֶן שְׁאוֹל ("from the womb of Sheol") in 2:3. The lowest space to which Jonah can descend is Sheol; however, the fact that it is associated with a womb, creates anticipation for him to ascend back to (the sphere of) life.

The book of Jonah uses four indications of time: (a) Jonah spends three days and three nights in the fish; (b) The city of Nineveh takes three days to cross; (c) Jonah enters the city the extent or distance of one day's travel; and (d) Jonah proclaims to Nineveh that she has 40 days to repent. These are then also numbers that typically have symbolic value. In all likelihood, "three days and three nights" in the context of the book of Jonah refers to the time for a complete act to occur, namely Jonah's travel in the fish, but most importantly the time it takes for him to be (thoroughly) dead. This contributes to the emphasis of the wonder of the miraculous resurrection that he experiences when he is vomited onto dry land. In all likelihood, it can also be understood that this was the limit of the

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punishment he could endure before it became too much, evoking the lament that he utters in Jonah 2:3-10. The fish is then simultaneously Jonah's vehicle of salvation and Sheol. The reference to the "three days' journey" for Nineveh's size is typical of the hyperbolising of the author in the book of Jonah. This then suggests that the author of the book was far removed from when Nineveh as capital of Assyria was in existence. I speculated that the the mention of a three days' journey is meant to recall Jonah's tenure in the fish/Sheol, and that it symbolically refers to death and dying. The mention of a three days' journey is meant as a contrast to the mention of Jonah's one day's journey into the city. Jonah would rather experience the equivalent of three days and three nights of "hell" (Sheol), i.e. be dead. However, he can only tolerate a day of the pain and inconvenience it causes him to prophecy to the Ninevites (see Jonah 4, where Jonah expresses his wish to rather die (again)). Whereas the number 3 is associated with the completion of an action, Jonah's one day journey into the city is the result of his half-hearted attempt of proclaiming against the Ninevites. From elsewhere in the Hebrew Bible it would appear that the number 40 is a conventional number to indicate major changes, whether it refers to days or years. It also denotes periods of trial or waiting. Special retreats or fasting can also take forty days. Jonah's prophecy of Nineveh's destruction is not precisely timed and can either denote *at the end of / after* or *within forty days*. Two contrary meanings are possible for understanding Jonah's proclamation: Nineveh will be destroyed OR she will experience change. The implication is that Nineveh will be destroyed unless she changes her ways.

Pertaining to the tiny plantlet in Jonah 4, קִיקָיוֹן has two diminutive suffixes in יוֹן– that emphasises the plant's small size. There is no satisfactory translation for the term in English. Literally, it can be rendered by the use of adjectives to describe the doubly small size of the plant as "an itsy-bitsy plant" or "a teeny-weeny plant" or "a tiny plantlet." As the translation of the term קִיקָיוֹן is still problematic and contested, I am guided by the context in which it is used to use "tiny plantlet" as the translation for it. From the context it would appear that the object, a plant of some sort, is very small when compared to the great city of Nineveh (see Jonah 4:10-11). In the story, a worm also manages to ravish the plant during the course of a night. Its function is clear: it is meant to produce some shade for Jonah to dwell under, and to ease his suffering (his evil / anger in 4:1). It emphasises how ridiculous Jonah is in chapter 4 when he's unhappy about the tiny plantlet's destruction.

The analyses in this chapter was not meant to be exhaustive or reflective of all the features of the book of Jonah, but an attempt at being representative of its typical characteristics, and understanding how its textual units fit together. Such an endeavour is beyond the scope of this study.

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From the analyses conducted in this chapter it can then be concluded that the story as a whole is a self-contained and coherent unit, and that it contains a unified plot, which has an open-ended conclusion. Apart from the division of the book into distinct scenes based on its chapters, the book of Jonah can also be demarcated in two major sections, namely Section A (Jonah 1-2) and Section B (Jonah 3-4), where Section A deals with Jonah's first calling, his attempted flight, and his time in the fish, whereas Section B deals with Jonah's 2nd calling, the events in Nineveh, and Jonah's interaction with God. It has also been indicated that Jonah's Psalm in chapter 2 has a functional role to play within the final form / structure of the book. It has also been indicated that the five poems, all in the guises of prayers, in the book of Jonah have been masterfully integrated into the prose narrative around them.

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CHAPTER 4:

A SOCIAL-SCIENTIFIC ANALYSIS OF THE BOOK OF JONAH (The Context)

1.   INTRODUCTION

It has become a typical current in the study of the Hebrew Bible to make increasing use of methods from the social sciences. Their application to ancient texts has enabled critics to better understand them in their socio-historical contexts. This implies that "the spectrum of methods employed in biblical studies has enlarged dramatically."[1618] These approaches avoid historical claims and study the Biblical texts from a literary and linguistic perspective exclusively. "[I]ts primary concern is the text as object, a product, not as a window upon historical actuality."[1619]

A gap that exists in Jonah scholarship is that the underlying social values, or how they are presented in the book, have not been investigated. The closest attempt at such a social-scientific reading of the book of Jonah to date is that of Lowell K. Handy's *Jonah's World: Social Science and the Reading of Prophetic Story (*2007).[1620] However, he never discussed the values reflected in it, but focuses on the social context of the book's potential author and its possible early audience. Handy's social-scientific reading of the book of Jonah has indicated that post-exilic Jerusalem elites, as functionaries of the Persian authorities, would have seen something of themselves in Jonah, who is the unwilling messenger that speaks on behalf of a sovereign.

In order to contextualise the social-scientific analysis in this chapter, it is essential to understand the likely social context and period in which it originated. Therefore, an overview of what the Persian and early Hellenistic Period was primarily characterised by will be given. The proposed purposes and themes of the book of Jonah that has been identified by scholars will briefly be discussed. An overview of what social-scientific criticism is, its relationship to 'new' literary criticism, its development from the social sciences, the related pitfalls and fallacies, and what emics and etics is will

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[1618] Gottwald 1985:7.

[1619] Exum & Clines 1993:11.

[1620] "Someone wrote the story of Jonah and they had a social world surrounding them in which they composed a narrative that would be intelligible to others sharing that social world" (Handy 2007:11).

then be provided. The dominant values which will be discussed, and applied to the book of Jonah are the following, namely (a) Honour and shame; (b) Kinship, dyadism, and group orientation; (c) Reciprocal exchanges; (d) Purity and pollution, and sacred and profane; and (e) Ritual and sacrifice. Lastly, the parodied elements in the book of Jonah will be commented on in the light of the findings of the social-scientific investigation of it.

2. THE PERSIAN AND HELLENISTIC PERIODS

In this section of this study, an overview of the periods that the book of Jonah is typically dated to in recent scholarship will be given, namely the Persian and early Hellenistic Periods. The aim of this section is thus to elucidate more of the social world in which the book was written. What follows here is not intended to be exhaustive, but to reflect what these periods were primarily characterised by.[1621] A broad outline of the events during the Babylonian Exile until Roman Rule in Palestine can be tabulated as follows:

Table 29: From the Babylonian Exile to Roman Rule[1622]

DATE	EVENTS
597-539 BCE	**The Babylonian Exile**
597 BCE	First Babylonian deportation
587 BCE	Jerusalem and the Temple is destroyed by the Babylonians
	The Babylonian exile begins – Second Babylonian deportation
582 BCE	Third Babylonian deportation
539-331 BCE	**The Persian Period**
539 BCE	The Persians invade Babylon (Cyrus the Great) – Persian domination begins
538 BCE	Cyrus' decree permits the exiles to return to Jerusalem
520 BCE	The Temple in Jerusalem is rebuilt
445/444 BCE	The walls of Jerusalem are rebuilt (Nehemiah)
331 BCE	Alexander the Great defeats the Persians – Macedonian rule begins
331-63 BCE	**The Hellenistic Period**

[1621] For a more detailed discussion of these periods, see Berlejung 2012b:178-234; Grabbe 2010:1-39; Stern 2001:353-582; Albertz 1994[1992]:437-597; Matthews 1991[1988]:151-166, 189-221; Smith 1987[1971]:43-146.

[1622] Cf. Grabbe 2010:xv-xvi; Matthews 1991[1988]:165.

331-301 BCE	*Early Greek period*
323 BCE	Alexander the Great dies
323-281 BCE	The period of the Diadochi – Alexander's kingdom is divided among his generals
301-200 BCE	*Ptolemaic rule of Palestine*
200-140 BCE	*Seleucid rule of Palestine*
198 BCE	Palestine is captured from Egypt by Antiochus III
167-165 BCE	The Maccabean Rebellion following Antiochus IV's persecution of Jews
	Jews recapture the Temple in Jerusalem
140-63 BCE	*Hasmonean rule*
63 BCE-135 CE	**The Roman Period**
63 CE	The Roman general Pompey conquers Jerusalem
66-70 CE	The first Jewish revolt
70 CE	Jerusalem is destroyed
132-135 CE	The second Jewish revolt (Bar Kochba)

2.1 The Exile and Return

The Diaspora or scattering commenced with the Assyrian conquest of Israel in 722 BCE and the deportation of its peoples, followed by the Babylonian conquest of Judah in 587 BCE and the deportation of its elite.[1623] As a result, at the end of the Babylonian exile, we find different streams of Judaism developing in Palestine and elsewhere in the Ancient Near East.[1624] When the Babylonians conquered Jerusalem, some members of the royal family were executed, others were taken captive, and the 'First Temple' was destroyed. However, it would appear that the bulk of the population remained in the land, and that the majority of the deportees and their descendants remained in Babylonia after the exile.[1625] Even before the destruction of the Temple in 586 BCE by the Babylonians, exclusivistic sentiments developed amongst the Babylonian exiles (also deported *c.* 597 and 582 BCE).[1626] The threat that the exiles faced, pertaining to their ethnicity and identity, was cultural assimilation in the Babylonian context, and the potential loss of their homeland to the Judean remnant community.[1627] Of the eventual tension between the exiles and the remnant community, we read in Ezekiel 11:1-25, and

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[1623] Matthews 1991[1988]:165.

[1624] *Ibid.*, 166.

[1625] Grabbe 2010:2.

[1626] Sparks 1998:288.

[1627] Sparks 1998:315. This community adopted (or produced) a forefather tradition in which they, like the ancient patriarch Abraham, were the proper heirs to the homeland (Sparks 1998:315).

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33:23-24.[1628] An understanding of the threats posed by the afore-mentioned crises to Intertestamental Judaism makes understandable the ferocity with which Jewish separatism, particularism, and privilege were protected.

Religion before and after the Babylonian exile were not the same. The Temple and the Law became the focus of the religious elite in Yehud. We also detect traces of the influence of Persian religion in texts that are dated to this time, especially pertaining to the issue of theodicy.[1629] "The destruction of the temple, the deportations of the Judahite elite in Babylonia in 597 and 587, and the harsh regime of the new masters apparently created widespread despair and apathy. People seriously doubted whether it was sensible to serve their God YHWH any longer."[1630] It is as a result of the Babylonian exile that the concept of collective guilt developed. Not only does the present generation need to atone for their own guilt, but for the sins of the fathers as well (see Leviticus 26:40). To no avail would the prophets of the Exile attempt to rebut this type of reasoning.[1631] The reason for the destruction of the Temple and the end of the monarchy was attributed to idolatry.[1632] Along with the drive towards a monotheistic religion, came the problem of the origin of evil.[1633] Other Jews, in turn, would return to polytheism.[1634] During the Exile and the period thereafter, there was a feeling of disillusionment amongst the exiles. Not only was the Temple destroyed, but there was no longer a Davidic king ruling over the land.[1635]

[1628] Sparks 1998:286, 287.

[1629] Spangenberg 2004:798.

[1630] Korpel 2005:139. "The biblical authors, after the catastrophes of 598/597 and 587/586, took it as demonstrated, that God had rejected his people, that the gift of the land to his people had been forfeited, and that the land itself had become an empty desert" (Berlejung 2012b:185-186).

[1631] For example Isaiah 40:29-31; Jeremiah 31; and Ezekiel 18; 33. "The postexilic community suffered under the burden of the sins of previous generations, and many penitential fastings and prayers, above all the pessimistic book of Lamentations, but also chapters like Ezra 9, Nehemiah 9 and Zechariah 7, testify to this deep consciousness of collective guilt" (Korpel 2005:136).

[1632] Korpel 2005:136. "Although aniconic worship has very ancient roots in Israel, programmatic iconoclasm seems to be a postexilic phenomenon" (Korpel 2005:137). "The most terrible preexilic prophecies of doom had come true (e.g. Mic. 3:12), and, since the prophets had warned time and again against serving other gods, the general feeling seems to have been that one of the main reasons for the destruction of the temple and the end of the monarchy had been idolatry" (Korpel 2005:156).

[1633] Korpel 2005:138.

[1634] "Jeremiah (e.g. Jer. 7:18; 44) and Ezekiel (e.g. Ezek. 8; 13:17-23) denounce pagan religious practices not only among exiles in Egypt and Babylonia, but also among the survivors in Palestine itself" (Korpel 2005:140).

[1635] Korpel 2005:142, 143.

We also know that there was conflict between different groups during the Post-Exilic period. We have the "Yahweh Alonists" versus the "Syncretists,"[1636] the Zadokites versus the Levites,[1637] and the returnees versus the remnant population (which was also "a "class"-aligned conflict").[1638] Some of the returned families re-established themselves quickly, by intermarriage or by independent means.[1639]

> Social boundaries erected as a mechanism for survival led to conflicts upon returning to Palestine. The exiles formed a community not only self-consciously defined – a "Hibakusha" community – a community of "survivors" who returned to Palestine, but who also formulated a theology of innocence and purity against the defilement of these who remained behind complete with social structures to accommodate the communal solidarity requirements.[1640]

2.2   The Persian Period

The Persian Period lasted approximately two centuries. It was shaken internally by repeated rebellions of the Persian tribal aristocrats, satraps, or subordinated regions, while externally it had to face military conflicts with the Greeks.[1641] However, existing local rulers, legal traditions, and traditional autochthonous cults were supported, so that the Persian Empire took the form of a confederation.[1642] It should be noted that even though there has been a growing interest in the Persian and Hellenistic periods in the study of the Hebrew Bible, there are still major gaps in our knowledge about them.[1643] Whereas much was inferred about these periods from fragmentary data, questions also rose about the reliability of the traditional sources at our disposal. Contemporary literary sources from the Persian period include the Elephantine papyri, the Samaritan papyri, and a number of biblical books, namely

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[1636] Smith 1996:551.

[1637] *Ibid.*, 552.

[1638] *Ibid.*, 553.

[1639] *Ibid.*, 555.

[1640] *Ibid.*, 556.

[1641] Berlejung 2012b:179.

[1642] *Ibid.* "In its economy, culture, religion, arts and society, the Babylonian-Persian Period was marked by a pronounced internationalization and cultural mixture, recognizable inter alia by the fact that economic and cultural goods, iconographic motifs, and deities can be found well outside their places of origin" (Berlejung 2012b:182).

[1643] Grabbe 2010: 3 & 2000:403. "What is often not sufficiently appreciated is the extent to which the Judah of these periods is still *terra incognita*" (Grabbe 2000:403).

Ezra and Nehemiah, Haggai, Zechariah, Malachi, Isaiah 56-66, and possibly 1-2 Chronicles.[1644] In addition, the works of Josephus derive mainly from the Persian period, drawing his information mostly from 1 Esdras, and the Greek Esther. Archaeology also provides us with scant evidence on the events of this period.[1645]

> All in all, we can have some confidence in a few events: some Jews returned to the land, over a period of time; the temple was rebuilt, probably in Darius' reign, though exactly when is uncertain; the old area of Benjamin suffered some sort of destruction in the first half of the fifth century; Nehemiah repaired the wall and undertook some other reforms. Beyond that we find fewer certainties the further we go.[1646]

Five things that marked the Persian Period, according to the Hebrew Bible, are (a) The permission given by the Persian king to return to Palestine (either Cyrus II and/or Darius I); (b) The rebuilding of the Temple in Jerusalem and its consecration in *c.* 520-515 BCE; (c) The construction of the wall of Jerusalem in 445-444 BCE; (d) Social reforms; and (e) Religious reforms. These events must be seen in the light of the Persian confederation policy of the time.[1647] We get a glimpse of the tensions between different groups of Jews from the books of Ezra and Nehemiah, pertaining to intermarriage, and the relations between foreigners and people of the land.[1648] A final division between the Jews and Samaritans also occurred, under the provocation of Ezra and Nehemiah, and lead to the establishment of a Samaritan temple on Mount Gerizim.[1649] Archaeology also indicates quite a few destructions of Palestine during Persian rule. It would appear that the majority of Persian Period settlements experienced two to three occupation phases.[1650]

Mostly it would appear that the high priest had a prominent place, even though the Persians appointed a governor over Judah. By the period of the *Diadochi*, and the Ptolemaic and Seleucid periods, it appears that the high priest was the main leader of the nation and functioned as an intermediary with the ruling party. However, during the Persian period, a number of governors appear

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[1644] Grabbe 2000:404.

[1645] *Ibid.*, 405.

[1646] *Ibid.*, 406.

[1647] Berlejung 2012b:196.

[1648] Stern 2001:356-357; Grabbe 2000:406.

[1649] Stern 2001:357.

[1650] *Ibid.*, 576.

to have been Jewish, but this was likely not the case with all of them.[1651] Although the province in Palestine had a Persian-appointed governor during part of or during all of Persian rule, the high priest occupied a prominent position, and possibly acted as head of state or as an ethnarch.[1652] During much of this time, the country was at peace.

Today scholars largely agree that the main editorial activity of the Hebrew Bible occurred during the Persian period, even though some portions of it developed much earlier. The destruction of Jerusalem and the danger that traditions will be lost provided the impetus for this endeavour.[1653] Even though the dating of books is a difficult exercise, Lester L. Grabbe pointed out that the following are typically considered to have originated during the Persian period, namely Isaiah 56-66, and a few of the Minor Prophets (Joel, Jonah, Haggai, Zechariah, Malachi).[1654] According to Spangenberg, biblical books such as Chronicles, Ezra, Nehemiah, Jonah, Ruth, Esther, the Joseph novel, the Daniel stories, and the frame narrative of Job was written during this time. This literature is considered to be the work of elite groups living in Yehud. The reason then for the creation of these writings was to create a ""history of Israel" in order to impose their ideology on the ordinary people. This being the case it would be impossible to write a history of the Jewish people prior to these periods." These works can largely also be classified as fiction.[1655] It would also appear that a major development that occurred during the Persian period was the rise of apocalypticism. It had affinities with prophetic and wisdom literature. "Some have seen the origin of apocalypticism in the decline of prophecy; however, it is not clear that prophecy 'declined' as such during this period."[1656]

In 334 BCE Alexander the Great led a Greek army against the Persian empire. Most of Syria submitted to the Greeks at this point.[1657] Darius III was finally defeated in 331 BCE at Gaugamela. So began the Hellenistic period in the Ancient Near East. Alexander himself died in 323 BCE. For the next 40 years his generals (the *Diadochi* or 'Successors') fought over his empire. In 301 BCE an agreement gave Syro-Palestine to Seleucus I, but Ptolemy I was quick to seize the region. Thus began

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[1651] Grabbe 2000:410. Examples of Jewish governors include Sheshbazzar, Nehemiah, and probably Hezekiah, known from coins (Grabbe 2000:410); cf. Matthews 1991[1988]:191.

[1652] Grabbe 2000:422-423.

[1653] Grabbe 2010:3 & 2000:410, 423; cf. Matthews 1991[1988]:191.

[1654] Grabbe 2000:411.

[1655] Spangenberg 2004:791.

[1656] Grabbe 2000:412.

[1657] Grabbe 2010:5.

a century of Ptolemaic rule over the early Jews.[1658] The Seleucids would finally take Palestine from the Ptolemies in 220 BCE.[1659]

2.3 The Hellenistic Period

We have numerous sources, not on the political history, but about economics, legal matters, social practices, and the administrative state of Palestine during the Ptolemaic period.[1660] Under the Ptolemies Palestine seems to have been administered simply as if it were a part of Egypt.[1661] Pertaining to Hellenization, it is generally understood by scholars that even though Alexander the Great's conquered the Ancient Near East in 333 BCE, Greek culture was not new to Asia. Many cities in Anatolia were Greek, even under Persian rule, "and Greek culture had long since made an inroad into other coastal areas such as Phoenicia. Greek mercenary armies had been fighting in the Near East for a long time, possibly centuries."[1662] What is then important to take cognisance of is that Hellenization was a gradual process. "Greek institutions and cultural elements took their place alongside those of Egypt and Mesopotamia but did not displace them."[1663] In a similar vein, Morton Smith pointed out that the term Hellenization is "unfortunate" as it implies that the social change that took place "was due entirely to imitation of Greek ways."[1664] In this vein, certain cultural elements would have been adopted, or even rejected "as conspicuous symbols of the conquerors."[1665] In all likelihood, Hellenism did not influence the lives of most Jews, who were agrarian workers.[1666] Whereas Greek was used as the language for official communication, local languages were still in widespread use. Aramaic was still the *lingua franca* for much of the Ancient Near East.[1667]

[1658] *Ibid.*, 6.

[1659] *Ibid.*, 8.

[1660] Grabbe 2000:414-415.

[1661] *Ibid.*, 415.

[1662] *Ibid.*, 416.

[1663] *Ibid.*, 417.

[1664] Smith 1987[1971]:43. "At the same time, within the Greek tradition some important developments which mark the change from the classical to Hellenistic culture were due to oriental influence (for instance, the rise of the cults of Adonis, Isis and Sarapis)" (Smith 1987[1971]:57).

[1665] Grabbe 2000:417.

[1666] *Ibid.*

[1667] *Ibid.*

The upper class was most affected by Greek institutions and cultures. In some Jewish circles Greek culture must have come across as "very seductive."[1668] Grabbe wrote, pertaining to Hellenisation, as follows:

> Hellenistic culture was a synthesis of Greek and Near Eastern. Greek forms did not replace native culture; they rather supplemented it. That is, Greek forms and Near Eastern forms flourished side by side, and only gradually did they begin to intermix in a syncretistic sort of way. To be Hellenistic was not to be Greek; Hellenization was *sui generis* – it was a true synthesis of Greek and Near Eastern into something new. Indeed, much that was characteristic of the Hellenistic empires had more in common with the old Near Eastern empires than with classical Greece. The adoption of Greek elements varied greatly, with the upper-class taking on more of the Greek and the masses of the people borrowing less. Nevertheless, Greek influence percolated through the entire culture as time progressed so that much which came from the Greeks was no longer recognized as being borrowed but was thoroughly assimilated. The Jews were no exception to this process but a full part of it.[1669]

We do not know much about the Jews during the Ptolemaic century, but it would appear that this period was generally peaceful. One of the most significant events from this period is the translation of the Torah into Greek.[1670] As for the state of the Hebrew Bible, the collection it would eventually comprise of, was still growing. It is likely that it was only standardised by the 1st or 2nd centuries CE.[1671]

3.   THE PROPOSED PURPOSES AND THEMES OF THE BOOK OF JONAH

There are widely diverging opinions as to the purpose, themes, and message of the book of Jonah.[1672] Uriel Simon articulated how problematic it is to determine the themes or message of the book as follows:

[1668] *Ibid.*
[1669] Grabbe 2010:11.
[1670] Grabbe 2000:418.
[1671] *Ibid.*
[1672] Cf. Stuart (2012:463-464); Nogalski (2011:406-409); Bridge (2009:115-118); Salters (1994:51-60); Limburg (1993:33-36) and Potgieter (1991:3-5, 108-110). See Trible on Jonah's theology (1996:480-488) and

> Biblical narrative tends to prefer indirect expression over explicit ideological, ethical, or psychological statements. This tendency reaches its most radical manifestation in the book of Jonah. As a result, it is particularly difficult to identify the central theme that unites all the elements of the story into a literary and conceptual whole.[1673]

He indicated four prominent themes that have been identified by various critics in the book of Jonah over its research history. They are the following:

(a)   *Atonement versus repentance:* The Ninevites' repentance seems to be exemplary. Their repentance is accepted by the merciful God. Thus "authentic repentance has the power to nullify the fatal decree" against them. However, if repentance was the central theme of the book of Jonah, we would expect to see it in the other episodes, beside Jonah 3, as well. The sailors are never described as transgressors, and only display great reverence for Yahweh.[1674] "Jonah does indeed sin, but his prayer from the belly of the fish is quite devoid of contrition, while his silence at the end of the book leaves the extent of his change outside the narrative."[1675]

(b)   *Universalism versus particularism:* "According to this interpretation, the book of Jonah is meant to extirpate the particularistic belief that regards the welfare of Israel as a supreme value and to assert that the prophet's love for his people must not keep him from fulfilling the mission imposed by the one universal God..."[1676] However, it is important to note that "the book contains no condemnation of the sin of idolatry."[1677] To imply that Jonah symbolises Israel and Nineveh the gentile world, is based very much on an allegorical interpretation. Neither Israel, not the kingdom of Assyria, is mentioned in the book. No mention is made of

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on its purpose (1996:488-490); cf. Schmid (2012:499); Bolin (1997:57-60); Limburg (1988:141); Stuart (1987:434-435); Allen (1976:185-191, 192-194); Keil & Delitzsch (1975:385); Watts (1975:73); Glaze (1972:156-157) and Ridderbos (1963:31).

[1673] Simon 1999:vii.

[1674] *Ibid.*

[1675] *Ibid.*, vii-viii.

[1676] *Ibid.*, viii.. Trible (1963:262-279) was of the opinion that the book of Jonah responds to the strong particularism advocated for in the books of Nehemiah and Ezra. She also discussed how Jonah contains motifs from legends and has the heart of a midrash; cf. Nogalski (2011:422) on a theology of exclusion in the Former and Latter Prophets.

[1677] Simon 1999:x.

the Ninevites worshipping idols either. It would appear that the universalist view cannot be anchored in the text of the book of Jonah.[1678]

(c) *The realisation versus compliance of prophecy:* This theme relates to Jonah's refusal to prophecy to the Ninevites and his anger at their deliverance. He is afraid that his credibility will be undermined if the destruction of Nineveh, which he prophesied, would not occur. However, "there is no real sign in the book of Jonah of the prophet's anguish that his prediction did not come to pass, nor anything like this elsewhere in the Bible."[1679]

(d) *Compassion: justice versus mercy:* "Jonah argues on behalf of strict justice against the merciful God, who repents of His sentence." Simon then pointed out that "Only when the proponents of strict justice realizes his own humanity can he understand the fundamental dependence of mortals on human and divine mercy."[1680]

From the preceding it can be concluded that each of these themes had critique levelled against them. It ought to be clear then that there is no agreement over Jonah's purpose and message. In the light of the likely Persian or early Hellenistic dating for the book of Jonah, Marjo C.J. Korpel worded the popular opinion on its message and purpose as follows:

> The book of Jonah is a product of the Persian period. It shares the universalism granting gentiles access to the God of Israel, on condition that they convert to him, that is found in other biblical books belonging to the Persian period, such as Trito-Isaiah, especially ch. 56; Jer. 3:17; 4:2; Mic 4:2 ‖ Isa. 2:3; and the book of Ruth, which I date in the Persian period. It seems justified that Jonah applies the doctrine of severe retribution to a foreign enemy who does not repent and does not convert to the God of Israel. But at the end of the book of Jonah God is depicted as having compassion on Israel's oppressors when they do repent and pray to him (Jon. 3:8), despite the many prophecies announcing merciless doom over Assyria and Babylonia (e.g. Nahum; Isa. 10:5-19; 13-14; 47; Jer. 50-51).[1681]

[1678] *Ibid.*
[1679] *Ibid.*, xi.
[1680] *Ibid.*, xii.
[1681] Korpel 2005:141.

4. SOCIAL-SCIENTIFIC CRITICISM

The usefulness of the social-scientific approach has been proven over the past four decades and is yet to outlive its usefulness. The articles in volumes of the journal *Semeia* from the late 1980's and the early 1990's (especially volume 68 of 1994) have collectively indicated that the social-scientific approach can most successfully be applied to literary sources dating between c. 600 BCE to 300 CE. This date range then encompasses the dating of the book of Jonah, which is considered to date from the Persian Period.

John H. Elliott wrote that "Social-scientific criticism of the Bible is that phase of the exegetical task which analyzes the social and cultural dimensions of the text and of its environmental context through the utilization of the perspectives, theory, models, and research of the social sciences."[1682] It is therefore a sub-discipline in the exegetical process. Social-scientific criticism approaches biblical texts as if they are "meaningful configurations of language" that have, as their intention, to communicate an implicit or explicit message between the composer(s) and audience.[1683] A text is therefore considered to have been designed as a vehicle of social interaction. Elliott gives the following examples of questions one would pose to a text in order to study it social-scientifically:

> Did people really think and act that way and, if so, why? Do these exegetical conclusions square with ancient patterns of belief and behaviour? Are the statements of the text as suggested by exegetes in fact coherent with the actual perceptions, values, worldviews, and social scripts of the communities in which these texts originated? Or, put more generally, does the Bible really mean what it is taken to say?[1684]

Through a social-scientific analysis of the book of Jonah it will be indicated how Ancient Near Eastern values are reflected in it. The questions that must be answered are the following: Does this text define or challenge a preconceived notion of perspective? What makes the book of Jonah "different"? What techniques did the author employ to convey his message to his audience? What is this message? To which extent does the book of Jonah reflect the author's contextual world and to which extent is it

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[1682] Elliott 1993:7.
[1683] *Ibid.*, 7, 8
[1684] *Ibid.*, 11.

subverted / parodied? Is the aim of the book to contribute to the shaping of cultural identity? What can it tell us in this regard?

4.1   Models, Theories, and Methods

At this point it is necessary to distinguish between what a model, theory, and method is. "Models are essentially simplifications, exemplifications, and systematizations of data used for comparative processes." They are tools that enable those who employ them to compare different aspects with each other. The measure in which a model is helpful should be the criteria by which it should be judged.[1685]

> Three important points emerge: 1. models are hypothetical entities, not real descriptions; 2. they are to be used to analyze existing data, not to serve as substitutions in the absence of data; and 3. they do not conclude a study or provide definite answers, but rather they (a) summarize current thought, or (b) help to raise new questions for study, suggest fresh lines of inquiry, and expose relevant topics for study, when used as a basis of comparison with real phenomena.[1686]

It is "by thinking in terms of abstractions, ideas or concepts," that one can understand different cultures and texts.[1687] Ernest van Eck wrote that "by explicating the model to be used, the exegete not only shows how the chosen model organizes and explains the data, but also allows the possibility for the model to be tested."[1688] Models are thus interpretative tools that enable and facilitate our understanding of a concept.[1689] The features of models are thus as follows: (a) Models are not replicas of what it presents. They are highly selective of the concepts that are dealt with, by establishing which point of view is taken and by excluding others. The concept of subject investigated is thus approached

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[1685] Esler 2006a:4.

[1686] Herion 1997:84.

[1687] Van Eck 1995:156.

[1688] *Ibid.*, 157

[1689] *Ibid.*, 158. "[M]odels have four characteristics: Models identify central problems or questions concerning the phenomenon that ought to be investigated; models limit, isolate, simplify, and systematize the domain that is investigated; models provide a language game or universe of discourse within which the phenomenon may be discussed; and models provide explanation sketches and the means for making predictions" (Van Eck 1995:228)

subjectively and informed by our cultural perception or perspective;[1690] (b) Models are used to study a complex systems of behaviour, in order to explain the connections or interrelationships between social phenomena, and in order to enable or facilitate meaning;[1691] and (c) Models need to be constructed and are not (necessarily) at hand.[1692]

Theories, in turn, are the stepping stones of models. Models are theories in operation. Theories then determine the model to be used.[1693] Theories are used to construct models. In this study, the social values relating to the book of Jonah is based on existing theory, which will be applied.

Methods are the application of theories. Methods enable us to move from presuppositions to eventual results. The method that will then be employed in this study is social-scientific criticism.[1694] "Models are the cognitive maps or lenses through which we perceive, filter, and organize the mass of raw material available to our senses. Thus there is no choice as to whether or not we use models."[1695] The use of a model is thus decided consciously or unconsciously. It is then my conscious decision to employ a social-scientific model in this study.

4.2   The Relationship between 'New' Literary Criticism and Social-Scientific Criticism

In contrast to the historical-critical approach, both 'new' literary criticism and social-scientific criticism take the 'final' form of the text as their point of departure and thus approach it synchronically (cf. Chapter 3 of this study). Both of them are also concerned with studying the literary or narrated world that is presented by the text, that is not (necessarily) the same as the 'real' or 'historical' world.[1696] However, "texts themselves are likewise shaped in their language, content and perspectives by the social systems in which they were produced."[1697] A text then presupposes and communicates

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[1690] Van Eck 1995:159.

[1691] *Ibid.*

[1692] *Ibid.*, 160.

[1693] *Ibid.*, 165.

[1694] *Ibid.*, 223, 224.

[1695] Elliott 1993:42.

[1696] Cf. Van Eck 1995:83.

[1697] *Ibid.*, 82.

something of the social system of which it is a product.[1698] To effectively "read (biblical) texts in terms of the communication between author and reader in the specific context of the produced text" a combination of a literary-critical and social-scientific approach is necessary.[1699]

> Subsequently, because one is able to understand/construct certain salient features of any certain society's symbolic universe by analyzing the habitualized social arrangements of such a society, it also becomes possible to construct a narrator's interpretation of the contextual world in which he is narrating/writing by analysizing his rhetorical arrangements of events, time, space and characters in the narrative.[1700]

It can then be argued that "crystallized values and attitudes" can be discerned in a text, which is "a product of its contextual world."[1701] As a result "the narrator's interpretation of his readers' symbolic universe and contextual world precipitates certain textual arrangements (structures) in the story he is narrating."[1702] Van Eck then calls this "the ideological perspective and intent of the narrator."[1703]

4.3   The Development of Social-Scientific Criticism from the Social Sciences

The application of the social sciences to the Hebrew Bible in order to understand phenomena from Ancient Israel is nothing new. It traces its origins to the 19th century and is influenced by the

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[1698] *Ibid.* "Communicative conventions and constraints on expression and meaning are determined by cultural and social scripts which vary according to time and place. ... A text thus encodes elements of, information about, and comment upon the social system of which it is a part..." (Van Eck 1995:86).

[1699] Van Eck 1995:85, 87.

[1700] *Ibid.*, 88.

[1701] *Ibid.*

[1702] *Ibid.*, 88-89.

[1703] *Ibid.*, 89.

anthropological and sociological theories of that time and onwards.[1704] In 1951 E.E. Evans-Pritchard divided the history of anthropology into three periods,[1705] namely

(a)   The 18th to the middle of the 19th century: This period was characterised by attempts by anthropologists to illustrate their facts, but who did not make much of the "primitive societies" of their day as primary sources for their study;

(b)   The mid-19th century to early 20th century: This period was characterised by the gathering of facts from various societies for comparative purposes, especially of societies that evolved through similar stages. This lead to the development of the evolutionary models which would be rejected by later anthropologists. "A problem with the approach was the comparison of fragments of data torn from their original contexts, rather than the comparison of systems;" and

(c)   The early 20th century onwards: This period was characterised by fieldwork and functionalism.

Philip F. Esler and Anselm C. Hagedorn speculated over the nature of a possible fourth postmodernist period as turning "to an interest in the processes and subjective experience of carrying out anthropological research."[1706] Since the 1960's anthropologists have been applying their theories to the (Hebrew) Bible. The most significant works from an anthropologist that would shape social-scientific criticism is the work of William Robertson Smith (1846-1894), who stressed the importance of ritual and sacrifice in societies, and the work of Sir James Frazer (1854-1941) in pointing out the close connection between ritual and myth.

The work of two sociologists would form the foundation of the development of social-scientific criticism, namely *Gemeinschaft und Gesellschaft* of Ferdinand Tönnies (1855-1936), where he studied the nature of close-knit and unified communities to unified societies, and the work of Emile Durkheim (1858-1917), who pointed out that religion is a product of society and an expression of the collective life of a group. However, the sociologist who contributed the most to the development of early social-scientific criticism is Max Weber (1864-1920). "[C]entral to his work was the notion of sociology as a comprehensive investigation of social action and his main theoretical focus was on the subjective

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[1704] For an overview of the development of social-scientific criticism from anthropology and sociology, and a discussion of the work of the early pioneers, see Esler 2006a:3-14; Esler & Hagedorn 2006:15-32; Chalcraft 1997:13-19; Rodd 1997; Carter & Meyers (et al.) 1996; and Elliott 1993:17-35.
[1705] Esler & Hagedorn 2006:15.
[1706] *Ibid.*

meanings that individuals attach to their actions and interactions in various social settings."[1707] His seminal work *Das antike Judentum* (*Ancient Judaism*, 1952) would forever change the manner in which ancient Israel was studied.[1708]

Pertaining to Weber's methodology, he demonstrated that "the fundamental task of social science lies in analysing society as a structure of meaning-endowing action centred on the human subject."[1709] Weber was of the opinion that even though human action might be subjective, that does not mean that it was unpredictable. To him, sociology was "a science which attempts the interpretive understanding of social action in order thereby to arrive at a casual explanation of its course and effects." Human subjects select means by which social ends are met. These social actions are governed by norms on a means-ends continuum. This then enables the sociologist to undertake a *causal* analysis.[1710] He thus argued "that under certain given conditions an expected course of social action will occur."[1711] Human behaviour, to which a human subject attaches (subjective) meaning, which takes account of the behaviour of others which directs its course, is what Weber deems to be "social action."[1712] "Sociological investigation is concerned with these typical modes of action."[1713] Weber's focus then lay not with "social laws," but with "ideal types."[1714] A type is a theoretical construct and not a description of an empirical reality.[1715] Thus, Weber's method locates and documents "patterns of behaviour that are widespread and frequently repeated where the actors involved attribute to them the same subjective meaning."[1716] Therefore, under certain conditions an expected course of action will

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[1707] *Ibid.*, 20.

[1708] "Using his methodology of ideal types, Weber identified a number of types of use in the analysis of data concerning Israel: the desert Bedouin, the semi-nomadic stock breeder, the peasant and the city dweller. ... The struggles between groups within Israel were, to an extent, overcome by the development of covenants and law codes" (Esler & Hagedorn 2006:20). He would also develop other ideas: "the social setting of the Levites, the nature, function, and social context of Israelite prophets (in his view, bearers of an individual charisma who were characterized by their concern with ethics), the routinization of such prophecy, and the development of an Israelite confederacy" (Esler & Hagedorn 2006:21).

[1709] Weber 1964[1947]:88; cf. Esler 2006a:5

[1710] Weber 1964[1947]:88; cf. Esler 2006a:5-6; Chalcraft 1997:13.

[1711] Weber 1964[1947]:107-108; cf. Esler 2006a:6.

[1712] Esler 2006a:6.

[1713] Weber 1964[1947]:88; cf. Esler 2006a:7.

[1714] Esler 2006a:7.

[1715] Esler & Hagedorn 2006:19.

[1716] Esler 2006a:7.

occur. This is then influenced by "the typical motives and typical subjective intentions of the actors,"[1717] as "each culture tends to be characterized by a distinctive ensemble of social actions."[1718]

Likely the most familiar (and popular) Weberian approach in social-scientific criticism on the Ancient Mediterranean area and the New Testament is that of Bruce Malina. He had two aims. Firstly, he attempted to map "typical probabilities" of social action in the modern Mediterranean cultures "where traditional patterns of life have not been too disrupted by modernization and Westernization."[1719] He pointed out that even though a certain course of social action might not inevitably happen, it did not mean that there was not a high probability that it will happen.[1720] These probabilities can then be used predicatively.[1721] Secondly, Malina brought the social actions he identified into a heuristic comparison with the New Testament.[1722] "The whole point of Weber's formulating ideal types of social action was to allow comparison with empirical data, including that from historical sources"[1723] Only later would this approach be applied to the Hebrew Bible as well.[1724]

It was only with the work of Hermann Gunkel on biblical folklore (1917), of Sigmund Mowinckel (1884-1966) on storytelling (1921-24), and Alfred Bertholet (1919), Johannes Pedersen (1920), and Gustav Dalman (1928-39) on the culture of biblical Israel, that anthropology was first seriously employed in the study of the Hebrew Bible.[1725] These studies would be followed by the work of Albrecht Alt on the early forms of Israelite tradition and state development (1925, 1929, 1930), of Roland de Vaux, who attempted a reconstruction of the life and institutions of ancient Israel (1958),

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[1717] Weber 1964[1947]:107-108; Esler 2006a:7.

[1718] Esler 2006a:8.

[1719] *Ibid.*

[1720] *Ibid.*, 9.

[1721] *Ibid.*

[1722] For an overview of the development and application of social-scientific criticism in New Testament studies, and the direction in which this research has moved, see Luomanen 2013; DeSilva 2004; Van Eck 2001; Elliott 1986; and Best 1983.

[1723] Esler 2006a:9.

[1724] "The Mediterranean anthropology utilized by Malina is only one among a wide range of social-scientific traditions from which models can be drawn for understanding biblical data. Other sources are sociology and...that branch of social psychology known as social-identity theory" (Esler 2006a:9).

[1725] Matthews & Benjamin 1994:16. "Slowly it became apparent that while naming and dating the principal persons, places, and events may be appropriate for understanding written literature, oral tradition has an anonymity that avoids names and a timelessness that blurs dates. Interpreting oral tradition requires an understanding of the social institutions (German: *Sitz im Leben*) where these traditions developed and were told. Social institutions use oral traditions to educate and to motivate people in the essentials of survival" (Matthews & Benjamin 1994:16-17).

and of Martin Noth, who examined Israel's tribal system (1960).[1726] In spite of this, it would still take quite a long time for biblical scholars to make use of anthropology.[1727] "The delay was due, in part, to the widespread understanding that biblical religions were higher or revealed religions. Anthropology could study lower religions which evolved from human experience, but there was nothing human or savage in Judaism and Christianity for anthropology to study."[1728]

In the social-scientific analysis in this chapter, I will thus be working with "ideal types" of values and 'social actions' (Weber) and 'typical probabilities' (Malina) of such actions and behaviour. I thus subscribe to "a belief in social regularities," which are not 'social laws.'[1729] To an extent this approach can also be considered to be a form of ideology criticism.[1730]

4.4   Pitfalls and Fallacies

It is important to take cognisance of the fact that "knowledge of the social world of ancient Israel is articulated and manipulated in the texts themselves."[1731] We also need to be aware that our own social location influences our perception of ancient Israel / early Judaism and its history.[1732] The folk community we read about in the (Hebrew) Bible is an ideal type, which has no empirical

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[1726] Matthews & Benjamin 1994:17.

[1727] *Ibid.*

[1728] *Ibid.*

[1729] Esler 2006a:14.

[1730] Van Eck (1995:8-9) pointed out how there are three main approaches when it comes to "the sociology of literature," namely "The *empirical sociology of literature*, which is not interested in literature itself, but in aspects associated with literary production, such as the composition of the reading public and social position of the author; the *historical materialistic sociology of literature* which seeks to locate literary text in their historical context, thus the much debated subject of the relationship between a work of literature and its socio-historical reality...; and *ideology critique* as the approach within the sociology of literature which is concerned with the analysis of the ideologies within the literary text itself and in its reception, that is, the ideologies of texts in terms of their intended communication. The analysis of the text is the main purpose of this approach, and the methods of analysis used are those developed in literary criticism and in the social sciences." The advantage of ideology critique is that it (a) pays attention to both the text and its social context; (b) takes the social setting of the text seriously; and (c) has "the possibility to make the interpreter aware of the pragmatical dimension of interpretation, as well as the fact that the object/target of communication has to be taken more seriously" (Van Eck 1995:6).

[1731] Chalcraft 1997:17.

[1732] Brett 1997:109.

counterpart.[1733] Any study that attempts to study a culture interdisciplinary and cross-culturally will thus have deficiencies. Fallacies, when applying anthropological and / or sociological models to the (Hebrew) Bible, are anachronism, ethnocentrism, reductionism, relativism, and determinism.[1734]

Anachronism is where it is presumed that all cultures functioned in the same way as that of the primary investigator, even if they are temporally far removed from their own. It is thus the projection of the characteristics of one culture onto another. An example is when "The world of the Bible has been repeatedly reconstructed as if it were a European or an industrial world driven by capitalism and individualism."[1735] Ethnocentrism is a view of the world where one's own group or culture is at the centre of everything, and all others are "scaled and rated" in relation to it.[1736] In the past, evolutionary models of cultural development from 'primitive' or 'savage' to more complex societies have been popular. This was largely the result of ethnocentrism on the part of anthropologists studying other cultures which were not American of European.[1737] Such theories, which have also fallen into disfavour, are the "brutal savage" and "noble savage" theories, which display an ethnocentric or racist bias.[1738] "The brutal savage theory denigrated every culture but Europe. The noble savage theory idealized every culture but Europe, and eliminated words like "savage," "primitive," "barbaric" and "pagan" from the technical vocabulary of anthropology."[1739] An example of this is the fallacy to idealise ancient Israel "as a singularity and its social organization as inherent."[1740] Both anachronism and ethnocentrism are thus the result of the failure to recognise the inherent distance between the culture we read of in a text, and that of the intended or initial reader of it.[1741] Reductionism and relativism tends towards the generalisation of concepts, when attempting to explain as much of it as possible or in oversimplified terms.[1742] Determinism, in turn, is the tendency to consider social

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[1733] *Ibid.*, 112.

[1734] Cf. Van Eck 1995:7.

[1735] Matthews & Benjamin 1994:13.

[1736] Van Eck 1995:9.

[1737] Matthews & Benjamin 1994:13. "Herbert Spence (1820-1903) is best known as a proponent of social evolution. For Spencer, all cultures begin as small homogenous bands, which increase in size and create competition for goods and services, requiring more complex social organization. This model of social change and the assumption that all things inevitably evolve from the simple to the complex influenced many reconstructions of the world of the Bible" (Matthews & Benjamin 1994:13).

[1738] Matthews & Benjamin 1994:15.

[1739] *Ibid.*

[1740] Coote 2006:37.

[1741] Van Eck 1995:10.

[1742] Herion 1997:83, 84

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phenomena to be "caused (or 'determined') by certain variables in the social and cultural environment."[1743]

The development of an anthropology of the Bible in the 20th century was delayed due to, amongst others, "debates between students of text and tell."[1744] Even though some biblical scholars were willing to compare and contrast ancient Israel with their contemporary Ancient Near Eastern civilizations, they were hesitant to draw on anthropological studies outside of the biblical world.[1745] It became clear that "Stories make sense only in the light of the social institutions that shape them and social institutions are intelligible only when they are interpreted in stories."[1746] Some of these early cross-cultural studies were permeated with elements of "parallelomania." It is the abuse of perceived parallels in cross-cultural studies. However, with time it became evident how difficult it is to find "truly comparable elements" with other cultures.[1747]

Problems with the Bible, as a text for analysis, is then that "the authorship of particular books and passages is usually unknown and often multiple; dates are impossible to assign because of frequent revisions and distillations over the years; and the male point of view predominates throughout."[1748] However, the reason why one conducts a social-scientific analysis of a text is due to the fact that "Cultural signposts come into view, or social indicators embedded in the narratives suggest when a story may have been composed as well as the worldview and social customs of the time in which the episode is set."[1749] It is then the onus of each interpreter to be sensitive to the fact that the society being studied is different from our own.[1750] This requires of them to understand the difference between emics and etics.

In order to prevent the above-mentioned pitfalls and fallacies, social-scientific criticism should always be used as part of a larger exegetical endeavor. Therefore, this analysis is preceded by a literary-exegetical analysis of the book of Jonah. The critique has also been leveled that the ideological roots of sociology developed from "post-Enlightenment atheistic positivism." Awareness of this bias

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[1743] *Ibid.*, 84.

[1744] Matthews & Benjamin 1994:17.

[1745] *Ibid.*

[1746] *Ibid.*, 19.

[1747] *Ibid.*, 18.

[1748] Chance 1994:141.

[1749] Matthews 2007:126

[1750] Cf. Van Eck 1995:70.

can aid the investigator when applying social-scientific criticism, as a tool for understanding religion, without deconstructing or demythologising it.[1751]

4.5   Emics and Etics

In anthropology, there is a conventional distinction between *emic* (insider) and *etic* (outsider) information and perspectives.[1752]

Emics refers to the native or narrator's point of view or ideological perspective reflected in a text.[1753] It is thus the "criteria from consciousness of the people in the culture being explained" that is studied.[1754] Emic descriptions of events can be perceived and be explained according to the "experience, folk-knowledge, folklore, conceptual categories, ratiocination and rationalizations of the indigenous narrator."[1755] The narrator and his/her readers' understanding of their "symbolic universe" and societal structures are encoded into the text under investigation.[1756] "By unpacking the text and trying to discover the emic meaning behind what the writer considered common knowledge, the modern researcher also discovers some of the reasons why the story was told at all and why it was told in that particular way."[1757] In this vein, the (Hebrew) Bible is thus a source of emic data of the ancient Israelite / early Jewish society,[1758] in which members of this culture explains their own society.[1759] However, it should also be noted that what does appear in biblical narratives and legal materials also contain ideal patterns of reality.[1760] Also, native speakers often take their social system for granted, making understanding of their words and deeds difficult.[1761]

[1751] DeSilva 2000:126-128.

[1752] Cf. Elliott 1993:38.

[1753] Van Eck 1995:163, 245.

[1754] *Ibid.*, 162.

[1755] Ibid., 163.

[1756] Ibid., 245.

[1757] Matthews 2007:129.

[1758] Cf. Elliott 1993:39.

[1759] Matthews 2007:98.

[1760] *Ibid.*, 147.

[1761] Van Eck 1995:162. "We can draw on the emic interpretations of ancient cultures as long as we recognize that it is not always a true reflection of the social context of the biblical narrative or ancient Near Eastern

Etics refers to the perspective of an external investigator or interpreter. Their perspective is determined by their "social, historical, and cultural location." In turn they make use of conceptual categories and experience to analyse social phenomena.[1762] Etic accounts are then the "external analyses and explanations by means of operationalized models which reflect the theory and methods of contemporary social science."[1763] A model of how the world works, that of the observer and of the observed, is required in order to effectively study different cultures. For a model to be 'effective,' its findings must be "articulate, non-impressionistic, and independently verifiable."[1764]

> Etic constructs, by employing cross-cultural comparison and by taking into account a full range of factors not mentioned or considered in native reports, attempt to explain how native concepts and perceptions correlate with and are influenced by a full range of material, social, and cognitive factors. They seek to explain why the native thought and behaved so and not otherwise.[1765]

Taking cognisance of the distinction between emics (insider) and etics (outsider) helps us realise how the material that we study is part of a reality which is different from that of our own.[1766] We should then be sensitive not to modernise the meaning of the text to be investigated.[1767] It also aids us in overcoming "the hermeneutical gap" that exists between 'us' and 'them.'[1768] "Implicit features in texts are thus emic data, and to make them explicit an etic interpretation is needed."[1769]

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records. Careful use of analogous data from the study of preindustrial cultures in the Middle East as well as modern tribal groups also has proven useful" (Matthews 2007:146).

[1762] Elliot 1993:38-39; cf. Van Eck 1995:163.

[1763] Van Eck 1995:163.

[1764] *Ibid.* "Etic statements cannot be verified or falsified by what cultural actors think is true, but only by their predicative success or failure" (Van Eck 1995:162).

[1765] Elliott 1993:39.

[1766] Van Eck 1995:163.

[1767] *Ibid.*

[1768] *Ibid.*, 164.

[1769] *Ibid.*

5.   THE DOMINANT SOCIAL VALUES OF THE ANCIENT NEAR EAST

In this section I will be discussing the dominant social values from the Ancient Near East, namely (a) Honour and shame; (b) Kinship, dyadism, and group orientation; (c) Reciprocal exchanges; (d) Purity and pollution, and sacred and profane; and (e) Ritual and sacrifice.

John J. Pilch and Bruce J. Malina defined a value as "a general, normative orientation of action in a social system. It is an emotionally anchored commitment to pursue and support certain directions or types of actions."[1770] Institutions are then the "fixed ways of realizing values." While exercising a value, people follow a "fixed structure of procedures" which is an institution.[1771] Human beings' behaviour then reveals their values.[1772] Whereas institutions do not change, the values people follow to achieve their social goals can and do change.[1773] Core values, are values that are expected in all human interactions. In the Ancient Mediterranean and Near Eastern areas, these core values were honour and shame.[1774] The dominant institution in these areas was kinship,[1775] as personal identity derives from group affiliation, such as family.[1776]

The value system of peoples from the Ancient Near East is interwoven in matrices. What is reflected here is a model to distinguish between the core and peripheral values in a manner that enables understanding. It is thus a synthetic separation when 'individual' values are discussed below. These values also encompass a wide range of semantic fields.

[1770] Pilch & Malina 1998[1993]:xv.

[1771] *Ibid.*, xvi.

[1772] *Ibid.*, xvii. "Value objects include: self, others, nature, time, space, the All" (Pilch & Malina 1998[1993]:xvii).

[1773] Pilch & Malina 1998[1993]:xviii.

[1774] *Ibid.*, xix.

[1775] *Ibid.*, xx.

[1776] *Ibid.*, xxvi.

5.1 Honour and Shame

The core values in the Ancient Mediterranean and Near Eastern area were honour and shame. Here follows an overview of what honour, challenge and response, and shame is, and how honour and shame relates to the human body.

(1) Honour

Honour is a claim to worth that is publicly acknowledged. To 'be honoured' is to be ascribed such worth or be acclaimed for it.[1777] "Honour is the value of a person in their own eyes (that is, one's claim to worth) *plus* that person's value in the eyes of his own social group."[1778] Honour can be either ascribed or acquired. Ascribed honour is the "socially recognized claim to worth which befalls a person, that happens passively."[1779] An example of ascribed honour is when one inherits it.[1780]

> Honor resides in one's name, always an inherited name. Sons enjoy the honor of their father's name and membership in his clan. Hence, they are regularly identified as "the son of so-and-so" (e.g., 1 Sam 9:1-2; Ezra 7:1-6). Yet individuals might be called by honorific names such as "Rabbi" (Matt 23:7) or "Prophet" (John 9:17) or "Christ" (John 7:26). These labels, which are claims to precedence and honor, are likely to be bitterly contested.[1781]

Acquired honour is "the socially recognized claim to worth that a person acquires by excelling over others in the social interaction that is challenge and response."[1782] Honour, which is primarily a group value, must be maintained and defended and males must achieve honour in public contests.[1783]

The righteous person's honour is the result of their relationship with God and his trust in God's help (see Psalms 54, 55). "A calamity points in the opposite direction and allows one's enemies full

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[1777] Van Eck 1995:165.

[1778] *Ibid.*

[1779] *Ibid.*, 165-166; cf. Stansell 2006:95.

[1780] Stansell 2006:95.

[1781] Neyrey 1994:116.

[1782] Van Eck 1995:166; cf. Stansell 2006:95.

[1783] Plevnik 1998[1993]:107; cf. Stansell 2006:95; Van Eck 1995:166.

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rationale for derision, hatred, and denial of God's concern." The sufferer must then demonstrate the opposite by (a) Insisting on his righteousness, (b) Confessing his guilt to God, and (c) By appealing to God's steadfast love. The punishment of one's enemies by God also reflects one's honour due to a special relationship with him (see Psalm 35:4; 69; 70:2; 71:13; 83:16-17).[1784]

Honour also has "a strong material orientation." One's honour is expressed by the measure of one's possessions or display of wealth.[1785] However, when a person achieves honour, it was considered to be at the expense of others, as honour is a limited good.[1786] Certain public roles and offices were also considered more honourable than others. Fathers' honour was sanctioned in the Ten Commandments. "Most notably, honor was attached to offices such as king and high priest, as well as governor, proconsul, and other civic or imperial offices."[1787]

The model of honour and shame "can also be applied to larger social wholes, even entire nations," rather than just individuals and families.[1788]

Thus, Israel's claim to honor is its special relationship to the Lord (Isa 43:1-7), the evidence that God is on the side of Israel (Ps 44:1-8). This claim depends on evidence for God's continued interest in his chosen people. National defeat proves God's abandonment with resultant shame for Israel (Ps 44:13-16). The victors may also mock the God of Israel, who seems to them to be powerless to save Israel. In the face of misfortune, Israel becomes confused and questions either its own integrity before the Lord (Ps 44:17-22) or the Lord's continuing support and election of Israel (Ps 44:9-16) or both (Isa 59:1-19). The prophets have often pointed out Israel's sins as the cause of the Lord's displeasure (Isa 2:6-3:26), hence, the cause of their being shamed.[1789]

[1784] Plevnik 1998[1993]:108-109.

[1785] Neyrey 1994:116.

[1786] *Ibid.*, 117.

[1787] *Ibid.*, 116.

[1788] Chance 1994:144.

[1789] Plevnik 1998[1993]:108. "The land is a gift from God, and therefore sacred (e.g., Deut 5:28-33; Prov 2:20-22). Other lands and the peoples who live in them are unclean (e.g., Lev 18:24-25; Deut 20:15-18). Control and maintenance of the land (family property and national borders) are not simply matters of survival, but are questions of honor/shame and tradition as well (e.g., Deut 19:14; Isa 5:8). Expulsion from the land is a catastrophe because it necessarily seems to mean the destruction of tradition and the families who live by it (e.g., Ps 137). Restoration of the land is cause for rejoicing (e.g., Ps 126)" McVann 1998[1993]:77.

The prophets often mention disobedience as a reason for God's rejection (cf. Psalm 44; 69; 109:28-29), as well as the reliance on the wrong allies.[1790]

(2)   Challenge and Response

Challenge and response is "a sort of social pattern (or game) in which persons hassle each other accordingly to socially defined rules in order to gain the honor of the other." This is because honour is a limited good. For one party to acquire honour implies that the other had to lose it.[1791] Such challenges and responses can only take place between social equals and must occur in the public domain, where the success or failure of the challenge and response will be determined.[1792]

> The contest begins with a challenge (almost any word, gesture, action) that seeks to undermine the honor of another person and a response that answers in equal measure or ups the ante (and thereby challenges in return). Both positive (gifts, compliments) and negative challenges (insults, dares) must be answered to avoid a serious loss of face.[1793]

There are thus three modes in which a challenger can respond, namely (a) Positive rejection, usually accompanied with scorn and contempt; (b) Acceptance of the challenge coupled with a counter-challenge; and (c) No response, with resulting dishonour.[1794] This cycle has the possibility of producing "an escalating spiral of hostility."[1795]

(3)   Shame

Shame, as the opposite of honour, is a claim to worth that is publicly denied and repudiated. To 'be shamed' is always negative; it means to be denied or to be diminished in honour. On the other hand, to

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[1790] Plevnik 1998[1993]:109.

[1791] Van Eck 1995:166; cf. Esler 2006b:193.

[1792] Neyrey 1994:118; cf. Esler 2006b:193.

[1793] Plevnik 1998[1993]:111; cf. Esler 2006b:193

[1794] Esler 2006b:193.

[1795] *Ibid.* "If the person challenged cannot respond, and is therefore shamed, he or she will harbour a desire for vengeance that may become possible on a later occasion" (Esler 2006b:193).

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'have shame' is always positive; it means to be concerned about one's honour. All human beings seek to have shame, no human being cares to be shamed.[1796] Shame is then the "sensitivity for one's own reputation, sensitivity to the opinion of others."[1797] "Honor, most clearly associated with males, refers to one's claimed social status and also to public recognition of it. Shame, most closely linked with females, refers to sensitivity towards one's reputation, or in the negative sense to the loss of honor."[1798] "Honor is seen as a male attribute, and shame as a female aspect. For men, shame is a loss of honor; for women, it is the defence of honor."[1799]

A shameless person, in turn, "does not recognize the rules of human interaction, who does not recognize social boundaries."[1800] A shameless person thus has a dishonourable reputation and the normal social courtesies are not extended to them.[1801] They are symbols of the chaotic. Examples include tavern and inn owners, actors, prostitutes, etc.[1802] Shaming or putting to shame is socially sanctioned.[1803] To be shamed is a "loss of social position."[1804] It functioned in three ways. It is a means to (a) "repress aggressive and undesirable behaviour"; (b) "preserve social cohesions"; and (c) "dominate others."[1805] Honour and shame thus function as incentives for 'correct' behaviour as defined by one's community.[1806]

(4)   The Human Body

A microcosm of the social body is the physical body of an individual. "The values and rules pertinent to the macrocosm are replicated in the way the physical body is perceived and treated."[1807] The body replicas honour in a number of ways:

[1796] Plevnik 1998[1993]:106-107.

[1797] Van Eck 1995:166.

[1798] Chance 1994:142. "Preservation of male honor requires a vigorous defence of the shame (modesty, virginity, seclusion) of women of the family or lineage" (Chance 1994:142).

[1799] Bergant 1994:33-34.

[1800] Van Eck 1995:166.

[1801] *Ibid.*

[1802] *Ibid.*

[1803] *Ibid.*, 167.

[1804] *Ibid.*

[1805] *Ibid.*

[1806] Matthews 2007:124,

[1807] Neyrey 1994:116.

(a)   The head and face of an individual is a locus of respect. "A head is honoured when crowned or anointed."[1808] By bowing deeply, and avoiding looking at the face of a monarch, servants and courtiers honour them.[1809] In comparison, slapping someone on the mouth, spitting in their face, bowing their ears, striking their head, and blindfolding them, shames someone and gives offense.[1810] "If the right arm, symbol of male power and strength, is bound, tied, or nailed, the resulting powerlessness denotes shame."[1811]

(b)   Clothing covers the dishonourable or shameful parts of the body such as the genitals and the buttocks. Clothing can also symbolise honour as someone of rank or standing would be identifiable by his or her clothing or adornment. An example is when purple coloured clothing is worn by kings (Judges 8:26), priests (Exodus 28:4-6; 39:1, 28-29; 1 Maccabees 10:20; 11:58), and nobles at court (Ezekiel 23:6; Esther 8:6; Daniel 5:7; etc.). In addition, uniforms will signal a specific rank or office.[1812] By being stripped of clothing, a person is eliminated all marks of honour and status, and it indicates the loss of a person's power to cover themselves and to defend their "shameful parts."[1813] "If one is publicly stripped naked, flogged, paraded before the crowds, and led through the streets, one is shamed. Shame results when one's blood is intentionally spilled, but especially when one is killed by another."[1814]

(c)   The posture of one's body also expresses honour. Masters will sit at table, whilst their servants stand and wait on them.[1815]

A critique often levelled against researcher's application of honour and shame is that they often – unwittingly – adopt a male point of view and fail to acknowledge that women would see things differently.[1816] This is because the values pertaining to honour and shame are rooted in gender

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[1808] Ibid.
[1809] Ibid., 116-117.
[1810] Ibid., 117, 118.
[1811] Ibid., 118.
[1812] Neyrey 1998[1993]c:140 & 1994:117.
[1813] Neyrey 1994:117.
[1814] *Ibid.*, 118.
[1815] *Ibid.*, 117.
[1816] Chance 1994:141.

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distinctions in Ancient Near Eastern culture, and that the voice of women – sources informing us on their lives – is not readily available.

5.2 Kinship, Dyadism, and Group Orientation

The most important and dominant institution in the Ancient Near East was Kinship. Here follows an overview of what kinship is, and how it functions in relation to dyadism and group orientation, and labelling and deviance theory. Related to these values is also compassion.

(1) Kinship

The most important institution in the Ancient Near East was kinship. Kinship is the network of associations based on blood relations, commercial ties, political alliances, or members of a particular community.[1817] Kinship can be described as "an abstraction relating to the network of relationships based on birth (either real or fictive) and marriage."[1818] "Each social tie is also associated with recognized social obligations that govern behavior."[1819] Kinship is also one of the four foundational social domains in the Ancient Near East, namely politics, economics, religion, and kinship, which is analysed by social scientists.[1820] Kinship has two basic social functions, namely ensuring group formation/maintenance, and inheritance.[1821]

[1817] Matthews 2007:124.

[1818] Hanson 1996:62-63.

[1819] Matthews 2007:124. "According to the social-identity theory of leadership, a leader is a group member who appears to have the strongest social influence on the in-group. To be effective, the leader has to be close to the group prototype, that is, the leader best epitomizes the social category of which he or she is the member. "Leadership is intimately bound up with the shared concerns of the followers"" (Jokiranta 2006:256).

[1820] Kinship was affected by the political sphere, especially in terms of law, but also affected politics in turn. Most notably was in terms of patron-client relationships, faction building, and royal genealogies. Kinship was also affected by religion, in terms of purity concerns. However, it also affected religion in terms of priestly descent (Hanson 1996:63).

[1821] Hanson 1996:66.

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Related to kinship is the value of compassion. It is "the caring concern that ought to be felt and acted upon between real or fictive kin, specifically between brothers."[1822] Most commonly in the Hebrew Bible, God – not human beings – is the subject of the verb רָחַם ("to show compassion"). In many of these occurrences it is linked with the word חֵן ("mercy, favour, grace"), and is situated in the context of God's covenant promises.[1823] Compassion is then "a kinship-rooted value which ought also to characterize powerful people's dealings with underlings."[1824] The term חֶסֶד ("loving kindness / loyalty") is also a kinship term, originally designating "loyal and loving behaviour appropriate to a kinship relationship."[1825] Thus, it is the obligation to protect and look after one's kindred.[1826] "Kinship obligations or loyalties help to solve many local disputes since the members of a household, clan, or tribe recognize that their actions have a direct consequence on the honor or shame attached to the larger kinship group."[1827] Where God functions as the Divine Kinsman, this phenomenon is known as a sociomorphism.[1828]

(2)   Dyadism and Group Orientation

People were not valued for their individual uniqueness, but in terms of some other person or thing.[1829] Such peoples tend to think of themselves, more in terms of stereotypes, about their role or status.[1830] The notion of individualism was thus foreign, as Ancient Near Eastern people were dyadic in nature. A dyadic personality is a person who is connected to at least one other social unit, in particular, their family.[1831] "They existed solely and only because of the group in which they found themselves embedded. Without the group they would cease to be..."[1832] Thus, to be dyadic is to depend on others

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[1822] Pilch 1998[1993]:30.
[1823] *Ibid.*, 31.
[1824] *Ibid.*, 32.
[1825] Cross 1998:5.
[1826] *Ibid.*, 4.
[1827] Matthews 2007:153-154.
[1828] Cross 1998:6.
[1829] Neyrey 1998[1993]a:54.
[1830] *Ibid.*
[1831] Van Eck 1995:176.
[1832] *Ibid.*

for one's sense of identity. "Such people live in a world which is clearly and extensively ordered..."[1833] Group goals are preferable to individual goals.[1834] Other basic stereotypes in terms of which dyadic personalities would think of themselves are family and clan, place of origin, group of origin, inherited craft-trade, parties, and groups.[1835] "The traditions handed down by former members of the group is presumed valid and normative."[1836]

(3)   Labelling and Deviance Theory

"Names are social labels by means of which the reader or the hearer/reader comes to evaluate and categorize the persons being labelled, either negatively or positively."[1837] Labels can be powerful social weapons. A deviant is considers to be someone who is radically out of place. Their behaviour violates the sense of order by which people perceive and structure their world.[1838] "Deviance therefore refers to those behaviors and conditions judged to jeopardize the interests and social standing of persons who negatively label the behavior or condition."[1839] We can distinguish between ascribed and acquired deviant status. Ascribed deviant status is rooted in a quality with which one is born, such as being born blind or lame. Acquired deviant status is based on one's performance of action that is perceived to be banned.[1840] "[T]here are three steps in a typical deviant process: 1) a group, community or society *interprets* some behaviour as deviant; 2) *defines* the alleged person who behaves as a deviant; and 3) *accords* the *treatment* considered appropriate to such deviants."[1841] A new label then defines a person. This is then the master status that engulfs all other roles and labels by which one is

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[1833] Neyrey 1998[1993]b:94. "*Social* categorization is the accentuation of in-group similarities (and out-group similarities) and exaggeration of intergroup differences in order to form a distinct group identity. ... Social categorization provides a fundamental basis for our social orientation toward others. The focus on social identity causes depersonalization: perceiving oneself and acting as a member of a group rather than as an individual. When group members strive for positive social identity by means of *social comparisons*, in-group bias (favouring one's own group) is likely to occur" (Jokiranta 2006:255).

[1834] Van Eck 1995:189.

[1835] *Ibid.*, 177-178.

[1836] Neyrey 1998[1993]b:95.

[1837] Van Eck 1995:185.

[1838] *Ibid.*

[1839] Van Eck 1995:186.

[1840] *Ibid.*

[1841] *Ibid.*

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known.[1842] The group which then determines what behaviour is considered deviant is "the agents of censure." They are the "rule creators or moral entrepreneurs." They usually form interests groups.[1843]

5.3   Reciprocity: Covenantal Exchanges and Patron-Client Relationships

Reciprocity is part of the semantic domain of patronage and clientage, which includes grace, favour, faith, covenant relationships, love, mercy, loyalty, obedience, friendship and kinship. What follows here is an overview of the different types of reciprocal exchanges, and the difference between covenantal exchanges and patron-client relationships. The function of a broker and the nature of Israel's covenant with Yahweh will also be discussed.

(1)   Reciprocal Exchanges

Reciprocity governs legal principles such as *lex talionis* ("eye for an eye") clauses in ancient law (e.g., Exodus 21:24; Leviticus 24:20).[1844] Zeba A. Crook proposed a model of exchange in the biblical era, which is particularly useful to understanding different types of exchanges. She also pointed out that there is a tendency in social-scientific criticism to conflate covenantal exchanges and patron-client relationships. She argued that they are both examples of asymmetrical exchange, but are distinctly different from each other. She proposed a model of exchange consisting of the following types:

(a)   *Familial (Generalised) Reciprocity:* Exchanges within the kinship unit were intimate and reciprocal. Other forms of reciprocity was then defined in terms of its distance from the kinship unit. The timeline for reciprocation between kin was most flexible and could withstand long periods before a favour was returned.[1845] There was then not the expectation of the immediate return of service in such an exchange. Also, "Charity is a form of gift-giving, but it does not

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[1842] *Ibid.*, 187.
[1843] *Ibid.*
[1844] Matthews 2007:153.
[1845] Crook 2006:79.

carry with it an expectation of return and instead serves as a form of honorable, moral behaviour."[1846]

(b)   *Symmetrical (Balanced) Reciprocity:* Usually the beneficiary and benefactor are of equal social status, and what they exchange is of approximate or balanced value.[1847] "Symmetrical exchange, moreover, can occur not only between individuals (as is very common), but also occur between families, as occurs in ancient marriage exchanges involving the assessment of value in dowries."[1848]

(c)   *Asymmetrical (Imbalanced) Reciprocity:* In this type of exchange the beneficiary and benefactor are not of the same social status and the goods that they exchange are not of equal value.[1849] This type of exchange does not require payment in kind, but by homage, honour, loyalty, gratitude, political support, or information.[1850] Due to the absence of balance, such a relationship "results in an ongoing and open-ended relationship."[1851] The recipient then enters into a subservient relationship with the giver, even though the language of 'friendship' is used.[1852] Victor H. Matthews was of the opinion that imbalanced reciprocity "is used to intimidate or bribe an opponent."[1853]

Patronage and clientage has become the most typical form of exchange associated with asymmetrical exchange. This is problematic as it collapses all forms of asymmetrical exchange into this type of relationship.[1854] Crook pointed out that it is very easily confused with covenantal exchange.[1855]

(d)   *Negative exchange:* "An aggressive tactic designed to obtain a greater return or even to get something for nothing through barter or theft."[1856]

[1846] Matthews 2007:152.

[1847] Crook 2006:81; cf. Matthews 2007:152.

[1848] Crook 2006:81.

[1849] *Ibid.*; cf. Matthews 2007:152.

[1850] Crook 2006:82-83.

[1851] *Ibid.*, 82.

[1852] *Ibid.*, 83.

[1853] Matthews 2007:152.

[1854] Crook 2006:83.

[1855] *Ibid.*

[1856] Matthews 2007:152.

The main characteristics of the afore-mentioned exchanges, according to Crook, can be tabulated as follows:

Table 30: A Model of Exchange in the Biblical Era (according to Zeba A. Crook)[1857]

Familial Exchange	Symmetrical Exchange	Asymmetrical Exchange	Negative Exchange
Kinship based	Non-kinship based	Non-kinship based	Non-kinship based
Egalitarian (relative to non-kin); open-ended reciprocity, selfless giving	Balanced social status and balanced value of exchange	Unequal social status; unequal exchange (repayment not in kind)	Social status not relevant, treatment of enemies, opponents, and strangers
E.g., Exchanges within households, between households in clans, and between clans in tribes	E.g., Gift exchange, loan and loan repayment, buying/selling, trading	E.g., Patronage, (teacher/student, patron-client), Benefaction (imperial benefactions, euergetism), Covenantal exchange (treaties, oaths)	E.g., Bartering, cheating, stealing

(2) Covenantal Exchanges

According to Crook, covenantal exchange had three main characteristics, namely that (a) They involve a formal oath that was legally binding; (b) They had obligations that were explicitly spelled out; and (c) They were entered into by parties of unequal social status.[1858] The characteristic that distinguishes it the most from patron-client relationships is that covenantal exchange was a formal and legal agreement.[1859] Crook thus described a covenantal exchange as a "formal treaty (ratified by an oath and sworn in the name of the gods)"[1860] and patronal exchange as "loose, informal, or implied."[1861] Pertaining to treaties, she pointed out that they only appeared to be mutually beneficial, but in practise were not. In the end, it was to the benefit of the suzerain, and not that of the vassal.[1862]

[1857] Cf. Crook 2006:91; Matthews 2007:112.

[1858] Crook 2006:83.

[1859] *Ibid.*, 84.

[1860] *Ibid.*

[1861] *Ibid.*, 84-85.

[1862] *Ibid.*, 85

The difference between covenantal exchange and patron-client exchange then pertained to the "formality, explicit promises and threats, oaths, witnesses, written permanence, unequal status, and unbalanced exchange" of covenantal texts.[1863] Covenantal (or contractual) exchanges "were bound by oaths that were made (and re-made) in public, and that involved witnesses and ratification ceremonies in order to make the contracts legal and binding."[1864] In turn, patron-client exchanges were never formalised – "the relations established are not fully legal or contractual; they are often opposed to the official laws of the country and are based on informal – although tightly binding – understandings."[1865]

The shared features between both of these types of exchanges are that it occurs between parties of unequal status, and that both rarely involved the exchange of goods or services of equal value.[1866] In addition, "loyalty" (חֶסֶד), was an important element in all forms of asymmetrical exchange.[1867] Malina stated that "God also wields 'steadfast love' or 'mercy' toward those with whom he is in covenant". He also defined steadfast love as "a technical term referring to the debt of interpersonal obligation one has due to having entered a covenant; it is a form of solidarity between covenant members".[1868] Pilch indicated that God is the most common subject of the verb "to show compassion". God is free to show compassion to whomever he wishes and however he wishes. Many of the occurrences of "compassion" are linked with "mercy" and is "situated in the context of God's covenant promises" and "in the Hebrew Bible compassion is most commonly ascribed to or desired from conquerors or other powerful figures." [1869] Obedience was not the condition for the establishment and maintenance of the covenant, but the result of it.[1870]

When covenant concepts are used in international treaties, the commitments are specified in detail. These commitments were guaranteed by oaths and were enforced by the gods.[1871] An oath is not symbolic words and ritual. In many contexts "oath" and "covenant" are synonymous with each other. Although the gods are involved in covenant relations, their involvement is limited to being witnesses

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[1863] *Ibid.*, 86.

[1864] *Ibid.*

[1865] *Ibid.*, 86-87.

[1866] *Ibid.*, 86.

[1867] *Ibid.*, 87; cf. Esler 2006b:194.

[1868] Malina 1998[1993]a:14.

[1869] Pilch 1998[1993]:31.

[1870] Linington 2002:688; cf. Cross 1998:15.

[1871] The gods are summoned to enforce the commitment in either words or symbols. This can be explicitly or implicitly done (Foster 2006:40).

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and enforcers. The word בְּרִית ("covenant") does not always appear in texts where there are examples of these types of relationships.[1872]

> Treaty partners in Old Testament times had the obligation to honour and to love each other, while in non-covenantal social contexts it was only persons of inferior status who consistently honoured their superiors... To honour a loyal treaty partner confirmed publicly the strength of existing covenant bonds; to diminish or shame someone who was a loyal covenant partner would communicate at least a loss of status... There was a strong competition for position in a hierarchy of vassals in their relationship to a suzerain. A suzerain had the obligation to love all his vassals (as they had the obligation to love him), but he could distinguish between them by means of honour. He could honour one vassal more than another.[1873]

(3)   Patron-Client Relationship

Elliott described patronage and clientage as "dependency relations, involving the reciprocal exchange of goods and services between socially superior 'patrons' and their socially inferior 'clients'."[1874] Patron-client relationships are, therefore, relations of personal loyalty and commitment entered into voluntarily by individuals of unequal social status.[1875] Patronage is a mutually beneficial relationship between a client, whose needs have been met, and a patron, who receives grants of honour and benefaction in turn. According to Matthews,[1876] examples of types of patrons are the following:

(a)   An individual patron: Potential clients will seek out a wealthy or influential individual who can protect and care for them, if s/he is their kin or not.

(b)   Village or city elders: Elders are considered to be wise men, who come from influential families, and are property owners. They sit at the gate of a city where they listen to testimony and judge cases that are brought before them in the light of the law and the community's traditions. They are thus deemed authoritative and honourable.

(c)   The king: A king is responsible for the protection and care of the people within his realm.

[1872] Cf. Schäder 2010:240.

[1873] Botha 2001:194; cf. Olyan 1996:204-208.

[1874] Elliott 1996:144.

[1875] *Ibid.*, 148.

[1876] Matthews 2007:155.

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The most prevalent example of a patron in the Bible is when someone is referred to as "father", but is not someone's biological father. The title refers to the role and status of the patron. The patron is like a father and the clients are like grateful and loving children. Another example of a common form of patron-client relationship is between landowners and some of their tenants.[1877]

In the case of individuals who lack the means of taking care of themselves (such as widows, orphans, and strangers) and who would not readily have access to a patron, it is the responsibility of the entire community to provide them with assistance.[1878] Pity is then the quality that leads a person to perform acts of kindness, and to look after those in need. "People moved by pity are prompted to act honourably toward one in need." Such a person is then deemed compassionate or gracious.[1879] This is then also a quality of God (Exodus 34:9; Jonah 4:2; Psalms 103:8,13; 111:4). When his pity is withdrawn, it is a sign of judgment (e.g., Jeremiah 13:14; Ezekiel 5:11; 7:4, 9).[1880] The prophets also expect God's people to deal with the less fortunate and resident aliens in a similar manner (e.g., Zechariah 7:8-10).[1881]

Gratitude can be described as "the debt of interpersonal obligation for unrepayable favours received." This debt of gratitude is חֶסֶד ("steadfast love"). In patron-client relationships, people are bound to each other in terms of "ongoing generalized reciprocity."[1882] The term 'faith' is also related to patron-client relationships. It refers to either 'dependability' or 'trust.'[1883] Faith and faithfulness refers to the value of reliability (in interpersonal relations).[1884] "It is the acknowledgement of the reliability of what one believes in, hence, the assent to something or to something somebody says."[1885]

[1877] Malina 1998[1993]f:151-153; cf. Botha 2001:193.

[1878] Matthews 2007:153.

[1879] Malina 1998[1993]g:157.

[1880] *Ibid.*, 157-158.

[1881] *Ibid.*, 158.

[1882] Malina 1998[1993]d:92-93. "The writings of the Hebrew Bible frequently relate steadfast love and covenant (Deut 7:9-12; 1 Kgs 8:23; 2 Chron 6:14; Neh 1:5; 9:32; see also Ps 25:10; 89:28; 106:45; Isa 54:10; Dan 9:4). The reason is that the basis for this sort of debt of interpersonal obligation is a covenant or contract between unequals..." (Malina 1998[1993]d:92).

[1883] DeSilva 2000:115.

[1884] Malina 1998[1993]b:72.

[1885] *Ibid.*, 74.

(4)   The Function of a Broker

A broker is an individual who could mediate between a patron and a client. "Often a broker will function as a client to the ultimate patron and as a patron to the clients."[1886] S/he thus "sustains a double dyadic alliance" in this regard.[1887] An example of a broker is the mediating role of a prophet between God and his people.[1888] A broker then gives access to a patron.[1889]

(5)   Israel's Covenant Relationship with Yahweh

The covenant between Israel and Yahweh requires the continuous faithfulness of Israel.[1890] Even though the God of Israel is authoritarian, requiring total submissiveness, he is also described as wielding "steadfast love" and "mercy" with those who are in a covenant with him.[1891] In particular, he shows his favouritism to Israel.[1892]

Israel is given a land and children (i.e. forms of fertility) and in turn is required to limit their devotion solely to Yahweh. He will then show his steadfast love to those "who love me and keep my commandments" (Exodus 20:6; Deuteronomy 5:10; 7:9; Joshua 22:5; 1 Kings 8:23, etc.).[1893] Additional gifts from Yahweh include protection from Israel's enemies by the Divine Warrior (Exodus 17:8-16), nurturing them like a father to widows and orphans (Psalm 68:5-6), and general prosperity due to Yahweh's control over the forces of nature (Isaiah 30:23-26; Zechariah 10:1). It would be impossible for the Israelites to repay God for the gifts of the covenant, therefore they have to be obedient and show their fidelity to God by abstaining from the worship of other deities (Exodus 20:3).[1894] Like all goods, even gifts from God are limited.[1895]

[1886] Esler 2006b:195.

[1887] Van Eck 1995:232.

[1888] Esler 2006b:195.

[1889] Malina 1998[1993]f:154.

[1890] Matthews 2007:158. "You shall therefore love the LORD your God, and keep his charge, his statutes, his ordinances, and his commandments always" (Deuteronomy 11:1). "The relationship between Israel and Yahweh is expressed in anthropomorphic terms. Humans tend to consider their behavior to be an imitation (mimesis) of divine behavior and therefore describe their divine patrons as if they were human" (Matthews 2007:156).

[1891] Malina 1998[1993]a:13-14.

[1892] Malina 1998[1993]c:89.

[1893] Malina 1998[1993]e:129.

[1894] Matthews 2007:157-158.

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As an indignant patron punishes an unfaithful client, God will withhold the benefits of the covenant by suppressing the rains and allowing the harvest to shrink (Jer. 3:3; Hag. 1:6). In the end, when it becomes clear that the Israelites will not listen to these divine warnings (Jer. 7:24-26), God will allow them to be conquered by foreign nations (Isa. 5:24-30) and returned to the "wilderness" of the exile until such time as they are purified and prepared to be obedient (Isa. 40:1-2; Ezek. 36:26).[1896]

5.4 Sacred and Profane // Purity and Pollution

The sacred and purity relates to wholeness. It can be defined as the process by which a socio-cultural system is ordered. The profane and pollution, in turn, is "the violation of the classification system, its lines, and boundaries."[1897] Then Ancient Jews maintained purity rules which classified certain foods as clean or unclean, ranked certain objects by uncleanness, and which enabled them to identify when a person was fit or not to enter the temple in Jerusalem.[1898] "By these specific rules people and objects were thus declared sacred/profane, clean/unclean or pure/polluted."[1899] As a result, strangers are always suspect.[1900] This labelling served "to establish identity and to maintain the group, which now has power to include or exclude. It can also reinforce the moral code of a group...and thus reduce dissonance."[1901] 'Dirt' is when something is out of place and violates this classification system.[1902] "Thus, dirt is the wrong *thing* that appears at the wrong *time* in the wrong *place*."[1903]

Creation is then considered to be the original 'map' of purity or holiness for Israel.[1904] "Thus, maps of *places*, *persons*, *things* and *times* were used to structure Jewish life beyond that of the temple."[1905] Pertaining to places, the ancient Israelites / Jews ordered their space according to

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[1895] Malina 1998[1993]c:90.

[1896] Matthews 2007:158.

[1897] Van Eck 1995:65.

[1898] *Ibid.*, 66.

[1899] *Ibid.*, 196.

[1900] Neyrey 1996:89.

[1901] *Ibid.*, 90.

[1902] Van Eck 1995:196.

[1903] *Ibid.*

[1904] *Ibid.*, 198.

[1905] *Ibid.*, 199.

progressive degrees of holiness.[1906] The most holy place was the Holy of Holies, which progressively extends to the land of Israel. "Foreigners are not God's people and are not on the map of places. All of Israel is holy and the Holy of Holies is most holy."[1907] People, in turn, are also ranked according to a hierarchy, and according to their 'wholeness.' One's rank also corresponds with one's proximity to the temple.

5.5   Ritual and Sacrifice

(1)   Ritual

Victor Turner defined ritual as "prescribed formal behavior for occasions not given over to technological routine, having reference to belief in mystical being or powers."[1908] Esler and Hagedorn summarised the elements that constitute a ritual as follows, namely (a) Ritual has to be performed; (b) Rites are always repetitive. They have to adhere to a specific form, and are performed in specific contexts (time and place); (c) Ritual is part of the language of a society; and (d) Rituals are symbolic acts, and part of the stages of *rites de passage*, which include the separation to transition to incorporation/reaggregation in a society, or worded differently, from preliminal status to liminal, and then postliminal.[1909] Ritual is the symbolic form by which an ideal (imagined) world turns into the world as lived. It becomes the same world.[1910] Rituals and ceremonies are the means by and through which a society is then ordered.[1911]

[1906] *Ibid.*

[1907] *Ibid.*, 200. Land of Israel, then walled cities, then within the wall (of Jerusalem), then the Temple Mount, then the Rampart, then the Court of the women, then the court of the Israelites, then the court of the priests, then between the porch and the altar, then the sanctuary, and finally the Holy of Holies (cf. Van Eck 1995:200).

[1908] Esler & Hagedorn 2006:23. In the 1800's the then-current trend was to consider ritual deriving from a myth that it enacted. However, in 1889, William Robertson Smith would depart from that trend when he claimed that "ritual originally provided its own explanation, but that explanation was eventually forgotten, and myth was invented to explain the ritual" (Esler & Hagedorn 2006:23).

[1909] Esler & Hagedorn 2006:22-23.

[1910] *Ibid.*, 24.

[1911] Van Eck 1995:179-180.

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(2)   Ritual and Social Identity

"Ritual attempts to ritualize memory, so that when the moral system of competing social groups clash, the members of its society will not have to think twice about what to do."[1912] Rituals thus collectively serve as cultural identity markers.[1913] Ritual is an irregular and unpredictable action and is often presided over by professionals (e.g., priests), and affect status transformation.[1914] Rituals mark transition / transformation of a person or group. As such, they are concerned with how things were in the past, and how things will be different in the future.[1915] Rituals thus provide a group with boundaries, between insiders and outsiders.[1916] Such a status transformation may occur either voluntarily or involuntarily. The process or stages by which such a transformation occurs is via (a) Separation, (b) Liminality-communitas, and (c) Aggregation.[1917] "Individuals undergoing status transformation rituals tend to experience *separation* in three ways: Separation from *people*, *place* and *time*."[1918] Liminality is the threshold period, or 'in-between state,' were the person or group no longer fits into their former social category, but not in the new one either.[1919] The liminal "are also perceived as dangerous or as a pollution to those outside the ritual process, because they could not be situated within clear lines or boundaries."[1920] Aggregation is when the initiands are challenged in terms of their new roles and statuses.[1921] The place that is chosen for such a rite is usually a sacred space.[1922] Ritual elders would then also be charged as those who officially conduct the ritual.[1923]

[1912] Esler & Hagedorn 2006:24.

[1913] Matthews 2007:125.

[1914] Van Eck 1995:180. Ceremony, in turn, is a daily routine, which occurs regularly, is predictable, and confirms values and structures in institutions. Their concern is with how things were in the past and how it is again confirmed in the present. An example is of a ceremony is table fellowship (Van Eck 1995:180).

[1915] Van Eck 1995:180.

[1916] Baker 2012:131. "Thus, just as identity is a fluid construct, boundaries are also subject to modification depending upon the context. Shifting identities and boundaries must be understood in relation to the identities and boundaries "through and against which they are created"…" (Baker 2012:131).

[1917] Van Eck 1995:182.

[1918] *Ibid.*

[1919] Matthews 2007:125.

[1920] Van Eck 1995:183.

[1921] *Ibid.*

[1922] *Ibid.*, 182.

[1923] *Ibid.*, 183.

(2)   Sacrifice

According to Adriana Destro and Mauro Pesce, the essential elements of a sacrificial act, as far as Levitical sacrifice are concerned, are (a) Consecration of the animal to be offered and its exclusion from any further profane use; (b) The offering of the animal's body; (c) The slaughter of the animal and the dismemberment of its body into different parts, each assuming a specific symbolic value; (d) The recomposition of the animal's body parts in a different way, by placing them on the altar in a way that symbolises an ideal order, different from the anatomic one; and (e) The transformation of the offered animal into another form of life, e.g., smoke ascending to God.[1924]

Sacrifice is then "a ritual act carrying different levels of meaning."[1925] Ritual forms that are closely tied to sacrifice is, for example, divination, prayer, and exorcism.[1926] Levitical sacrificial rites appear to have a double function, namely preventing impurity, and to purify in order to permit contact with God (which is holy).[1927] According to Robertson Smith, the haunts of a deity is holy ground, therefore "a complete act of worship implies not merely that the worshipper comes into the presence of his god with gestures of homage and words of prayer, but also that he lays before the deity some material obligation."[1928] Examples of such "material obligation" is זֶבַח ("bloody obligations") and מִנְחָה ("bloodless obligations").[1929] Animal sacrifices were by far the most important amongst the Semitic peoples.[1930] Priests had the sole right to perform sacrifices and to approach the holy places.[1931]

[1924] Destro & Pesce 2006:66-67. "All sacrifices laid upon the altar were taken by the ancients as being literally the food of the gods" (Robertson Smith 1996:51).

[1925] Destro & Pesce 2006:66.

[1926] *Ibid.*, 67.

[1927] *Ibid.*, 76, 77.

[1928] Robertson Smith 1996:43.

[1929] *Ibid.*, 44. "Unfortunately the only system of Semitic sacrifice of which we possess a full account is that of the second temple at Jerusalem; and though the ritual of Jerusalem as described in the book of Leviticus is undoubtedly based on very ancient tradition, going back to a time when there was no substantial difference, in point of form, between Hebrew sacrifices and those of the surrounding nations, the system as we have it dates from a time when sacrifice was no longer the sum and substance of worship" (Robertson Smith 1996:44-45).

[1930] Robertson Smith 1996:50. "There are various groups of sacrifices, distributed and combined according to days, the circumstances, and the needs of the worshippers: the offerings, the vegetable offering *minḥâ*, the libation *nesek*, the perfume offering *qĕṭōret*, and the blood offerings, the peace offering *zebaḥ šĕlāmîm*, with the different types – *tôdâ* ('thank-offering'), *neder* ('vow'), *nĕdābâ* ('free-will offering') – and the greatest of them, the burnt offering *ʿōlâ*, the complete sacrifice, where the entire victim is consumed by fire" (Causse 1996:113-114).

[1931] Causse 1996:112.

6. A SOCIAL-SCIENTIFIC ANALYSIS OF THE BOOK OF JONAH

What follows here is the application of the Ancient Near Eastern social values which were discussed in the preceding section of this study. The book of Jonah will be investigated in terms of the following, namely (a) The honour and shame of Jonah, Yahweh/God, the sailors, and the Ninevites; (b) Social identity and group orientation, by discussing Hebrew identity and how the different role-players in the story are labelled or be considered deviants; (c) Reciprocity and the relationship between covenantal exchange and patron-client relationships; (d) Sacred and profane, and purity and pollution; and (e) Sacrifice and rituals by the sailors, Jonah, and the Ninevites.

6.1 Honour and Shame

What follows here is a discussion of the honour and shame of Jonah, Yahweh/God, the sailors, and the Ninevites respectively.[1932]

6.1.1 Jonah

At the beginning of the book of Jonah, the main character, Jonah, has ascribed and acquired honour. He is also the only character in the narrative that is given a name.[1933] In 2 Kings 14:25 we read of a prophet called *Jonah ben Amittai* that successfully prophesied the extension of the borders of Israel during the reign of Jeroboam II. He appears to not be a false prophet in the afore-mentioned text, and therefore trustworthy. Due to this, he no doubt acquired honour. This is likely also the same prophet that is implied when we read of *Jonah ben Amittai* in Jonah 1:1. He is also ascribed honour by inheriting it. His father is אֲמִתַּי (Amittai), derived from the noun אֱמֶת ("faithfulness, truth"). The

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[1932] See the theoretical discussion on honour and shame, challenge and response, and honour in relation to the human body in section 4.1 of this chapter.

[1933] Sasson 1990:86. That is of course apart from the personal name Yahweh that is used for the Hebrew god throughout the book.

reader's expectation is that Jonah must then be as faithful or truthful as his father. However, Jonah struggles with God to whom he must be faithful, and is unnot like his father in that respect.

Yahweh singles Jonah out to prophecy against the evil Ninevites (1:2).[1934]

קוּם לֵךְ אֶל־נִינְוֵה הָעִיר הַגְּדוֹלָה וּקְרָא עָלֶיהָ כִּי־עָלְתָה רָעָתָם לְפָנָי׃	"Arise, go to Nineveh, the great city, and call against her, for their evil has come up before me!"

"Initially, readers would no doubt be sympathetic to Jonah, sent on a divine mission to evil Nineveh."[1935] The honorific title נָבִיא ("prophet") is not ascribed to Jonah in the book named after him.[1936] He also responds to Yahweh's call with disobedience in 1:3, when he flees in the opposite direction from Nineveh, namely Tarshsish. This casts Jonah in a negative light and likely decreases his honour in the eyes of the initial reader(s) / audience(s). A reason that is often cited by scholars for Jonah's flight is that if he should prophesize against Nineveh, and the city is not destroyed, he would appear to be a false prophet. This interpretation is first attested in the *Lives of the Prophets*, which dates to the 1st century CE.[1937]

In 1:5, Jonah goes down to the hold of the ship he boarded to flee to Tarshish, whilst the sailors each cried to their respective deities. Jonah, the prophet whose duty it is to call out (see 1:2), is notably silent. Even when the captain of the sailors command him to pray, Jonah remains quiet (1:6).

וַיִּקְרַב אֵלָיו רַב הַחֹבֵל וַיֹּאמֶר לוֹ מַה־לְּךָ נִרְדָּם קוּם קְרָא אֶל־אֱלֹהֶיךָ אוּלַי יִתְעַשֵּׁת הָאֱלֹהִים לָנוּ וְלֹא נֹאבֵד׃	And the captain of the sailors approached him, and he said to him: "What is it with you that you are sleeping?! Arise, call to your god! Perhaps this G/god will give thought to us so that we may not perish."

When the lot fell on Jonah (1:7), he was subjected to an array of questions from the sailors (1:8).

[1934] Nineveh stood for the epitome of hostility for Israel and Judah. "If the author had selected the name of Nineveh more or less at random, moreover, the reader would surely have been tempted to dismiss the story as simply too improbable" (Payne 1979:8).

[1935] Newsom *et al.* 2012:324.

[1936] Pertaining to the term נָבִיא, "It is accepted that by the end of the biblical period the term had undergone a semantic expansion to the point where practically any significant figure in the tradition (e.g. Abraham, Moses, David) could be referred to as a *nābî'*, and where a wide range of activities, including historiography and the composition and rendition of liturgical music, could be reclassified as prophetic" (Blenkinsopp 2000:326).

[1937] Limburg 1993:42.

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וַיֹּאמְר֣וּ אֵלָ֗יו הַגִּֽידָה־נָּ֣א לָ֔נוּ בַּאֲשֶׁ֛ר לְמִי־הָרָעָ֥ה הַזֹּ֖את לָ֑נוּ מַה־מְּלַאכְתְּךָ֙ וּמֵאַ֣יִן תָּב֔וֹא מָ֣ה אַרְצֶ֔ךָ וְאֵֽי־מִזֶּ֥ה עַ֖ם אָֽתָּה׃	And they said to him: "Please tell us on whose account is this evil on us?! What is your occupation, and where do you come from? What is your country, and from which people are you?"

The first time Jonah speaks in the story, he utters a confession of faith (1:9). This interaction between the sailors and Jonah can be understood in terms of challenge and response. However, Jonah only answers their last question (cf. 1:8).

וַיֹּ֣אמֶר אֲלֵיהֶ֔ם עִבְרִ֖י אָנֹ֑כִי וְאֶת־יְהוָ֞ה אֱלֹהֵ֤י הַשָּׁמַ֙יִם֙ אֲנִ֣י יָרֵ֔א אֲשֶׁר־עָשָׂ֥ה אֶת־הַיָּ֖ם וְאֶת־הַיַּבָּשָֽׁה׃	And he said to them: "I am a Hebrew, and Yahweh, the God of the heavens, I fear, who made the sea and the dry land."

His confession is ironic. He is attempting to escape the presence of what appears to be the creator of the cosmos. By answering honestly that the storm is due to his doing, and by admitting his guilt, he manages to save some of his honour. In Jonah 1:12, Jonah answers the sailors' exasperated question by stating that they should throw him overboard for the storm to cease, and confesses that it is on his account that the storm has struck them.

וַיֹּ֣אמֶר אֲלֵיהֶ֗ם שָׂא֙וּנִי֙ וַהֲטִילֻ֣נִי אֶל־הַיָּ֔ם וְיִשְׁתֹּ֥ק הַיָּ֖ם מֵֽעֲלֵיכֶ֑ם כִּ֚י יוֹדֵ֣עַ אָ֔נִי כִּ֣י בְשֶׁלִּ֔י הַסַּ֧עַר הַגָּד֛וֹל הַזֶּ֖ה עֲלֵיכֶֽם׃	And he said to them: "Pick me up and hurl me into the sea that the sea may grow calm for you, for I know that it is on account of me that this big storm is on you."

His motives for instructing them to do so are unclear. Does he sacrifice himself to save the sailor's lives, or does he simply not care whether he (or the sailors) lives or dies? It is not clear from the text itself. However, in the light of his expressed desire to die in chapter 4, it might be that he has little care for his life. He would rather die than proclaim to Nineveh as commanded. It would appear that with each decent, he is losing his honour. This does not appear to bother him. He is bent on fleeing, or even on dying, rather than prophecy to Nineveh, knowing full well what the outcome of his prophecy can be (cf. 3:10; 4:2). However, in chapter 2 he voices a lament when inside the fish, which leads to his salvation (cf. 2:10). When inside the fish Jonah descends into Sheol. It is the furthest possible place from the temple and Yahweh's presence. In 2:5, Jonah expresses his desire to see the temple again. He

appears to conveniently forget that he was the one who instructed the sailors to throw him in the sea, when he states that Yahweh threw him into the deep, into the heart of the sea (2:3).

In 2:9, Jonah makes the following statement:

9Those who revere worthless idols, abandon their loyalty.　מְשַׁמְּרִים הַבְלֵי־שָׁוְא חַסְדָּם יַעֲזֹבוּ׃

It is not clear who is implied with this statement. Does it imply that the sailors or Ninevites, i.e. the foreigners, revere worthless idols? It would appear that Jonah attempts to contrast himself to such people. However, in the light of Jonah's attitude towards foreigners, it could equally well be applicable to him. When he forgets the loyalty and covenantal love that each Israelite has to show towards orphans, widows, and even the foreigners, he worships nothing but a worthless idol – his faith then becomes dictated by dogma and laws, instead of mercy and pity. This is also were a striking contrast between Yahweh and Jonah is visible. Jonah promises to sacrifice and to pay what he offered, but there is no indication from the story that he has done so. Jonah is on the receiving end of patronage by Yahweh when he is shown mercy, as Yahweh commands the fish to vomit Jonah onto dry land (2:11).

Jonah receives a second calling to prophecy to Nineveh (3:2).

"Arise, go to Nineveh, the great city, and call to her the message that I tell you!"　קוּם לֵךְ אֶל־נִינְוֵה הָעִיר הַגְּדוֹלָה וּקְרָא אֵלֶיהָ אֶת־הַקְּרִיאָה אֲשֶׁר אָנֹכִי דֹּבֵר אֵלֶיךָ׃

This time he complies and it would appear that his esteem in the eyes of the initial reader(s) / audience(s) is somewhat restored. However, less than halfway into the city, he delivers his prophecy (3:4):

And Jonah began to go into the city, a journey of one day. And he called out, and he said: "Still forty days and Nineveh will be overturned!"　וַיָּחֶל יוֹנָה לָבוֹא בָעִיר מַהֲלַךְ יוֹם אֶחָד וַיִּקְרָא וַיֹּאמַר עוֹד אַרְבָּעִים יוֹם וְנִינְוֵה נֶהְפָּכֶת׃

At the beginning and at the end of chapter 4 we read of Jonah's mood. In 4:1, he is angry. In 4:9-10 we read that Yahweh questions him about the reasonableness of his anger at Yahweh's concern for the Ninevites and their animals. We also read of a challenge initiated by Jonah (4:2), and God's responses to it.

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וַיִּתְפַּלֵּל אֶל־יְהוָה וַיֹּאמַר אָנָּה יְהוָה הֲלוֹא־זֶה דְבָרִי עַד־הֱיוֹתִי עַל־אַדְמָתִי עַל־כֵּן קִדַּמְתִּי לִבְרֹחַ תַּרְשִׁישָׁה כִּי יָדַעְתִּי כִּי אַתָּה אֵל־חַנּוּן וְרַחוּם אֶרֶךְ אַפַּיִם וְרַב־חֶסֶד וְנִחָם עַל־הָרָעָה׃

And he prayed to Yahweh, and he said:
"Oh, Yahweh! Was this not what I said while I
was still in my own land?
Therefore I was eager to flee to Tarshish,
for I knew that you are a gracious and
compassionate God,
slow to anger and very loving,
and feeling sorry over evil.

וְעַתָּה יְהוָה קַח־נָא אֶת־נַפְשִׁי מִמֶּנִּי כִּי טוֹב מוֹתִי מֵחַיָּי׃ ס

[3]And now, Yahweh, please take my life from me,
for it is better for me to die than to live!"

Yahweh responds as follows in 4:4:

וַיֹּאמֶר יְהוָה הַהֵיטֵב חָרָה לָךְ׃   And Yahweh said: "It is reasonable of you to be angry?"

Jonah does not immediately respond to this question. In 4:8, we read of his response, after the sun ravaged his head.

וַיֹּאמֶר טוֹב מוֹתִי מֵחַיָּי׃   And he said: "It is better for me to die than to live."

Once more Yahweh enquires as to the reasonability of his anger in 4:9. Jonah responds that he is so angry that death is preferable to living.

וַיֹּאמֶר אֱלֹהִים אֶל־יוֹנָה הַהֵיטֵב חָרָה־לְךָ עַל־הַקִּיקָיוֹן וַיֹּאמֶר הֵיטֵב חָרָה־לִי עַד־מָוֶת׃

And God said to Jonah: "Is it reasonable of you to be angry over the tiny plantlet?" And he said: "It is reasonable of me to be angry to the verge of death."

In the end, God gets in the final word, which also functions to teach Jonah about mercy and compassion, in 4:10-11. The book of Jonah also ends with a rhetorical question, requiring of the initial reader(s) / audience(s) to answer it themselves.

וַיֹּאמֶר יְהוָה אַתָּה חַסְתָּ עַל־הַקִּיקָיוֹן אֲשֶׁר לֹא־עָמַלְתָּ בּוֹ וְלֹא גִדַּלְתּוֹ שֶׁבִּן־לַיְלָה הָיָה וּבִן־לַיְלָה אָבָד׃

And Yahweh said: "You – you felt sorry over the tiny plantlet, for which you did not labour, and you did not nourish it, which belonged to the night, and being limited to the night, it perished.

וַאֲנִי לֹא אָחוּס עַל־נִינְוֵה הָעִיר הַגְּדוֹלָה אֲשֶׁר יֶשׁ־בָּהּ הַרְבֵּה מִשְׁתֵּים־עֶשְׂרֵה רִבּוֹ אָדָם אֲשֶׁר לֹא־יָדַע בֵּין־יְמִינוֹ

And I – I am not to feel sorry over Nineveh, the great city, in which there is more than 120 000 people, who

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לִשְׂמֹאל֔וֹ וּבְהֵמָ֖ה רַבָּֽה׃   do not know their right hand from their left hand, and many animals?"

Interestingly, we have a 'contest' between God and Jonah, who are not equals of each other (cf. Jonah 1:9). Jonah loses face in these interactions. However, God is depicted as patient when steering Jonah, via his questions, in the direction of understanding the pettinees of his anger, and God's pity. Jonah would rather die than live before he makes peace with Yahweh's decision to spare Nineveh, and he even motivates his anger with reference to his knowledge of God's gracious and compassionate nature, as he is slow to anger and very loving (4:2). Jonah's hope that God would change his mind is reflected in the reference to him building a booth outside the city to see what would become of her (4:5). God sends a tiny plantlet to comfort Jonah, typical of his merciful nature throughout the book. However, he also sends a worm to eat the plant and a scorching / sultry east wind to beat Jonah's head. In Yahweh's speech in 4:10-11, it becomes clear that God has great concern for his creations, proportionately much more than the exceeding joy Jonah had over the tiny plantlet. In general, Jonah is cast in a negative light, and is more concerned with his shame and what people will think of him, that he is depicted as a pious and honourable individual.

6.1.2   Yahweh / God

As a creator deity (cf. 1:9), Yahweh has supreme power and honour amongst his chosen people, namely the Israelites. In a typical stock scene of prophetic calling, Yahweh calls Jonah to proclaim to the Ninevites in 1:1 (וַיְהִי דְּבַר־יְהוָה...לֵאמֹר "And the word of Yahweh came...saying"). The implication is that the prophet should accept, not reject, his commission. Yahweh uses his power over nature for the following purposes, namely (a) to curb Jonah's flight to Tarshish (with a wind and storm on the sea); (b) to save him from drowning (by sending a fish to swallow him, 2:1); and (c) to teach him a lesson (sending a tiny plantlet to provide him with shade, a worm to destroy the plant, and a scorching east wind, chapter 4). All of God's interventions thus take place through natural means.[1938] Yahweh is also depicted as the God of all creation (see 1:9) who is feared (and revered) by his followers, such as Jonah and his kin. It would thus appear that his presence cannot be escaped (cf. 1:3, 10). He also instils

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[1938] Forti 2011:362.

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fear and reverence due to his power over nature, from both groups of foreigners (cf. 1:14; 3:5-9). He is also depicted as merciful and appears to have no qualms with the sailors in chapter 1, who unknowingly harboured a fleeing prophet. Only with the casting of the lots did he reveal that Jonah is the party responsible for the storm. His business was with Jonah (1:15). Jonah experienced firsthand the mercy and patronage of Yahweh when he answers the wayward prophet's prayer by saving him (see 2:3). Throughout Jonah 2 it is also indicated how Yahweh controls the primeval waters and how he can bring someone back from Sheol, i.e. from death (cf. 2:7). Jonah 2 clearly indicates that God's sphere of influence is not limited to his temple, or the Promised Land, for that matter. Salvation is also attributed to him (2:10).

In 3:1-2, Yahweh calls to Jonah again. About the size and importance of Nineveh it was written that it is a great city, even by God's standards (3:3). In 3:10, God acts mercifully and decides against the evil he threatened to do to Nineveh. This appears to be a typical characteristic of God in the book of Jonah (cf. 2:11; 4:2). From God and Jonah's conversation in Jonah 4, it appears that God aims to teach the prophet a lesson. His pity for all of his creation, humans and animals, is evident from 4:10-11. God is thus the honourable patron that cares for his creations and lesser.

6.1.3 The Sailors

Navigation was a highly esteemed and wisdom skill.[1939] Aviation and navigation was greatly admired even in ancient times.[1940] In this regard, the sailors were honourable as they had specialist knowledge of ships, the weather, and navigation. However, they could never defend their honour in public, as they left their families to fend for themselves, whilst away on business. That affected their and their family's honour greatly. In addition, in the light of their belief in limited goods, merchants who became rich through trade would have been thought of with envy or have the evil eye projected towards them. His or her accumulation of wealth had to occur at the loss of someone else's. Neither do sailors adhere to social and purity norms. They could be people from different ethnicities and professions that had to work in very close proximity to each other.

[1939] *Ibid.*, 363.
[1940] *Ibid.* Cf. Proverbs 30:18, Psalm 104:14, 24-26; Psalm 8:9; Proverbs 31:14; Psalm 107.

In Jonah 1:5, the sailors' call to their respective deities when faced with the prospect of imminent death. They hurl the cargo on board the ship into the sea. What is unclear is whether they do this as an offering to the sea, to appease and calm it, or whether it is to make the vessel easier to steer. The motivation "to lighten it for them" in 1:5 does not aid us in determining the answer.

The ship's captain is depicted as a pious and god-fearing man when he orders Jonah to call to his deity. He hopes that it might be Jonah's deity that delivers them from the storm (1:6). The sailors do their best to keep the boat from tearing apart. They have no alternative as to resort to the casting of lots so that the divine can point out the guilty party (1:7). When the lot falls on Jonah, they interrogate him. They do not challenge him, but ask pressing questions in an attempt to get him to confess his guilt (1:8). Instead of following Jonah's advice to cast him overboard, they row to land in an attempt to escape the storm, and attempt not to be held accountable for a potentially innocent man's death (1:13). The sailors are thus honourable men (cf. 1:14). They call to Yahweh and ask that they not be held accountable for spilling Jonah's blood, if he should be innocent, and if they have determined his guilt by lot incorrectly. They are depicted as helpless, but honourable. They follow Jonah's instruction on faith, hoping that he knows what he was talking about, and cast him into the sea (1:15).

The sailors are depicted as honourable and god-fearing men, who then offers a sacrifice, and makes vows (1:16). The question now arises why they do so. Does this imply a covenant that is being established or is it a ritual to purify themselves from the atrocity they committed, by 'spilling blood'? Perhaps the sailors are concerned with their shame, as they do not wish to anger the God who caused the storm on the sea. They are thus sensitive to his opinion for their survival.

6.1.4   The Ninevites

Nineveh was associated with the "bitter and long-lasting yoke" of the Assyrian Empire, even after its fall. This was due to the Assyrian Empire's capture of the Northern Kingdom of Israel in 722 BCE, and over the deportation of its citizens (cf. 2 Kings 17). The references to Nineveh in the Hebrew Bible thus tend to be unflattering, to say the least.[1941] Nahum announced the fall of Nineveh and described

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[1941] Sasson 1990:70; cf. Limburg 1988:139.

her as "the harlot" and as "the bloody city."[1942] The city would then indeed be destroyed by combined Median and Babylonian forces in 612 BCE.[1943] The ancient reader(s) / audience(s) of the book of Jonah would thus associate Assyria with deportation, and wickedness (cf. 1:2).[1944]

Nineveh and its inhabitants are important enough for God to send a prophet, knowing that they might repent from their evil (cf. 1:3) In 3:4, the initiative is taken by the citizens of the city to fast and wear sackcloth in response to Jonah's prophecy of doom. The king comes to hear of Jonah's prophecy. He issues a decree where all inhabitants of the city, even its animals, have to fast and turn from their evil ways, and call to God in might (3:7-8). There is no distinction made between the people and the animals of the city. This makes the mention of the many animals wearing sackcloth in 3:6 and their numbers amongst the inhabitants of the city in 4:11 less problematic. The king takes of his royal garb, dresses in sackcloth, and sits on ash. With his change of garb comes a change of status. His posture is that of humbling oneself. Usually a king would be ascribed honour due to their great deeds. However, the king is given no name, which is perhaps the narrator's attempt at making him either a non-entity, the other, or to play on the non-historical nature of the book. A nameless king is one that cannot readily be recalled in memory and clearly did not leave behind a great and honourable legacy.

The king and his officials joined the greatest and the least in fasting and dressing in sackcloth. It is also expected of the Ninevites to follow the example of the king, and his decree. In 3:8-9, the king utters a prayer in which he hopes for mercy. He and his people can then be considered to be honourable due to their penitent actions, but most importantly, for turning away from evil (cf. 3:10). However, in the light of the message of the book of Nahum, it is difficult to determine how sincere their repentance was perceived to be by the original reader(s) / audience(s). In addition, "the paradox of Jonah's literary Nineveh being forgiven when the historical Nineveh had already been destroyed would not have been lost on Jonah's first readers."[1945] The last mention of the city of Nineveh is at the end of chapter 4, and the end of the book of Jonah. By analogy, as exceedingly happy as Jonah was over the tiny plantlet, and as angry he was over its destruction, God is even more concerned over the city of Nineveh and her large population.

[1942] Limburg 1988:139, 140.
[1943] Sasson 1990:71; cf. Limburg 1988:139; Watts 1975:76.
[1944] Cf. Watts 1975:77.
[1945] Bolin 2009:7.

Ironically, at the outset of the story, as a prophet and son of Amittai, Jonah has ascribed and acquired honour, which he systematically loses throughout the story due to his behaviour. The foreigners, in turn, would not have been perceived to have much honour, but appear to acquire it by their pious responses to calamity and the possibility of imminent death. Yahweh's honour is attributed to him in terms of his status as creator and saviour (cf. 1:9), the God that is in no way limited to the temple (cf. Jonah 2), and who controls the forces of nature (cf. his control of the sea, wind, the tiny plantlet, the sun), and can appoint animals to do his bidding (the fish and the worm). However, the fact that he would turn from his decision of destroying Nineveh, Israel's great foe, could not have gone down well with some, such as Jonah, or the Yehudite elite of the Persian Period, for whom the book of Jonah might have been penned.

6.2   Social Identity and Group Orientation

What follows here is a discussion on Hebrew identity, and how the different role-players in the story are labelled or considered as deviants.[1946]

6.2.1   Hebrew Identity

In this section, the importance of Jonah identifying himself as a Hebrew, and his worship of the God of heaven, who created the sea and the dry land, will be discussed.[1947]

Jonah answered the sailors' question as to what country and people he is from by stating what his ethnicity or tribal affiliation is, and who the deity is that he worships (1:8-9). His answer is also the first instance that he speaks in the story, ironically with a confession of faith. The word עִבְרִי ("Hebrew") occurs 35 times in the Hebrew Bible. "The word עִבְרִי is a gentilic adjective with the

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[1946] See the theoretical discussion on the relationship between kinship, dyadism and group orientation, and labeling and deviance theory, in section 4.2 of this chapter.

[1947] For an overview of the relationship between experience, (b)ordering, othering, and the (re-)construction and (re-)presentations of reality, in order to understand identity formation, see Schäder 2013:71-78.

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directive suffix יִ ; this suffix is often added to names of people (i.e., Eber) and thereby converts them to tribal names..."[1948] It is postulated that עִבְרִי derives from the word עָבַר, "to cross (over)." It likely refers to those who lived in Eber (עֵבֶר), the land across the River (Euphrates?). It also referred to the ethnic label associated with "an eponymous ancestor, Eber, who was fourteen (twice seven) generations removed from Creation and who, according to Sethite genealogy, was the seventh descendant since Enoch."[1949] The Hebrews have also been associated with the Hapiru, however, these person are believed to not have had an attachment to a specific city-state or distinct tribe. The term עִבְרִי was also attached to ancestors (Abraham, Joseph, Moses), in order to distinguish them from foreigners. Jonah labelling himself as a Hebrew, may then imply him distancing himself from the (foreign and other) sailors.[1950] In some texts the "Hebrew" is even used by foreigners when referring to Israelites (by Egyptians, see Genesis 39:14, 17; 41:12; by Philistines, see 1 Samuel 4:6, 9; 13:19), or when a text marks a contrast between Israelites and other people (Genesis 43:32).[1951] It would appear that the terms Israelite and Hebrew are synonymous when used in the Hebrew Bible.[1952] The Hebrew Bible also employs three distinct terms when referring to the inhabitants of Israel namely Israelite, Hebrew and Jew (from Yehudite).[1953] The use of Hebrew may have been meant by the narrator to appeal "to his audience's pride."[1954]

Pertaining to Jonah's reference to "the God of heaven," it is used quite frequently in later literature of the Hebrew Bible.[1955] What is then clear is that ""Hebrew" is closely associated with YHWH's power of salvation and his special bond with his people. Jonah defines himself narrowly in

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[1948] Trible 1963:23; cf. Snaith 1945:18.

[1949] Sasson 1990:116.

[1950] Sasson 1990:116-117; cf. Angel 2006:6, 11; Limburg 1993:53. See for example Genesis 39:14, 17; 40:15; 41:12; 43:32; and Exodus 1:15, 16, 19; 2:7, 11, 13; 3:18; 5:3; 7:16; 9:1, 13; 10:3 (Angel 2006:11).

[1951] Limburg 1993:53. "First Samuel 14:21 indicates that the class "Hebrews" includes more than Israelites. The expression "the LORD, the God of heaven" also occurs in Gen. 24:7 (24:3, "heaven and earth," Abraham speaks); 2 Chron. 36:23 and Ezra 1:2 (Cyrus speaks); and Neh. 1:5 (Nehemiah prays), thus always in direct address" (Limburg 1993:53).

[1952] Mendenhall 1996:157.

[1953] Sasson 1990:115. See Sasson 1990:115 for an elaboration on their etymological origins and brief discussion of their uses.

[1954] Sasson 1990:127.

[1955] Limburg 1993:53. In Hebrew in Nehemiah 1:4; 2:4; cf. Psalm. 136:26, and in the Aramaic equivalent in Ezra 5:11, 12; 6:9, 10; 7:12, 21, 23 (x2), and Daniel 2:18, 19, 37, 44 (Limburg 1993:53).

terms of a specific group occupying a specific territory, allotted to them by none other than YHWH according to tradition and popular belief."[1956]

6.2.2 Labelling and Deviance

Trible pointed out that where the name *Jonah ben Amittai* literally means "dove son of faithfulness," Jonah is depicted as descending (1:3, 5), "rather than soars; he disobeys rather than remains faithful."[1957] He does not conform to the ideal or expected image of a prophet as he flees from his calling (Jonah 1:1-3).[1958] In Jonah 1:9, Jonah is not portrayed in a positive light when he confesses to the sailors that he worships Yahweh, the creator of the heavens and earth, yet he attempts to foolishly flee from him. "Thus, the most positive statement Jonah makes in the first chapter is turned against him as an indictment. The same hermeneutic operates in 4:2, with Jonah's citation of YHWH's compassion."[1959]

Even though Jonah identifies himself as a Hebrew, he is still a deviant in the eyes of the foreigners and readers of the story. He is out of place (also literally) and out of step with what is occurring around him. He flees from his commission; in the hold of the ship – whilst the sailors attempt to avert disaster by praying – he was sleeping; he also gets swallowed by a fish; outside Nineveh he watches to see if God will change his mind (again) and destroy Nineveh after all; he disagrees with the same God he confesses to fear (and revere), etc. Throughout the story, Jonah acquires the status of deviant. In contrast, the Ninevites turn from their evil ways, to a non-deviant position, even though they were associated with great evil. Whereas the Ninevites initially had ascribed deviance, they have turned their position around.

[1956] Prinsloo 2013:20-21.

[1957] Trible 1996:470.

[1958] Spangenberg 2002a:73; cf. Nogalski (1993:263) who wrote as follows: "He is told to rise up and preach (typical language for a prophetic commission) to Nineveh in the east, but Jonah rises up to flee *westward*, beginning a series of *descents* in the process (1:3, 5). The sailors appear as positive foils against the apathy of Jonah. The sailors pray (1:14), try to avoid throwing Jonah overboard (1:13), and chastise Jonah for attempting to disobey YHWH (1:10)."

[1959] Nogalski 1993:263-264; cf. Spangenberg 2002a:74.

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In the case of both groups of foreigners, they attempt to avert disaster by either praying, fasting, mourning, being dressed in sackcloth, and sitting on ash. They then look out for their kin, be they real or fictive kin of each other. In contrast, Jonah only wants Nineveh to be judged and punished. Pertaining then to the function of Yahweh, Limburg wrote that "The story of Jonah not only portrays the God who creates, sustains, and delivers but also provides a model for the response of those who have experienced the Lord's blessing and deliverance."[1960]

6.3   Reciprocity

Based on the types of reciprocal exchanges identified by Crook, we can conclude that all reciprocal exchanges within the book of Jonah are asymmetrical, i.e. the relationship between a benefactor and a beneficiary that is open-ended and ongoing, and they are two people (or groups) of unequal social status. However, according to Crook there is a difference between covenantal exchanges and patron-client relationships.[1961]

At the outset, one can presume that Yahweh and Jonah have a covenantal relationship with each other, as Jonah is a Hebrew / Israelite, that are Yahweh's chosen people. However, there is no indication of a formal oath, and explicitly spelt out and detailed obligations that Jonah is required to maintain in the book itself. The only 'rule' is that Jonah must go to Nineveh to proclaim the judgment of the city of Nineveh, or calamity (or death) will befall Jonah. This then points to problems with Crook's theory. Which type of asymmetrical reciprocity is then the type of exchange between Jonah and Yahweh, and Yahweh and the foreigners? The exchange between Yahweh and Jonah, and Yahweh and the foreigners, will be discussed more neutrally as examples of asymmetrical reciprocity, in an attempt not to read into the text that which is not explicitly stated.

[1960] Limburg 1993:36.

[1961] See the theoretical discussion on the types of reciprocal exchanges, the relationship between covenantal exchanges and patron-client relationships, the function of a broker, and an overview of Israel's covenant relationship with Yahweh in 4.3 of this chapter.

6.3.1 The Patronage and Clientage between Yahweh and Jonah

Yahweh functions as the divine patron to the human client Jonah. As patron, Yahweh expects grants of honour and gratitude for the needs of the client that he has met. It would appear that the immediate needs of Jonah are to be saved from drowning and for Yahweh not to bestow mercy on the Nineveites. The story commences with Jonah that disobeys Yahweh's command of him to prophecy to the Ninevites. Instead, he flees to Tarshish (1:3). However, Yahweh pursues him on the sea by causing a great storm (1:4). Whilst the sailors pray for deliverance, Jonah is sleeping (1:5). Through divine intervention, i.e. lot casting, Jonah is revealed to be the reason for the storm upon the sea (1:7). Upon questioning, Jonah answers the sailors in the form of a confession of faith. He admits to fearing (revering) and being in an asymmetrical reciprocal relationship with the creator God. This then reflects positively on Yahweh's honour as the God in control of not only the heavens, but the sea and dry land as well. When Jonah is thrown overboard, Yahweh sends a fish to save him from drowning (2:1). Jonah cannot symmetrically repay Yahweh for saving him, but promises to sacrifice to him with a voice of thanksgiving (extolling his honour), and to pay the promises he made (2:10). However, there is no indication in the rest of the story that he indeed does so. However, he does praise Yahweh for being the source of salvation (2:1) whilst in the fish, but not in a public domain for witnesses to hear.

In 2:9, Jonah states the following:

מְשַׁמְּרִים הַבְלֵי־שָׁוְא חַסְדָּם יַעֲזֹבוּ׃   Those who revere worthless idols, abandon their loyalty.

One of the expectations of the covenant between Yahweh and Israel is that they remain loyal and faithful to him alone, and not to worship idols. חֶסֶד occurs 246 times in the Hebrew Bible and it refers to Yahweh's covenant mercy and loyalty towards his people. עָזַב ("to abandon") can be understood in a covenantal context. Israel is charged with abandoning the covenant (e.g., Deuteronomy 29:25; Jeremiah 2:13, 17, 19; 22:9), and according to Hosea 4:10, the people have abandoned Yahweh. They are following other gods (cf. Hosea 1:2; 4:12). It would be impossible for the Israelites to repay God for the gifts of the covenant, therefore they have to be obedient and show their fidelity to God by abstaining from the worship of other deities (Exodus 20:3).[1962] Like all goods, even gifts from God are

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[1962] Matthews 2007:157-158.

limited.[1963] That is likely why Jonah was angered at God's mercy to the Ninevites. That could imply that there would be less for Israel.

After his second calling Jonah responds with obedience and goes to Nineveh to prophesize against them (3:3). Jonah delivers the required prophecy (3:4), but is angered when the Ninevites repent, and God shows them patronage in the form of mercy and pity (3:10). Pity is in essence an act that cannot be repaid. In 4:2, Jonah states that he knows Yahweh's true nature – he is a gracious and compassionate patron, who is loving and is not easily angered, but that he easily forgives evil and does not judge it. However, Jonah appears to conveniently forget that Yahweh saved him from drowning and death, and has not become angry over Jonah's disobedience. He also showed Jonah mercy. Yahweh challenges Jonah whether it is reasonable for him to be angry when he displays patronage to (other) people, who in Jonah's mind, does not deserve it (4:4). Jonah only replies to this question in 4:6. When God appointed the tiny plantlet to provide Jonah with shade, he was glad over it, but no thanks was offered for it in exchange. Jonah then comes across as an ungrateful client for the patronage that Yahweh has bestowed upon him, for saving him from death (Jonah 2) and from his discomfort with the growth of the tiny plantlet (4:6). At most, he uttered a lament to Yahweh in Jonah 2, where he mentions Yahweh as the source of salvation. Yahweh is then typically depicted as displaying the following attributes of a patron, namely graciousness, compassion, patience, love, and mercy.

6.3.2   The Patronage and Clientage between Yahweh and the Foreigners

The sailors' first come to know about Yahweh, when Jonah utters his confession in 1:9. They then feared Jonah's deity, as he caused the storm on the sea. Before they threw Jonah into the sea, they called to him in 1:14 as follows:

אָנָּה יְהוָה אַל־נָא נֹאבְדָה בְּנֶפֶשׁ הָאִישׁ הַזֶּה וְאַל־תִּתֵּן עָלֵינוּ דָּם נָקִיא כִּי־אַתָּה יְהוָה כַּאֲשֶׁר חָפַצְתָּ עָשִׂיתָ׃	"Oh, Yahweh! Please do not let us perish for this man's life. And do not give to us innocent blood, for you, Yahweh, as pleases you, you do."

They then picked Jonah up as he instructed and threw him overboard. Unintentionally they experience patronage when the sea ceases its raging. They then feared Yahweh greatly, and offered a sacrifice, and

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[1963] Malina 1998[1993]c:90.

they made vows. There are two reasons why they are doing this. The first is in gratitude to a patron who caused the storm to cease. The other is as a type of purification ritual for having thrown Jonah into the sea, to wash their hands of his death. It is unclear what becomes of the sailors' after this, as they are fairly quickly faded from the scene. To argue that a covenant has been constituted between Yahweh and the sailors, because they made vows in public – as Crook would have us do – is stretching the available information beyond what it likely intends to convey.

Before Jonah 3, the only things we know of Nineveh is that it is a wicked city (1:2), Yahweh wants Jonah to prophesize against her inhabitants, and that Jonah was unwilling to do so (1:3). Nineveh is described in exaggerated terms (a city that requires a three day journey), likely emphasising her importance to Yahweh (1:2; 3:2, 3; 4:11). Jonah's prophecy of doom in 3:4 just proclaims that Nineveh will be overturned. This "overturn" can be the destruction of the city, or it can mean that the city turns from her evil ways, i.e. repentance. It then appears that the inhabitants repent. To repent implies a change of heart, transformation, or the broadening of boundaries. The Ninevites and their animals partake in mourning rituals, by dressing in sackcloth, fasting, and the king even throwing off his royal garb and sitting on ash. They do this in an attempt to avoid the destruction of the city (3:5-8). In 3:9, they perceive this deity, who would send his prophet to deliver a prophecy of doom, as an angry one, not knowing that his attributes are mercy, compassion, and patience (cf. 4:2). In reaction to their plight, God repents from his plan to destroy them. He acts to them as a patron showing mercy and pity to a client – the Ninevites and their animals – which they can never repay it in kind. However, it is unclear how long Nineveh's repentance lasted, or how sincere it was, in the light of the book of Nahum's prophecy about her destruction.

Tentatively it can be concluded that the patronage bestowed on the sailors, and the Ninevites and their animals, did not establish a covenant with each, but was a once off display of mercy. Also, it would appear that Yahweh's mercy is conditional, specifically in the case of the Ninevites. In order to receive mercy, repentance must precede it. The withdrawal of Yahweh's pity / mercy is a sign of judgment.

6.3.3   Jonah as Unwilling Broker

Jonah can be considered to have inadvertently acted *like a broker*, mediating between Yahweh and the sailors, and God and the Ninevites. It is from him that the sailors and Ninevites first come to hear of Yahweh and his attributes. Through a prophecy of doom, he has triggered the mass repentance of the Ninevites. However, in both instances, it was involuntary.

6.4   Sacred and Profane // Purity and Pollution

Jonah violates the classification system pertaining to the sacred and profane, and purity and pollution, by moving away from Palestine.[1964] He joins the company of foreigners, who are suspect. Jonah moves into more profane space when he is swallowed by the fish, and eventually he ends up in Sheol, which is the point furthest removed from the temple, which is the most sacred place on earth. The same is true when Jonah enters Nineveh. As there are progressive degrees of holiness, the further he moves from the Holy of Holies in the temple, the further he moves from sacred and pure space into profane and polluted space, and away from Yahweh. In addition, from the perspective of the sailors and the Ninevites, Jonah is out of place in their midst and is therefore also profane or polluted. By keeping the company of "outsiders" or "the other" he is exposing himself to the profane and pollution.

Prinsloo pointed out that the story in the book of Jonah takes place in four locations, namely on the ship at sea (1:4-16), in the big fish (2:1-11), in Nineveh (3:3-10), and outside Nineveh (4:1-11). These locations then form the focal spaces where change is inspired – at least for some characters.[1965] He also pointed out that the main spatial orientation is horizontal in that Jonah travels to the west (to Tarshish) in 1:1-3, and in that he eventually travels to the east (to Nineveh). Even if it is not indicated explicitly in the text, we can presume that Jonah is called to his mission "at his perceived at-center

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[1964] See the theoretical discussion on the relationship between the sacred and profane, and purity and pollution in 4.4 of this chapter.
[1965] Prinsloo 2013:13.

location in Palestine."[1966] In 1:4-11, the movement of the story is vertical as Jonah descends downward. Instead of Jonah going to the east ("a symbol of life and new beginning"), to fulfil his appointed commission, he flees to the opposite extremity of the world in the west ("a symbol of death and the end").[1967]

Initially, the ship was a safe space for Jonah. However, for the sailors it is a place of danger, as they are well aware how tumultuous the sea can be. The ensuing storm forces them to call to their respective deities. With Jonah's confession that he is the guilty party that has brought about the storm at sea, the ship turns into a negative, and potentially hostile, space.[1968] When Jonah is thrown overboard, the ship becomes a meeting place between heaven and earth, when the sailors make vows and sacrifice to Yahweh.

After Jonah is vomited from the big fish back on dry land, it can be presumed that he is once more at a space that is at-centre, on his home soil. From what we read in Jonah 2, it would appear that for Jonah salvation is exclusively connected to the temple. "YHWH is present there, acts there, only there Jonah can be at-center."[1969]

In Jonah 3, Nineveh is the focal space. It is associated with an ungodly space, known for her wickedness. Yet, it becomes the meeting place between the Assyrians, who occupy it, and God. In this chapter, spatial orientation is horizontal.[1970] Jonah is notably absent from 3:4 onwards. The orientation in Nineveh is vertical and upwards, when the Ninevites and their king call out to God. As such "Nineveh can also be located at the center of the universe (3:10). Heathens discover YHWH at-center, while YHWH's prophet remains off-center."[1971]

The scene in Jonah 4 occurs outside of Nineveh, where Jonah finds himself to the east of the city. However, Jonah watches what will happen to the city, implying he is facing west. Jonah 4 opens and closes with mention of Jonah's 'feelings.' In 4:1 he is exceedingly happy, whereas in 4:11 God asks him why he's angry. Jonah's orientation is vertical, as he is in discussion with God throughout this scene. Prinloo wrote that, due to the tiny plantlet supplied by God, Jonah experiences himself at

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[1966] *Ibid.* "YHWH's Command requires Jonah to leave his country, exit sacred space, depart from YHWH's presence, go to the eastern extremities of the world, and deliver a message to heathens" (Prinsloo 2013:13).

[1967] Prinsloo 2013:14.

[1968] *Ibid.*, 15.

[1969] *Ibid.*, 16.

[1970] *Ibid.*, 17.

[1971] *Ibid.*, 18.

centre. However, this state of affairs does not last as God sends a worm to destroy the tiny plantlet.[1972] Prinsloo was then of the opinion that at centre is where Yahweh is.

6.5   Ritual and Sacrifice

Rituals serve as cultural identity markers. They also signify change of status or transformation, usually of an individual or a group. Pertaining to the rituals in the book of Jonah, they are all unpredictable and inspired by the situation in which the role-players find themselves.[1973]

The motivation of the sailors for offering a sacrifice to Yahweh in 1:16 is unclear. There are thus two possibilities. They could have made the offering to purify themselves, after throwing Jonah into the sea, as they would have been separated from their kin due to it. This would also have permitted them contact with Yahweh. Another reason is that they felt compelled to do so out of gratitude for being spared. Either way, they would have experienced the stages of transformation, namely separation, liminality, and aggregation. They also make a זֶבַח ("bloody obligations") sacrifice, similar to Levitical sacrificial rites (see 1:16).

The Ninevites have responded to Jonah's prophecy with dressing in sackcloth, fasting, and, in the case of the king, by sitting in ash. According to the king's decree (3:8), the entire population of Nineveh – humans and animals – must call in might to God. Their actions indicate their repentance. They thus undergo a change, from following evil ways, to turning from it. In essence they made a sacrifice and the stages of change are also applicable to them. As a result they receive mercy, and we can presume that they are pardoned for their trespasses.

In Jonah's prayer, he promises to sacrifice to Yahweh with a voice of thanksgiving and to fulfil the promises he has made. However, we do not read of this happening in the story. Jonah erroneously believes that Yahweh is limited to the temple only, and that he has to bring an offering there in order to be permitted to have contact with him (cf. 2:5, 8). As a result, he does not undergo a change in status,

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[1972] *Ibid.*, 19.

[1973] See the theoretical discussion on the relationship between ritual, social identity, and sacrifice. the sacred and profane, and purity and pollution in 4.5 of this chapter.

and can even be considered as liminal, in an in-between state. Jonah's attitude to his task has not changed by the end of chapter 2, neither has his character.

7.   A DISCUSSION OF THE GATTUNG OF THE BOOK OF JONAH IN THE LIGHT OF SOCIAL-SCIENTIFIC CRITICISM

In section 3.5 of chapter 2 of this study, it has been indicated that the book of Jonah's *Gattung* is a parody on the prophetic tradition. It appeared that the author purposefully played on the typical features of a prophetic text. These 'type-scene's,' 'stock scenes' or 'topoi' are the following, namely (a) The prophet's call to prophecy; (b) A sign from God, and the prophet's response; (c) A Psalm of Thanksgiving after rescue, (d) The rejection of a prophet by a king; and (e) the prophet's response to his failure.

What follows in the table below is the comparison of the expected behaviour of a prophet, Jonah's behaviour, and a social-scientific commentary on each of the stock scenes or topoi of prophetic literature that is being parodied in the book of Jonah. The discussion will centre around the Ancient Near Eastern values discussed in this chapter, specifically in relation to Jonah.

Table 31: The Parodied Elements in the book of Jonah, and Social-Scientific Commentary on Each[1974]

Narrative Element	Expected Behaviour	Jonah's Behaviour	Social-Scientific Commentary
Call to prophecy	The prophet is reluctant and express their concerns in anguished eloquence. Eventually they comply in obedience. (Some are even eager)	Jonah flees in the opposite direction in disobedience. He also remains silent.	Initially the audience would be sympathetic to Jonah for having to proclaim a prophecy to Nineveh. However, he quickly reveals his true colours when he flees from his calling. This no doubt lead to less esteem or honour in the eyes of the initial reader(s) / audience(s). Jonah is not as truthful or faithful as his father. Eventually, in chapter 3, he complies and heads towards Nineveh. However, his reputation in the eyes of the initial reader(s) / audience(s) is already tarnished. If the Jonah the son of Amittai in the book of Jonah is equated with the prophet we read of in 2 Kings 14:25, then he is likely an Israelite from Gath-heper. Jonah does not react in obedience to the command of his divine patron. At the outset, we can only presume that Jonah and Yahweh are in a covenantal relationship with each other. This is not specifically mentioned in the story itself. Jonah violates the classification that determines wholeness, and also purity and the sacred, by fleeing away from Palestine to Tarshish, and by heading to Nineveh, when called a second time.
Sign (storm at sea)	The prophet is awed by the sign from God and endeavour to save people.	Jonah sleeps and is resigned when the people (sailors) endeavour to save the ship, and he prophet as well.	The fact that Jonah does not call out to his deity during calamity reflects negatively on him. Jonah does not obey the captain's command to pray either. When the lot, divinely determined, falls on him, he only answers the sailors' last question. He answers in terms of his ethnicity, and who the deity is that he fears (reveres). It is unclear if he selflessly sacrifices himself by instructing the sailors' to throw him overboard. The sailors do all they can to return to dry land, whereas Jonah appears to have no care over his life. He appears to be systematically losing honour and is not concerned about what other people think of him (i.e. his shame).

[1974] Cf. Table 6 in Chapter 2, section 3.4.

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			He calls himself a Hebrew, the typical designation for an Israelite when in the presence of foreigners. Jonah appears to be a deviant in the sense that he is not true to his name, the "dove" that soars, but he descends instead. He is also out of place, heading in the direction of a profane locale, namely Tarshish (and eventually Sheol), by keeping the company of foreigners aboard the ship. Jonah not only joins the company of foreigners on the ship, but also later of the Ninevites in Nineveh.
Psalm of Thanksgiving after rescue	When water imagery is used in a the Psalms, it is meant to be understood metaphorically.	Jonah utters a lament in the fish, and the water imagery in his Psalm is meant literally.	In Jonah's lament, he promises to bring a sacrifice and to pay the vows he made to Yahweh. However, it is never indicated in the story that he does so. The closest which he comes to that is to proclaim Yahweh to be the source of salvation. Jonah does not utter his exaltation of Yahweh in the public sphere. This results in him not giving the appropriate homage to his patron deity. However, he is at the receiving end of patronage (and mercy) when Yahweh commands the fish to vomit him onto dry land. Jonah is displayed disproportionate mercy in relation to his disobedience. When uttering his lament, Jonah is in the bowels of a fish/Sheol. This is the furthest possible point that he can be from Yahweh's temple, and thus profane/polluted space. In Jonah's prayer, he promises to sacrifice to Yahweh with a voice of thanksgiving and to fulfil the promises he has made. However, we do not read of this happening in the story. Jonah erroneously believes that Yahweh is limited to the temple only, and that he has to bring an offering there in order to be permitted to have contact with him (cf. 2:5, 8). As a result, he does not undergo a change in status, and can be considered as liminal, in an in-between state. Jonah's attitude to his task has not changed by the end of chapter 2, neither has his character.
Rejection of a prophet by a king	The prophetic words are lengthy, impassioned, and often goes ignored. They	Jonah does not prophecy his message to the king of Nineveh himself. At the	Jonah acts dishonourable by not appearing before the king of Nineveh, with the accompanying and necessary salutations to him. He utters a message to the general population which is immediately

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	discuss specific crimes, contains pleas for repentance, and are vague in the timing when destruction will come to pass.	periphery of the city, he utters but one sentence of five words as his prophecy. He cites no specific crimes they are guilty of, nor an invitation to repent. He specific that the time of nineveh's destruction will be within forty day.The Ninevites and their king display unprecedented penitence.	met with their repentance. Jonah is so upset with the success of his prophecy that he is angered and wishes to die. This disregard for his life, places him in a more negative and dishonourable light
Prophet's response	The prophet experience despair as their message is not heeded. However, amidst the devastation there is also hope.	Jonah despairs, because his message was heeded by the Ninevites and their king. They are preserved, and not destroyed. Jonah experiences anger, disappointment, and despair. He also wishes to die.	Jonah is described as angry at the beginning and ending of the story. He enters into a contest which he initiates – and consequently loses – whit Yahweh, who gets the last word in the form of a rhetorical question that challenges the reasonableness of Jonah's anger and pettiness. Jonah is like an unwilling broker, and no doubt resentful about it. He involuntarily calls to the foreigners. They conduct rituals and sacrifice, which results in them experiencing something of the merciful nature of Yahweh as a result.

From the preceding table and commentary, it ought to be clear that a social-scientific analysis supports the classification of the book of Jonah's *Gattung* as parody. At the outset of the story, Jonah has ascribed and acquired honour, that decreases systematically throughout the story, due to his behaviour (fleeing) and attitude (anger). Foreigners – as the other – would not have been perceived as honourable by the initial reader(s) / audience(s) of the book of Jonah, especially the wicked Ninevites. However, through their respective rituals, it is clear that they are god-fearing. Therefore, God does not destroy them or bring promised calamity over them.

Yahweh's honour is attributed to him in terms of his status as creator and saviour (cf. 1:9), as the God that is in no way limited to the temple (cf. Jonah 2), and who controls the forces of nature (cf. his control of the sea, wind, the tiny plantlet, the sun), and who can appoint animals to do his bidding (the fish and the worm). However, the fact that he would turn from his decision of destroying Nineveh – Israel's nemesis – could not have gone down well with some, such as Jonah, or the Yehudite elite of the Persian Period, for whom the book of Jonah might have been penned.

Throughout the story, Jonah acquires the status of a deviant, as he is constantly out of place and out of step. In contrast, the Ninevites turn from their evil ways, to a non-deviant position, even though they were associated with great evil. Whereas the Ninevites initially had ascribed deviance, they have repented. In addition, from the perspective of the sailors and the Ninevites, Jonah is out of place in their midst and is therefore also profane or polluted. By keeping the company of outsiders or the other he is exposing himself to the profane and pollution.

8.   SUMMARY AND CONCLUSION

In this chapter, the focus was on a social-scientific reading of the book of Jonah. In the first section of this chapter, an overview of the periods that the book of Jonah is typically dated to in recent scholarship was given, namely the Persian and early Hellenistic Periods. The aim of that section was to elucidate the social world in which the book was likely written. Next, the four proposed purposes and themes of the book of Jonah that has been identified by scholars was discussed, namely atonement versus repentance, universalism versus particularism, the realisation versus compliance of prophecy, and compassion: justice versus mercy. It was indicated that each one of these had critique that was

levelled against them. An overview was then provided of the development of social-scientific criticism, specifically from anthropology and sociology. The relationship between 'new' literary criticism and social-scientific criticism was also discussed. Both of these approaches take the text as is as their point of departure. Both are thus synchronic in nature and do not concern themselves (primarily) with historical concerns. The manner in which social-scientific criticism was employed in this study was to predictive in nature and focussed on ideal types of behaviour by the role players. The pitfalls and fallacies of ideological criticism – even social-scientific criticism – has been pointed out and discussed, namely anachronism, ethnocentrism, reductionism, relativism, and determinism. It has also been argued that when an investigator takes cognisance of the difference between emics (insider) and etics (outsider) perspectives, it will aid them in not falling victim to the afore-mentioned pitfalls and fallacies.

I continued to discuss the dominant social values of the Ancient Near East, namely (a) Honour and shame; (b) Kinship, dyadism, and group orientation; (c) Reciprocal exchanges; (d) Purity and pollution, and sacred and profane; and (e) Ritual and sacrifice. It was pointed out that the value system of peoples from the Ancient Near East is interwoven in matrices. What is reflected in this chapter was a model by which we could distinguish between the core and peripheral values in a manner that enables to understand them. It is thus a synthetic separation when 'individual' values were discussed. These values also encompass a wide range of semantic fields.

The above theory on social values was then applied to the book of Jonah, in terms of the following, namely (a) The honour and shame of Jonah, Yahweh / God, the sailors, and the Ninevites; (b) Social identity and group orientation, by discussing Hebrew identity and how the different role-players in the story are labelled or be considered deviants; (c) Reciprocity and the relationship between covenantal exchange and patron-client relationships; (d) Sacred and profane, and purity and pollution; and (e) Sacrifice and rituals by the sailors, Jonah, and the Ninevites.

Lastly the relation of the proposed *Gattung* of the book of Jonah, namely parody, was discussed in relation to the findings of the social-scientific investigation of it. In section 3.5 of chapter 2 of this study, it has been indicated that the book of Jonah's *Gattung* is a parody on the prophetic tradition. It appeared that the author purposefully played on the typical features of a prophetic text. The typical parodied 'type-scene's,' 'stock scenes' or 'topoi' which were commented on was (a) The prophet's call to prophecy; (b) A sign from God, and the prophet's response; (c) A Psalm of Thanksgiving after rescue, (d) The rejection of a prophet by a king; and (e) The prophet's response to his failure,

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specifically relating to the behaviour and attitude of Jonah. It was pointed out that this analysis supports the classification of the book of Jonah as parody on prophetic traditions / literature.

At the outset of the story, Jonah had ascribed and acquired honour, that decreased systematically throughout the story due to his behaviour (fleeing) and attitude (anger). Foreigners, as the other, would not have been perceived as honourable by the initial reader(s) / audience(s) of the book of Jonah, especially the wicked Ninevites. However, through their respective rituals, it is clear that they are god-fearing. Therefore, God did not destroy them or bring promised calamity over them. Yahweh's honour was attributed to him in terms of his status as creator and saviour (cf. 1:9), the God that is in no way limited to the temple (cf. Jonah 2), and who controls the forces of nature (cf. his control of the sea, wind, the tiny plantlet, the sun), and can appoint animals to do his bidding (the fish and the worm). However, the fact that he would turn from his decision of destroying Nineveh, Israel's great foe, could not have gone down well with some, such as Jonah, or the Yehudite elite of the Persian Period, for whom the book of Jonah might have been penned. Throughout the story, Jonah acquires the status of a deviant, as he is constantly out of place and out of step. In contrast, the Ninevites turn from their evil ways, to a non-deviant position, even though they were associated with great evil. Whereas the Ninevites initially had ascribed deviance, they repented. In addition, from the perspective of the sailors and the Ninevites, Jonah is out of place in their midst and is therefore also profane or polluted. By keeping the company of outsiders or the other he is exposing himself to the profane and pollution.

The book clearly challenges the preconceived notion / perspective of what a prophet's function is and parodies the genre which is prophetic literature. This can be due to the fact that prophecy declined in the post-exilic period and after. The function of prophets and of prophecy likely had to be re-evaluated. Apart from intensive study, the book of Jonah's message still eludes us. The theme that occurs most prominently in the story is the relationship between justice and mercy. It would appear, at least in the case of the Ninevites, that mercy was conditional, and that repentance was a requirement to receive mercy.

How much of the author's contextual world is reflected in the book of Jonah is difficult to determine. The story clearly takes place in a narrative world that is not the same as the 'real world'. However, who he had in mind as his audience is not evident from the content of the book. He also clearly plays on typical motifs and themes of prophetic literature, but to which end we cannot gage.

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CHAPTER 5:

SUMMARY AND CONCLUSION

1.   SUMMARY

Here then follows a summary of the arguments and conclusions of Chapters 2-4 of this study.

1.1   Chapter 2

In the introduction to this chapter I have discussed what the historical-critical / diachronic / text-emmanent method is and what approaches are grouped under it. In this chapter I have also set out to provide an overview of and to discuss the three major interpretational problems with the book of Jonah, namely (a) It's dating, authorship, provenance, and audience; (b) Its *Gattung* and *Sitz im Leben*; and (c) Its composition and redaction.

Pertaining to the book of Jonah's *dating*, I have indicated that there are two chronological boundaries for it, namely (a) The 8th century BCE as the *terminus quo* or the conservative estimate, and (b) The 2nd century BCE as the *terminus ad quem* or the liberal estimate. This wide range for the dating of the book of Jonah then suggests that this issue will likely not be settled anytime soon. The aspects or considerations about the book of Jonah that I discussed in order to determine its dating were (a) "Historical" features; (b) Literary and linguistic features, specifically those that are unique to it, and the influence of Aramaic; (c) The dependence on and influence of earlier literature, theological motifs, and ideologies, on the composition of the book; and (d) The book's literary form (*Gattung*). From the discussion of each of the afore-mentioned it would then appear that the book of Jonah has numerous features that can be interpreted as supporting a "late" or post-exilic dating for the book. The book of Jonah is remarkably unified in terms of its style and the themes it deals with. From this we can deduce that there was either one hand responsible for its composition, or continued reworking and redaction of the book to take on this eventual form. It cannot be said with certainty that the author composed his work after the fall of Nineveh in 612 BCE, but all indications point in this direction. As to which

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individuals or groups penned the book of Jonah, we are still very much in the dark, and can but speculate. The provenance of the book of Jonah has received relatively little attention in scholarship. The author has given us no explicit indication of the place where he penned the book. Suffice to say, there is no clarity as to where the book of Jonah was composed. It is likely that the real (initial) readers (or listeners) lived in a time when Nineveh had long since been destroyed, as Nineveh remained in their memory as the epitome of what evil and oppression is. The most likely audience, it has been proposed, is the Jewish community in Yehud during the Persian Period. This is also in keeping with the consensus in recent scholarship on the book of Jonah's dating that it is *"late,"* as in *post-exilic,* and as likely originating during the *Persian Period (c. 539-333 BCE)* or the *Hellenistic Period (c. 333-167 BCE)*, but pre-dating the Maccabean revolt (c. 167 BCE), and its inclusion in the book of the Twelve Minor Prophets by c. 200 BCE. Critical scholarship has virtually abandoned the task of dating the book of Jonah with any more precision than the afore-mentioned chronological ranges.

Pertaining to the book of Jonah's *Gattung* and *Sitz im Leben*, I set out with a short overview of what form criticism is. I have also indicated that there is agreement amongst scholars as to the unique nature of the book of Jonah in comparison to the other prophetic books in the book of the Twelve Minor Prophets. However, this unanimity disappears when it comes to classifying the book of Jonah's *Gattung*. Not all of the proposed genres encompass the book's content in its entirety, but are applicable to only sections of it. As for the definitions or descriptions of the genres, there is no consensus either. I have also pointed out that the *Gattungen* we wish to classify the book of Jonah according to are classifications that were in all likelihood not native categories of literary types known to or employed by the biblical authors. I continued by discussing the nature of prophetic literature and to point out why the book of Jonah's classification as such is problematic. I have indicated that the book of Jonah is then at most prophetic-like in nature. It has also been indicated that the book has also been described as anti-prophetic, meta-prophetic, paratextual, parody, etc. to indicate its unique nature in relation to other prophetic literature. The issue as to the historicity of the book of Jonah was also discussed in the light of arguments for it in the past. I have indicated that it is unlikely that the book of Jonah is concerned with historical events at all. The most popular proposed *Gattungen* attributed to the book of Jonah which I continued to discussed were allegory, didactic story, fable, folktale (*märchen*), humour, irony, legend (*sage*), midrash, myth (*mythus*), novelette or short story, parable (*mashal*), paratext, satire, and wisdom literature. I have indicated that each of these classifications had shortcomings, usually that they did not encompass all the content of the book and were only applicable to smaller sections of it. In addition, it is also debateable to which extent some of these categories, such as humour, irony and

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satire, are literary techniques or genres. I have indicated that the most likely classification for the book of Jonah's *Gattung* is parody, more specifically *respecting parody*, on the prophetic traditions in the Hebrew Bible, as it encompasses most of the content and features of the book of Jonah. It then also contains a healthy dose of irony and satire. The 5 stock scenes of topoi from prophetic traditions that are parodied are a call to prophecy, a signs from God and the prophet's response, a Psalm after rescue, the rejection of a prophet by a king, and the prophet's response at his failure. The proposals that have been made for the book of Jonah's *Sitz im Leben* have been discussed. I discussed the possibilities that it had a function and its origin in the cult, that it was wisdom literature that was used in a didactic manner (to teach) about the Law, and that it was read at the *sodh*, or communal meetings. However, each of these proposals are not without their shortcomings and we cannot definitively determine the book of Jonah's *Sitz im Leben* if we cannot determine its dating, and / or *Gattung*.

Pertaining to the book of Jonah's *composition and redaction*, I set out to give an overview of what source criticism is, and how it relates to composition and / or redaction criticism. The concern of the former approach is the final form of the text as is in front of us today. Even though the book of Jonah is considered to contain a coherent narrative, it has been pointed out that it has some heterogeneous elements or perceived difficulties. They are the use of different divine appellatives and names; variations in language and theological concerns; reduplication of incidents; and the Psalm of Thanksgiving being ill-suited to its location in the book of Jonah. The major theories on the book of Jonah's composition and redaction that were discussed was that it is a unit, it consists of numerous sources, it consists of interpolations, and that it is a unit, with the exception of the Psalm of Thanksgiving and a few alterations. Whereas the oldest and pre-critical perspective on the book of Jonah is that it was a unit, there has been discomfort with the Psalm from very early on in Jonah scholarship. The first three of the afore-mentioned theories have largely fallen in disfavour as unviable. Today, the majority of scholars defend the unity of the book of Jonah, but tend to differ amongst themselves as to whether the Psalm in Jonah 2:3-10 was "original" to the narrative. Literary critics tend to indicate the nature of the Psalm as a *Fremdkörper*. It has also been long established that it consists of quotations from other Psalms. Pertaining to the use of different divine appellatives and names, it would appear that the name usage in chapters 1-3 is that the foreigners use אֱלֹהִים (and הָאֱלֹהִים), and the Hebrew Jonah יְהוָה. However, scholarship has yet to propose a viable reason for the indiscriminate use of both יְהוָה and אֱלֹהִים to refer to the Israelite deity in chapter 4.

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1.2   Chapter 3

In this chapter, the text of the book of Jonah was scrutinised by employing a literary-exegetical analysis to understand how its textual features fit together on the micro and macro levels, from its morphological characteristics up to its structure. Here the focus fell on the text's linguistic, syntactical, and structural features.

The study of the text commenced with a *text-critical analysis* of the book of Jonah. Scholars agree that the text of the book of Jonah is remarkably well preserved and I have also ascertained this for myself. From this analysis, it was found that the standard text of the book of Jonah as reflected in *BHS* needs no emendation and that the text-critical problems associated with it can be accounted for.

The discussion of the *morphology and style* was based on the findings of both a semantic and linguistic reading of the book of Jonah. The discussion of the book of Jonah's morphology and style was based on a morphological analysis of each word of the text (see Addendum A). Aspects pertaining to its morphology and style that were discussed was the book's keywords (*leitworte*), the distribution of verbs, the occurrence of *hapax legomena*, place names, divine names, word (and sound) play, semantics, comparison and contrast, movement and counter-movement, misdirection and ambiguity, and idiomatic expressions. The morphology, distribution of keywords, and style of the book of Jonah attest to its unity and it displays a variety of stylistic techniques which were employed by the author to give the text a multivalent meaning. It has also been indicated that the distribution of verbs throughout the book of Jonah contributes to the unity of the book. I have also *translated* the book of Jonah, based on the representative translations for each word, according to the morphological analysis.

Next, the *demarcation of the pericopes* of the book of Jonah was discussed. The pericopes where demarcated according to formal criteria and their content. It has been pointed out that a popular manner in which to demarcate sections in the book of Jonah was to consider each chapter as a subsection, or to consider chapters 1-2 (Section A) and chapters 3-4 (Section B) as the two major sections of the book. Section A concludes when the events in the fish comes to an end, whereas Section B begins a new series of events at a different place and at another time. It would also appear that there are *leitworte* (keywords), motifs, themes, sequences of actions, type scenes, and growing phrases repeating throughout the two sections. The pericopes I identified in the book of Jonah are as follows: (a) Jonah 1:1-3 (A^1) on Jonah's calling and flight; (b) Jonah 1:4-16 (A^2) on distress at sea; (c)

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Jonah 2:1-11 (A³) on the inside of the fish; (d) Jonah 3:1-3b (B¹) on Jonah's 2ⁿᵈ calling and obedience; (e) Jonah 3:3c-10 (B²) on distress in Nineveh; and (f) Jonah 4:1-11 (B³) on the outside of Nineveh. I have also indicated that each of the 'prayers' in the book of Jonah is poetry and can clearly be discerned from the surrounding narrative. The five prayers / poems in the book of Jonah are located in Jonah 1:6, 14; 2:3-10; 3:9; and 4:2-3, is also poetry. They are all embedded in prose sections and function as pauses that delay the narrative events.

A *linguistic syntactical analysis* was conducted to demarcate linguistic or kernel sentences and to classify them in terms of their relationship to each other (see Addendum C). This analysis formed the basis of the *structural analysis* of the book. The building blocks of the larger textual units were identified. Following upon these analyses was the segmentation (stichometric analysis) of the poems in the book of Jonah and a discussion on their structures. Each individual chapter's structure was also discussed, after which the macrostructure of the entire book was dealt with. In the section of this chapter where the structural analysis was discussed, the emphasis fell on the nature of the narrative, direct speech or dialogues, the growing phrases, and the structure of the book of Jonah respectively.

A verse-by-verse commentary on the book of Jonah was beyond the scope of this study. However, there are three aspects that presented problems in the book of Jonah about which I made comments on, namely on the fish in Jonah 2, the symbolic meaning of the number of days mentioned throughout the book of Jonah, and the plant in Jonah 4.

I have indicated that the significance of the fish does not pertain to its size, shape, or type, but in its functionality in the story, as a vehicle appointed by God. I have pointed out that the single instance of the feminine form of the fish has a functional value, as opposed to the masculine forms in the narrative / prose sections of Jonah 2. It is used specifically to link Sheol and the fish via the use of feminine nouns (and body parts) in the constructions מִמְּעֵי הַדָּגָה ("from the bowels of the fish") and מִבֶּטֶן שְׁאוֹל ("from the womb of Sheol") in 2:3. The lowest space to which Jonah can descend is Sheol; however, the fact that it is associated with a womb, creates anticipation for him to ascend back to (the sphere of) life.

The book of Jonah uses four indications of time: (a) Jonah spends three days and three nights in the fish; (b) The city of Nineveh takes three days to cross; (c) Jonah enters the city the extent or distance of one day's travel; and (d) Jonah proclaims to Nineveh that she has 40 days to repent. These are then also numbers that typically have symbolic value. In all likelihood, "three days and three

nights" in the context of the book of Jonah refers to the time for a complete act to occur, namely Jonah's travel in the fish, but most importantly the time it takes for him to be (thoroughly) dead. This contributes to the emphasis of the wonder of the miraculous resurrection that he experiences when he is vomited onto dry land. In all likelihood, it can also be understood that this was the limit of the punishment he could endure before it became too much, evoking the lament that he utters in Jonah 2:3-10. The fish is then simultaneously Jonah's vehicle of salvation and Sheol. The reference to the "three days' journey" for Nineveh's size is typical of the hyperbolising of the author in the book of Jonah. This then suggests that the author of the book was far removed from when Nineveh as capital of Assyria was in existence. I speculated that the the mention of a three days' journey is meant to recall Jonah's tenure in the fish/Sheol, and that it symbolically refers to death and dying. The mention of a three days' journey is meant as a contrast to the mention of Jonah's one day's journey into the city. Jonah would rather experience the equivalent of three days and three nights of "hell" (Sheol), i.e. be dead. However, he can only tolerate a day of the pain and inconvenience it causes him to prophecy to the Ninevites (see Jonah 4, where Jonah expresses his wish to rather die (again)). Whereas the number 3 is associated with the completion of an action, Jonah's one day journey into the city is the result of his half-hearted attempt of proclaiming against the Ninevites. From elsewhere in the Hebrew Bible it would appear that the number 40 is a conventional number to indicate major changes, whether it refers to days or years. It also denotes periods of trial or waiting. Special retreats or fasting can also take forty days. Jonah's prophecy of Nineveh's destruction is not precisely timed and can either denote *at the end of / after* or *within forty days*. Two contrary meanings are possible for understanding Jonah's proclamation: Nineveh will be destroyed OR she will experience change. The implication is that Nineveh will be destroyed unless she changes her ways.

Pertaining to the tiny plantlet in Jonah 4, קִיקָיוֹן has two diminutive suffixes in יוֹן– that emphasises the plant's small size. There is no satisfactory translation for the term in English. Literally, it can be rendered by the use of adjectives to describe the doubly small size of the plant as "an itsy-bitsy plant" or "a teeny-weeny plant" or "a tiny plantlet." As the translation of the term קִיקָיוֹן is still problematic and contested, I am guided by the context in which it is used to use "tiny plantlet" as the translation for it. From the context it would appear that the object, a plant of some sort, is very small when compared to the great city of Nineveh (see Jonah 4:10-11). In the story, a worm also manages to ravish the plant during the course of a night. Its function is clear: it is meant to produce some shade for

Jonah to dwell under, and to ease his suffering (his evil / anger in 4:1). It emphasises how ridiculous Jonah is in chapter 4 when he's unhappy about the tiny plantlet's destruction.

The analyses in this chapter was not meant to be exhaustive or reflective of all the features of the book of Jonah, but an attempt at being representative of its typical characteristics, and understanding how its textual units fit together. Such an endeavour is beyond the scope of this study. From the analyses conducted in this chapter it can then be concluded that the story as a whole is a self-contained and coherent unit, and that it contains a unified plot, which has an open-ended conclusion. Apart from the division of the book into distinct scenes based on its chapters, the book of Jonah can also be demarcated in two major sections, namely Section A (Jonah 1-2) and Section B (Jonah 3-4), where Section A deals with Jonah's first calling, his attempted flight, and his time in the fish, whereas Section B deals with Jonah's 2nd calling, the events in Nineveh, and Jonah's interaction with God. It has also been indicated that Jonah's Psalm in chapter 2 has a functional role to play within the final form / structure of the book. It has also been indicated that the five poems, all in the guises of prayers, in the book of Jonah have been masterfully integrated into the prose narrative around them.

1.3   Chapter 4

In this chapter, the focus was on a social-scientific reading of the book of Jonah. In the first section of this chapter, an overview of the periods that the book of Jonah is typically dated to in recent scholarship was given, namely the Persian and early Hellenistic Periods. The aim of that section was to elucidate the social world in which the book was likely written. Next, the four proposed purposes and themes of the book of Jonah that has been identified by scholars was discussed, namely atonement versus repentance, universalism versus particularism, the realisation versus compliance of prophecy, and compassion: justice versus mercy. It was indicated that each one of these had critique that was levelled against them. An overview was then provided of the development of social-scientific criticism, specifically from anthropology and sociology. The relationship between 'new' literary criticism and social-scientific criticism was also discussed. Both of these approaches take the text as is as their point of departure. Both are thus synchronic in nature and do not concern themselves (primarily) with historical concerns. The manner in which social-scientific criticism was employed in this study was to predictive in nature and focussed on ideal types of behaviour by the role players. The

pitfalls and fallacies of ideological criticism – even social-scientific criticism – has been pointed out and discussed, namely anachronism, ethnocentrism, reductionism, relativism, and determinism. It has also been argued that when an investigator takes cognisance of the difference between emics (insider) and etics (outsider) perspectives, it will aid them in not falling victim to the afore-mentioned pitfalls and fallacies.

I continued to discuss the dominant social values of the Ancient Near East, namely (a) Honour and shame; (b) Kinship, dyadism, and group orientation; (c) Reciprocal exchanges; (d) Purity and pollution, and sacred and profane; and (e) Ritual and sacrifice. It was pointed out that the value system of peoples from the Ancient Near East is interwoven in matrices. What is reflected in this chapter was a model by which we could distinguish between the core and peripheral values in a manner that enables to understand them. It is thus a synthetic separation when 'individual' values were discussed. These values also encompass a wide range of semantic fields.

The above theory on social values was then applied to the book of Jonah, in terms of the following, namely (a) The honour and shame of Jonah, Yahweh / God, the sailors, and the Ninevites; (b) Social identity and group orientation, by discussing Hebrew identity and how the different role-players in the story are labelled or be considered deviants; (c) Reciprocity and the relationship between covenantal exchange and patron-client relationships; (d) Sacred and profane, and purity and pollution; and (e) Sacrifice and rituals by the sailors, Jonah, and the Ninevites.

Lastly the relation of the proposed *Gattung* of the book of Jonah, namely parody, was discussed in relation to the findings of the social-scientific investigation of it. In section 3.5 of chapter 2 of this study, it has been indicated that the book of Jonah's *Gattung* is a parody on the prophetic tradition. It appeared that the author purposefully played on the typical features of a prophetic text. The typical parodied 'type-scene's,' 'stock scenes' or 'topoi' which were commented on was (a) The prophet's call to prophecy; (b) A sign from God, and the prophet's response; (c) A Psalm of Thanksgiving after rescue, (d) The rejection of a prophet by a king; and (e) The prophet's response to his failure, specifically relating to the behaviour and attitude of Jonah. It was pointed out that this analysis supports the classification of the book of Jonah as parody on prophetic traditions / literature.

At the outset of the story, Jonah had ascribed and acquired honour, that decreased systematically throughout the story due to his behaviour (fleeing) and attitude (anger). Foreigners, as the other, would not have been perceived as honourable by the initial reader(s) / audience(s) of the

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book of Jonah, especially the wicked Ninevites. However, through their respective rituals, it is clear that they are god-fearing. Therefore, God did not destroy them or bring promised calamity over them. Yahweh's honour was attributed to him in terms of his status as creator and saviour (cf. 1:9), the God that is in no way limited to the temple (cf. Jonah 2), and who controls the forces of nature (cf. his control of the sea, wind, the tiny plantlet, the sun), and can appoint animals to do his bidding (the fish and the worm). However, the fact that he would turn from his decision of destroying Nineveh, Israel's great foe, could not have gone down well with some, such as Jonah, or the Yehudite elite of the Persian Period, for whom the book of Jonah might have been penned. Throughout the story, Jonah acquires the status of adeviant, as he is constantly out of place and out of step. In contrast, the Ninevites turn from their evil ways, to a non-deviant position, even though they were associated with great evil. Whereas the Ninevites initially had ascribed deviance, they repented. In addition, from the perspective of the sailors and the Ninevites, Jonah is out of place in their midst and is therefore also profane or polluted. By keeping the company of outsiders or the other he is exposing himself to the profane and pollution.

The book clearly challenges the preconceived notion / perspective of what a prophet's function is and parodies the genre which is prophetic literature. This can be due to the fact that prophecy declined in the post-exilic period and after. The function of prophets and of prophecy likely had to be re-evaluated. Apart from intensive study, the book of Jonah's message still eludes us. The theme that occurs most prominently in the story is the relationship between justice and mercy. It would appear, at least in the case of the Ninevites, that mercy was conditional, and that repentance was a requirement to receive mercy.

How much of the author's contextual world is reflected in the book of Jonah is difficult to determine. The story clearly takes place in a narrative world that is not the same as the 'real world'. However, who he had in mind as his audience is not evident from the content of the book. He also clearly plays on typical motifs and themes of prophetic literature, but to which end we cannot gage.

2.   CONCLUSION

By approaching the book of Jonah historical-critically, it has been indicated that the book of Jonah likely dates to the Persian Period (more neutrally the post-exilic period), is a parody on the prophetic traditions, and has a unified structure. It has been proposed by some that the book of Jonah was written

for the Yehudite elite, as a meant, by the author, for his audience to reflect critically on themselves. When a literary-exegetical analysis was conducted of the book of Jonah, it was indicated that the author of the book employed various literary and stylistic techniques that contributes to the unified structure of the book of Jonah. It has also been indicated that all the prayers in the book is poetry, and serves to pause the narration, and are employed to emphasise their content. The author also inverts the typical Ancient Near Eastern values in his characterisation of the role players to thwart the reader's typical expectations of each. The application of social-scientific criticism then supports the theory that the book of Jonah is indeed a parody, and that its main theme in the book of Jonah relates to the compassion and mercy of Yahweh/God which outweighs his desire to destroy the inhabitants of Nineveh and their animals, and appears to be conditional, as repentence is a requirement.

A MORPHOLOGICAL ANALYSIS OF THE BOOK OF JONAH

Chapter 1	
Verse 1	
וַיְהִי	Wav consec. וַ "and" + Qal impf. 3 m.s. of הָיָה "to be"; ***"and it came"***
דְּבַר־	Noun cst. st. m.s. of דָּבָר "word"; ***"the word of"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
אֶל־	Prep. אֶל "to"; ***"to"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
בֶּן־	Noun cst. st. m.s. of בֵּן "son"; ***"the son of"***
אֲמִתַּי	Pers. name אֲמִתַּי "Amittai"; ***"Amittai"***
לֵאמֹר	Prep. לְ "to" + Qal inf. cst. of אָמַר "say"; ***"saying"***
Verse 2	
קוּם	Qal impt. 2 m.s. of קוּם "rise, stand"; ***"arise!"***
לֵךְ	Qal impt. 2 m.s. of הָלַךְ "go, walk"; ***"go!"***
אֶל־	Prep. אֶל "to"; ***"to"***
נִינְוֵה	Place name נִינְוֵה "Nineveh"; ***"Nineveh"***
הָעִיר	Def. art. הַ "the" + Noun abs. st. f.s. of עִיר "city"; ***"the city"***
הַגְּדוֹלָה	Def. art. הַ "the" + Adj. abs. st. f.s. of גָּדוֹל "big, great"; ***"the great"***
וּקְרָא	Wav cop. וְ "and" + Qal impt. 2 m.s. of קָרָא "call"; ***"and call!"***
עָלֶיהָ	Prep. עַל "on, over" + Pns. 3 f.s. "she"; ***"against her"***
כִּי־	Caus. part. כִּי "because, for"; ***"for"***
עָלְתָה	Qal pf. 3 f.s. of עָלָה "go up, ascend"; ***"it has come up"***
רָעָתָם	Noun cstr. st. f.s. of רָעָה "evil, wickedness" + Pns. 3 m.pl. "they"; ***"their evil"***
לְפָנָי	Prep. לְ "to" + Noun cst. st. m.pl. of פָּנֶה (פָּנִים) "face, front" + Pns. 1 s. "I/me"; ***"before me"***
Verse 3	
וַיָּקָם	Wav consec. וַ "and" + Qal impf. 3 m.s. of קוּם "rise, stand"; ***"and he rose up"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
לִבְרֹחַ	Prep. לְ "to" + Qal inf. cst. of בָּרַח "run away, flee"; ***"to flee"***
תַּרְשִׁישָׁה	Place name תַּרְשִׁישׁ "Tarshish" + *He locale* "to"; ***"to Tarshish"***
מִלִּפְנֵי	Prep. מִן "from" + Prep. לְ "to" + Noun cst. st. m.pl. of פָּנֶה (פָּנִים) "face, front"; ***"from the presence***

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	of"
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
וַיֵּרֶד	Wav consec. וַ "and" + Qal impf. 3 m.s. of יָרַד "go down, descend"; ***"and he went down"***
יָפוֹ	Place name יָפוֹ "Joppa"; ***"Joppa"***
וַיִּמְצָא	Wav consec. וַ "and" + Qal impf. 3 m.s. of מָצָא "find"; ***"and he found"***
אָנִיָּה	Noun abs. st. f.s. of אֳנִיָּה "ship"; ***"a ship"***
בָּאָה	Qal act. ptc. abs. st. f.s. of בּוֹא "come, go"; ***"going"***
תַרְשִׁישׁ	Place name תַּרְשִׁישׁ "Tarshish"; ***"Tarshish"***
וַיִּתֵּן	Wav consec. וַ "and" + Qal impf. 3 m.s. of נָתַן "give, offer"; ***"and he paid"***
שְׂכָרָהּ	Noun cst. st. m.s. of שָׂכָר "wages, fare, hire" + Pns. 3 f.s. "she/her"; ***"its fare"***
וַיֵּרֶד	Wav consec. וַ "and" + Qal impf. 3 m.s. of יָרַד "go down, descend"; ***"and he went down"***
בָהּ	Prep. בְּ "in, on" + Pns. 3 f.s. "she/her"; ***"into it"***
לָבוֹא	Prep. לְ "to" + Qal inf. cst. of בּוֹא "come, go"; ***"to go"***
עִמָּהֶם	Prep. עִם "with" + Pns. 3 m.pl. "they"; ***"with them"***
תַּרְשִׁישָׁה	Place name תַּרְשִׁישׁ "Tarshish" + *He locale* "to"; ***"to Tarshish"***
מִלִּפְנֵי	Prep. מִן "from" + Prep. לְ "to" + Noun cst. st. m.pl. of פָּנֶה (פָּנִים) "face, front"; ***"from the presence of"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
Verse 4	
וַיהוָה	Wav cop. וְ "and" + Pers. name יְהוָה "Yahweh"; ***"and Yahweh"***
הֵטִיל	Hiph'il pf. 3 m.s. of טוּל "hurl, throw, cast"; ***"he hurled"***
רוּחַ־	Noun abs. st. f.s. of רוּחַ "wind, breath"; ***"a wind"***
גְּדוֹלָה	Adj. abs. st. f.s. of גָּדוֹל "big, great"; ***"a great"***
אֶל־	Prep. אֶל "to"; ***"on"***
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; ***"the sea"***
וַיְהִי	Wav consec. וַ "and" + Qal impf. 3 m.s. of הָיָה "to be"; ***"and it was"***
סַעַר־	Noun abs. st. m.s. of סַעַר "storm, tempest"; ***"a storm"***
גָּדוֹל	Adj. abs. st. m.s. of גָּדוֹל "big, great"; ***"a great"***
בַּיָּם	Prep. בְּ "in, on" + Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; ***"on the sea"***
וְהָאֳנִיָּה	Wav cop. וְ "and" + Def. art. הַ "the" + Noun abs. st. f.s. of אֳנִיָּה "ship"; ***"and the ship"***
חִשְּׁבָה	Pi'el pf. 3 f.s. of חָשַׁב "think, reckon"; ***"it was about to (minded to)"***
לְהִשָּׁבֵר	Prep. לְ "to" + Niph'al inf. cst. of שָׁבַר "break"; ***"to be broken up"***

Verse 5	
וַיִּירְאוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of יָרֵא "to fear"; *"and they were afraid"*
הַמַּלָּחִים	Def. art. הַ "the" + Noun abs. st. m.pl. of מַלָּח "sailor"; *"the sailors"*
וַיִּזְעֲקוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of זָעַק "cry, call"; *"and they called"*
אִישׁ	Noun abs. st. m.s. of אִישׁ "man"; *"the man"*
אֶל־	Prep. אֶל "to"; *"to"*
אֱלֹהָיו	Noun cst. st. m.pl. of אֱלֹהִים "god" + Pns. 3 m.s. "his"; *"his god"*
וַיָּטִלוּ	Wav consec. וַ "and" + Hiph'il impf. 3 m.pl. of טוּל "hurl, throw, cast"; *"and they hurled"*
אֶת־	Object marker אֶת
הַכֵּלִים	Def. art. הַ "the" + Noun abs. st. m.pl. of כְּלִי "utensil, object, cargo"; *"the cargo"*
אֲשֶׁר	Rel. part. אֲשֶׁר "which, that"; *"which"*
בָּאֳנִיָּה	Prep. בְּ "in, on" + Def. art. הַ "the" + Noun abs. st. f.s. of אֳנִיָּה "ship"; *"on the ship"*
אֶל־	Prep. אֶל "to"; *"into"*
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; *"the sea"*
לְהָקֵל	Prep. לְ "to" + Hiph'il inf. cst. of קָלַל "to be small, light"; *"to lighten"*
מֵעֲלֵיהֶם	Prep. מִן "from" + Prep. עַל "on, over" + Pns. 3 m.pl. "them/they"; *"away from them"*
וְיוֹנָה	Wav cop. וְ "and" + Pers. name יוֹנָה "Jonah"; *"and Jonah"*
יָרַד	Qal pf. 3 m.s. of יָרַד "go down, descend"; *"he went down"*
אֶל־	Prep. אֶל "to"; *"to"*
יַרְכְּתֵי	Noun cst. st. f.du. of יְרֵכָה "rear, remotest or deepest part"; *"the deepest parts of"*
הַסְּפִינָה	Def. art. הַ "the" + Noun abs. st. f.s. of סְפִינָה "ship"; *"the ship"*
וַיִּשְׁכַּב	Wav consec. וַ "and" + Qal impf. 3 m.s. of שָׁכַב "lay down"; *"and he laid down"*
וַיֵּרָדַם	Wav consec. וַ "and" + Niph'al impf. 3 m.s. of רָדַם "snore, sleep deeply"; *"and he slept deeply"*
Verse 6	
וַיִּקְרַב	Wav consec. וַ "and" + Qal impf. 3 m.s. of קָרַב "approach"; *"and he approached"*
אֵלָיו	Prep. אֶל "to" + Pns. 3 m.s. of "him"; *"to him"*
רַב	Noun cst. st. m.s. of רַב "captain, chief"; *"the captain of"*
הַחֹבֵל	Def. art. הַ "the" + Noun abs. st. m.s. of חֹבֵל "sailor"; *"the sailor"*
וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; *"and he said"*
לוֹ	Prep. לְ "to" + Pns. 3 m.s. "him"; *"to him"*
מַה־	Inter. part. מָה "what?, why?"; *"why?"*
לְךָ	Prep. לְ "to" + Pns. 2 m.s. "you"; *"to you"*

נִרְדָּם	Niph'al act. ptc. abs. st. m.s. of רָדַם "snore, sleep deeply"; ***"sleeping"***
קוּם	Qal impt. 2 m.s. of קוּם "rise, stand"; ***"arise!"***
קְרָא	Qal impt. 2 m.s. of קָרָא "call"; ***"call!"***
אֶל־	Prep. אֶל "to"; ***"to"***
אֱלֹהֶיךָ	Noun cst. st. m.pl. of אֵל "god" + Pns. 2 m.s. "you"; ***"your god"***
אוּלַי	Adv. אוּלַי "perhaps"; ***"perhaps"***
יִתְעַשֵּׁת	Hithpa'el impf. 3 m.s. of עָשַׁת "care for, show mercy"; ***"he will show mercy"***
הָאֱלֹהִים	Def. art. הַ "the" + Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"the god"***
לָנוּ	Prep. לְ "to" + Pns. 1 pl. "we, us"; ***"to us"***
וְלֹא	Wav cop. וְ "and" + Neg. part. לֹא "not"; ***"and not"***
נֹאבֵד	Qal impf. 1 pl. of אָבַד "perish"; ***"we will perish"***
Verse 7	
וַיֹּאמְרוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of אָמַר "say"; ***"and they said"***
אִישׁ	Noun abs. st. m.s. of אִישׁ "man"; ***"man"***
אֶל־	Prep. אֶל "to"; ***"to"***
רֵעֵהוּ	Noun cst. st. m.s. of רֵעַ "friend, neighbour" + Pns. 3 m.s. "him"; ***"his friend"***
לְכוּ	Qal impt. 2 m.pl. of הָלַךְ "go, walk"; ***"come!"***
וְנַפִּילָה	Wav cop. וְ "and" + Hiph'il coh. 1 pl. of נָפַל "fall"; ***"and let us cast"***
גוֹרָלוֹת	Noun abs. st. m.pl. of גוֹרָל "lot"; ***"lots"***
וְנֵדְעָה	Wav cop. וְ "and" + Qal coh. 1 pl. of יָדַע "know"; ***"that we may know"***
בְּשֶׁלְמִי	Prep. בְּ "in, on" + Rel. part שֶׁ "which, who" + Prep. לְ "to" + Inter. מִי "who?"; ***"on whose account?"***
הָרָעָה	Def. art. הַ "the" + Noun abs. st. f.s. of רָעָה "evil, wickedness" ; ***"the evil"***
הַזֹּאת	Def. art. הַ "the" + Demons. prn. f.s. of זֹאת "this"; ***"this"***
לָנוּ	Prep. לְ "to" + Pns. 1 pl. "we, us"; ***"on us"***
וַיַּפִּלוּ	Wav consec. וַ "and" + Hiph'il impf. 3 m.pl. of נָפַל "fall"; ***"and they cast"***
גּוֹרָלוֹת	Noun abs. st. m.pl. of גּוֹרָל "lot"; ***"lots"***
וַיִּפֹּל	Wav consec. וַ "and" + Qal impf. 3 m.s. of נָפַל "fall"; ***"and it fell"***
הַגּוֹרָל	Def. art. הַ "the" + Noun abs. st. m.s. of גּוֹרָל "lot"; ***"the lot"***
עַל־	Prep. עַל "on, over"; ***"on"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
Verse 8	

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וַיֹּאמְרוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of אָמַר "say"; ***"and they said"***
אֵלָיו	Prep. אֶל "to" + Pns. 3 m.s. "him"; ***"to him"***
הַגִּידָה־	Hiph'il impt. 2 m.s. of נָגַד "tell, inform"; ***"tell!"***
נָא	Emph. part. נָא "please"; ***"please"***
לָנוּ	Prep. לְ "to" + Pns. 1 pl. "we"; ***"to us"***
בַּאֲשֶׁר	Prep. בְּ "in, on" + Rel. part. אֲשֶׁר "which, who"; ***"on who"***
לְמִי־	Prep. לְ "to" + Inter. part. מִי "who?"; ***"for who"***
הָרָעָה	Def. art. הַ "the" + Noun abs. st. f.s. of רָעָה "evil, wickedness"; ***"the evil"***
הַזֹּאת	Def. art. הַ "the" + Demons. prn. f.s. of זֹאת "this"; ***"this"***
לָנוּ	Prep. לְ "to" + Pns. 1 pl. "we"; ***"on us"***
מַה־	Inter. part. מָה "what?, why?"; ***"what?"***
מְלַאכְתְּךָ	Noun cst. st. f.s. of מְלָאכָה "work, occupation" + Pns. 2 m.s. "you"; ***"your occupation"***
וּמֵאַיִן	Wav cop. וְ "and" + Prep. מִן "from" + Adv. אַיִן "where?" OR Adv. מֵאַיִן "from what place?"; ***"and from where?"***
תָּבוֹא	Qal impf. 2 m.s. of בּוֹא "come, go"; ***"you come"***
מָה	Inter. part. מָה "what?, why?"; ***"what?"***
אַרְצֶךָ	Noun cst. st. f.s. of אֶרֶץ "earth, land" + Pns. 2 m.s. "you"; ***"your country"***
וְאֵי־	Wav cop. וְ "and" + Inter. part. אֵי "where?"; ***"and where?"***
מִזֶּה	Prep. מִן "from" + Demons. prn. m.s. זֶה "this"; ***"from this"***
עַם	Noun abs. st. m.s. of עַם "people"; ***"people"***
אַתָּה	Ind. pers. prn. 2 m.s. of אַתָּה "you"; ***"you"***

Verse 9

וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***"and he said"***
אֲלֵיהֶם	Prep. אֶל "to" + Pns. 3 m.pl. "they"; ***"to them"***
עִבְרִי	Gentilic עִבְרִי "Hebrew"; ***"a Hebrew"***
אָנֹכִי	Ind. pers. prn. 1 s. of אָנֹכִי "I"; ***"I"***
וְאֶת־	Wav cop. וְ "and" + Object marker אֶת־; ***"and"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
אֱלֹהֵי	Noun cst. st. m.pl. of אֱלֹהִים "God"; ***"the God of"***
הַשָּׁמַיִם	Def. art. הַ "the" + Noun abs. st. m.pl. of שָׁמַיִם "heaven"; ***"the heavens"***
אֲנִי	Ind. pers. pr. 1 s. of אֲנִי "I"; ***"I"***
יָרֵא	Qal pf. 3 m.s. of יָרֵא "to fear"; ***"he feared"***

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אֲשֶׁר־	Rel. part. אֲשֶׁר "which, who"; **_who_**
עָשָׂה	Qal pf. 3 m.s. of עָשָׂה "make, do"; **_he has made_**
אֶת־	Object marker אֶת־
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; **_the sea_**
וְאֶת־	Wav cop. וְ "and" + Object marker אֶת־; **_and_**
הַיַּבָּשָׁה	Def. art. הַ "the" + Noun abs. st. f.s. of יַבָּשָׁה "dry place, land"; **_the dry land_**

Verse 10

וַיִּירְאוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of יָרֵא "to fear"; **_and they feared_**
הָאֲנָשִׁים	Def. art. הַ "the" + Noun abs. st. m.pl. of אִישׁ "man"; **_the men_**
יִרְאָה	Noun abs. st. f.s. of יִרְאָה "fear"; **_a fear_**
גְדוֹלָה	Adj. abs. st. f.s. of גָּדוֹל "big, great"; **_a great_**
וַיֹּאמְרוּ	Wav consec. וַ "and"+ Qal impf. 3 m.pl. of אָמַר "say"; **_and they said_**
אֵלָיו	Prep. אֶל "to" + Pns. 3 m.s. "he"; **_to him_**
מַה־	Inter. part. מָה "what?, why?"; **_what?_**
זֹאת	Demons. prn. f.s. of זֹאת "this"; **_this_**
עָשִׂיתָ	Qal pf. 2 m.s. of עָשָׂה "make, do"; **_you have done_**
כִּי־	Caus. part. כִּי "because, for"; **_for_**
יָדְעוּ	Qal pf. 3 m.pl. of יָדַע "know"; **_they knew_**
הָאֲנָשִׁים	Def. art. הַ "the" + Noun abs. st. m.pl. of אִישׁ "man"; **_the men_**
כִּי־	Caus. part. כִּי "because, for"; **_because_**
מִלְּפְנֵי	Prep. מִן "from" + Prep. לְ "to" + Noun cst. st. m.pl. of פָּנֶה (פָּנִים) "face, front" OR Prep. מִן "from" + Prep. לִפְנֵי "before, in front of"; **_from in front of_**
יְהוָה	Pers. name יְהוָה "Yahweh"; **_Yahweh_**
הוּא	Ind. pers. prn. 3 m.s. of הוּא "he"; **_he_**
בֹּרֵחַ	Qal act. ptc. abs. st. m.s. of בָּרַח "run away, flee"; **_fleeing_**
כִּי	Caus. part. כִּי "because, for"; **_because_**
הִגִּיד	Hiph'il pf. 3 m.s. of נָגַד "tell, inform"; **_he told_**
לָהֶם	Prep. לְ "to" + Pns. 3 m.pl. "they"; **_to them_**

Verse 11

וַיֹּאמְרוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of אָמַר "say"; **_and they said_**
אֵלָיו	Prep. אֶל "to" + Pns. 3 m.s. "him"; **_to him_**
מַה־	Inter. part. מָה "what?, why?"; **_what?_**

נַעֲשֶׂה	Qal impf. 1 pl. of עָשָׂה "make, do"; **_we shall do_**
לָךְ	Prep. לְ "to" + Pns. 2 m.s. "you"; **_to you_**
וְיִשְׁתֹּק	Wav cop. וְ "and" + Qal juss. 3 m.s. of שָׁתַק "be quiet, calm; grow silent"; **_that it may grow calm_**
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; **_the sea_**
מֵעָלֵינוּ	Prep. מִן "from" + Prep. עַל "on, over" + Pns. 1 pl. "we"; **_for us_**
כִּי	Caus. part. כִּי "because, for"; **_for_**
הַיָּם	Def. art. הַ "the" Noun abs. st. m.s. of יָם "sea"; **_the sea_**
הוֹלֵךְ	Qal act. ptc. abs. st. m.s. of הָלַךְ "go, walk"; **_went_**
וְסֹעֵר	Wav cop. וְ "and" + Qal act. ptc. abs. st. m.s. of סָעַר "grow stormy, tempestuous"; **_and grew tempestuous_**
Verse 12	
וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; **_and he said_**
אֲלֵיהֶם	Prep. אֶל "to" + Pns. 3 m.pl. "they"; **_to them_**
שָׂאוּנִי	Qal impt. 2 m.pl. of נָשָׂא "lift up" + Pns. 1 s. "I"; **_pick me up!_**
וַהֲטִילֻנִי	Wav cop. וְ "and" + Hiph'il impt. 2 m.pl. of טוּל "throw, hurl, cast" + Pns. 1 s. "I"; **_and hurl me!_**
אֶל־	Prep. אֶל "to"; **_into_**
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; **_the sea_**
וְיִשְׁתֹּק	Wav cop. וְ "and" + Qal impf. 3 m.s. of שָׁתַק "be quiet, calm; grow silent"; **_that it may grow calm_**
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; **_the sea_**
מֵעֲלֵיכֶם	Prep. מִן "from" + Prep. עַל "on, over" + Pns. 2 m.pl. "you"; **_away from you_**
כִּי	Caus. part. כִּי "because, for"; **_for_**
יוֹדֵעַ	Qal act. ptc. abs. st. m.s. of יָדַע "know"; **_know_**
אָנִי	Ind. pers. pr. 1 s. of אֲנִי "I"; **_I_**
כִּי	Caus. part. כִּי "because, for"; **_for_**
בְּשֶׁלִּי	Prep. בְּ "in, on" + Rel. part. שֶׁ "which, that" + Prep. לְ "to" + Pns. 1 s. "I"; **_on account of me_**
הַסַּעַר	Def. art. הַ "the" + Noun abs. st. m.s. of סַעַר "storm, tempest"; **_the storm_**
הַגָּדוֹל	Def. art. הַ "the" + Adj. abs. st. m.s. of גָּדוֹל "big, great"; **_the big_**
הַזֶּה	Def. art. הַ "the" + Demons. prn. m.s. of זֶה "this"; **_this_**
עֲלֵיכֶם	Prep. עַל "on, over" + Pns. 2 m.pl. "you"; **_over you_**
Verse 13	
וַיַּחְתְּרוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of חָתַר "to dig in"; **_and they rowed_**
הָאֲנָשִׁים	Def. art. הַ "the" + Noun abs. m.pl. of אִישׁ "man"; **_the men_**

לְהָשִׁיב	Prep. לְ "to" + Hiph'il inf. cst. of שׁוּב "return, bring back"; ***"to return"***
אֶל־	Prep. אֶל "to"; ***"to"***
הַיַּבָּשָׁה	Def. art. הַ "the" + Noun abs. st. f.s. of יַבָּשָׁה "dry place, land"; ***"the dry land"***
וְלֹא	Wav cop. וְ "and" + Neg. part. לֹא "not"; ***"and not"***
יָכֹלוּ	Qal pf. 3 m.pl. of יָכֹל "be able, can"; ***"they could"***
כִּי	Caus. part. כִּי "because, for"; ***"for"***
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; ***"the sea"***
הוֹלֵךְ	Qal act. ptc. abs. st. m.s. of הָלַךְ "go, walk"; ***"went"***
וְסֹעֵר	Wav cop. וְ "and" + Qal act. ptc. abs. st. m.s. of סָעַר "grow stormy, tempestuous"; ***"and grew tempestuous"***
עֲלֵיהֶם	Prep. עַל "on, over" + Pns. 3 m.pl. "they"; ***"against them"***
Verse 14	
וַיִּקְרְאוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of קָרָא "call"; ***"and they called"***
אֶל־	Prep. אֶל "to"; ***"to"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
וַיֹּאמְרוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of אָמַר "say"; ***"and they said"***
אָנָּה	Excl. / Interj. אָנָּה "oh!, please!"; ***"oh!"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
אַל־	Neg. part. אַל "not"; ***"not"***
נָא	Emph. part. נָא "please"; ***"please"***
נֹאבְדָה	Qal coh. 1 pl. of אָבַד "perish"; ***"let us perish"***
בְּנֶפֶשׁ	Prep. בְּ "in, on" + Noun cst. st. f.s. of נֶפֶשׁ "soul, person, life"; ***"for the life of"***
הָאִישׁ	Def. art. הָ "the" + Noun abs. st. m.s. of אִישׁ "man"; ***"the man"***
הַזֶּה	Def. art. הַ "the" + Demons. prn. m.s. of זֶה "this"; ***"this"***
וְאַל־	Wav cop. וְ "and" + Neg. part. אַל "not"; ***"and not"***
תִּתֵּן	Qal juss. 2 m.s. of נָתַן "give, offer"; ***"you may give"***
עָלֵינוּ	Prep. עַל "on, over" + Pns. 1 pl. "us"; ***"over us"***
דָּם	Noun abs. st. m.s. of דָּם "blood, murder, guilty of murder"; ***"blood"***
נָקִיא	Adj. abs. st. m.s. of נָקִיא "innocent"; ***"innocent"***
כִּי־	Caus. part. כִּי "because, for"; ***"for"***
אַתָּה	Ind. pers. prn. 2 m.s. of אַתָּה "you"; ***"you"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***

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כַּאֲשֶׁר	Prep. כְּ "like, as" + Rel. part. אֲשֶׁר "which, that"; ***"as what"***
חָפַצְתָּ	Qal pf. 2 m.s. of חָפֵץ "take pleasure, delight in"; ***"you were delighted"***
עָשִׂיתָ	Qal pf. 2 m.s. of עָשָׂה "make, do"; ***"you have done"***

Verse 15	
וַיִּשְׂאוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of נָשָׂא "lift up"; ***"and they picked up"***
אֶת־	Object marker אֶת־
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
וַיְטִלֻהוּ	Wav consec. וַ "and" + Hiph'il impf. 3 m.pl. of טוּל "hurl, throw, cast" + Pns 3 m.s. "him"; ***"and they hurled him"***
אֶל־	Prep. אֶל "to"; ***"into"***
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; ***"the sea"***
וַיַּעֲמֹד	Wav consec. וַ "and" + Qal impf. 3 m.s. of עָמַד "stand"; ***"and it stood"***
הַיָּם	Def. art. הַ "the" + Noun abs. st. m.s. of יָם "sea"; ***"the sea"***
מִזַּעְפּוֹ	Prep. מִן "from" + Noun cst. st. m.s. of זַעַף "storming, raging" + Pns. 3 m.s. "he"; ***"from its raging"***

Verse 16	
וַיִּירְאוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of יָרֵא "to fear"; ***"and they feared"***
הָאֲנָשִׁים	Def. art. הַ "the" + Noun abs. st. m.pl. of אִישׁ "man"; ***"the men"***
יִרְאָה	Noun abs. st. f.s. of יִרְאָה "fear"; ***"a fear"***
גְדוֹלָה	Adj. abs. st. f.s. of גָּדוֹל "big, great"; ***"a great"***
אֶת־	Object marker אֶת־
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
וַיִּזְבְּחוּ־	Wav consec. וַ "and" + Qal impf. 3 m.pl. of זָבַח "slaughter, sacrifice"; ***"and they offered"***
זֶבַח	Noun abs. st. m.s. of זֶבַח "sacrifice, offering"; ***"a sacrifice"***
לַיהוָה	Prep. לְ "to" + Pers. name יְהוָה "Yahweh"; ***"to Yahweh"***
וַיִּדְּרוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of נָדַר "fulfil (a promise, vow)"; ***"and they made"***
נְדָרִים	Noun abs. st. m.pl. of נֵדֶר "promise, vow"; ***"vows"***

Chapter 2	
Verse 1	
וַיְמַן	Wav consec. וַ "and" + Pi'el impf. 3 m.s. of מָנָה "appoint, ordain, count"; ***"and he appointed"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
דָּג	Noun abs. st. m.s. of דָּג "fish"; ***"a fish"***
גָּדוֹל	Adj. abs. st. m.s. of גָּדוֹל "big, great"; ***"a great"***

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לִבְלֹעַ	Prep. לְ "to" + Qal inf. cst. of בָּלַע "swallow, devour"; ***"to swallow"***
אֶת־	Object marker אֶת־
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
וַיְהִי	Wav consec. וַ "and" + Qal impf. 3 m.s. of הָיָה "to be"; ***"and he was"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
בִּמְעֵי	Prep. בְּ "in, on" + Noun. cst. st. m.pl. of מֵעֶה "intestines, bowels, belly, womb"; ***"in the bowels of"***
הַדָּג	Def. art. הַ "the" + Noun abs. st. m.s. of דָּג "fish"; ***"the fish"***
שְׁלֹשָׁה	(Card.) Num. / Noun abs. st. m. of שְׁלֹשָׁה "three"; ***"three"***
יָמִים	Noun abs. st. m.pl. of יוֹם "day"; ***"days"***
וּשְׁלֹשָׁה	Wav cop. וְ "and" + (Card.) Num. / Noun abs. st. m. of שְׁלֹשָׁה "three"; ***"and three"***
לֵילוֹת	Noun abs. st. m.pl. of לַיְלָה "night"; ***"nights"***

Verse 2

וַיִּתְפַּלֵּל	Wav consec. וַ "and" + Hithpa'el impf. 3 m.s. of פָּלַל "kneel, pray"; ***"and he prayed"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
אֶל־	Prep. אֶל "to"; ***"to"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
אֱלֹהָיו	Noun cst. st. m.pl. of אֱלֹהִים "God" + Pns 3 m.s. "he"; ***"his God"***
מִמְּעֵי	Prep. מִן "from" + Noun cst. st. m.pl. of מֵעֶה "intestines, bowels, belly, womb"; ***"from the bowels of"***
הַדָּגָה	Def. art. הַ "the" + Noun abs. st. f.s. of דָּגָה "fish"; ***"the fish"***

Verse 3

וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***"and he said"***
קָרָאתִי	Qal pf. 1 s. of קָרָא "call"; ***"I called"***
מִצָּרָה	Prep. מִן "from" + Noun abs. st. f.s. of צָרָה "distress"; ***"from distress"***
לִי	Prep. לְ "to" + Pns 1 s. "I"; ***"to my"***
אֶל־	Prep. אֶל "to"; ***"to"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
וַיַּעֲנֵנִי	Wav consec. וַ "and" + Qal impf. 3 m.s. of עָנָה "answer" + Pns 1 s. "I"; ***"and he answered me"***
מִבֶּטֶן	Prep. מִן "from" + Noun cst. st. f.s. of בֶּטֶן "belly, womb"; ***"from the womb of"***
שְׁאוֹל	Proper name שְׁאוֹל "Sheol"; ***"Sheol"***
שִׁוַּעְתִּי	Pi'el pf. 1 s. of שָׁוַע "cry (for help)"; ***"I cried"***
שָׁמַעְתָּ	Qal pf. 2 m.s. of שָׁמַע "listen, hear"; ***"you heard"***

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קוֹלִי	Noun cst. st. m.s. of קוֹל "voice, sound" + Pns 1 s. "I"; ***my voice****

Verse 4

וַתַּשְׁלִיכֵנִי	Wav consec. וַ "and" + Hiph'il impf. 2 m.s. of שָׁלַךְ "throw, cast away" + Pns 1 s. "I"; ***and you threw me****
מְצוּלָה	Noun abs. st. f.s. of מְצוּלָה "depth"; ***deep****
בִּלְבַב	Prep. בְּ "in, on" + Noun cst. st. m.s. of לֵבָב "heart"; ***into the heart of****
יַמִּים	Noun abs. st. m.pl. of יָם "sea"; ***the seas****
וְנָהָר	Wav cop. וְ "and" + Noun abs. st. m.s. of נָהָר "river"; ***and the river****
יְסֹבְבֵנִי	Polel (a.k.a. Poel) impf. 3 m.s. of סָבַב "surround" + Pns 1 s. "I"; ***it surrounded me****
כָּל־	Noun cst. st. m.s. of כֹּל "all, each"; ***all****
מִשְׁבָּרֶיךָ	Noun cst. st. m.pl. of מִשְׁבָּר "breaker" + Pns 2 m.s. "you"; ***your breakers**"**
וְגַלֶּיךָ	Wav cop. וְ "and" + Noun cst. st. m.pl. of גַּל "wave" + Pns 2 m.s. "you"; ***and your waves****
עָלַי	Prep. עַל "on, over" + Pns 1 s. "I"; ***over me****
עָבָרוּ	Qal pf. 3 m.pl. of עָבַר "pass (over), cross"; ***they passed****

Verse 5

וַאֲנִי	Wav cop. וְ "and" + Ind. pers. prn. 1 s. of אֲנִי "I"; ***and I****
אָמַרְתִּי	Qal pf. 1 s. of אָמַר "say"; ***I said****
נִגְרַשְׁתִּי	Niph'al pf. 1 s. of גֵּרַשׁ "to drive out"; ***I was cast out****
מִנֶּגֶד	Prep. מִן "from" + Prep. נֶגֶד "in front of, before"; ***from before****
עֵינֶיךָ	Noun cst. st. f.du. of עַיִן "eye" + Pns 2 m.s. "you"; ***your eyes****
אַךְ	Adv. אַךְ "only, but, certainly"; ***yet****
אוֹסִיף	Hiph'il impf. 1 s. of יָסַף "add, increase, continue"; ***I will again****
לְהַבִּיט	Prep. לְ "to" + Hiph'il inf. cst. of נָבַט "look"; ***to look****
אֶל־	Prep. אֶל "to"; ***to****
הֵיכַל	Noun st. cstr. m.s. of הֵיכָל "temple"; ***the temple of****
קָדְשֶׁךָ	Noun st. cstr. m.s. of קֹדֶשׁ "holy, holiness" + Pns 2 m.s. "you"; ***your holiness****

Verse 6

אֲפָפוּנִי	Qal pf. 3 m.pl. of אָפַף "encompass" + Pns 1 s. "I"; ***they encompassed me****
מַיִם	Noun abs. st. m.pl. of מַיִם "water"; ***waters****
עַד־	Prep. עַד "as far as, up to, until, while"; ***over****
נֶפֶשׁ	Noun abs. st. f.s. of נֶפֶשׁ "person, being, life"; ***life****
תְּהוֹם	Noun abs. st. m.s. of תְּהוֹם "gulf, abyss, deep water of the underworld"; ***abyss****

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יְסֹבְבֵ֫נִי	Polel (a.k.a. Poel) impf. 3 m.s. of סָבַב "surround" + Pns 1 s. "I"; ***it surrounded me***
ס֫וּף	Noun abs. st. m.s. of סוּף "reed, water plant"; ***a water plant***
חָב֣וּשׁ	Qal pass. ptc. abs. st. m.s. of חָבַשׁ "bind, wrap"; ***was wrapped***
לְרֹאשִׁי	Prep. לְ "to" + Noun cst. st. m.s. of רֹאשׁ "head" + Pns 1 s. "I"; ***around my head***
Verse 7	
לְקִצְבֵי	Prep. לְ "to" + Noun cst. st. m.pl. of קֶצֶב "foot, bottom"; ***to the bottom of***
הָרִים	Noun abs. st. m.pl. of הַר "mountain"; ***the mountains***
יָרַ֫דְתִּי	Qal pf. 1 s. of יָרַד "go down, descend"; ***I went down***
הָאָ֫רֶץ	Def. art. הַ "the" + Noun abs. st. f.s. of אֶ֫רֶץ "earth, land"; ***the earth***
בְּרִחֶ֫יהָ	Noun cst. st. m.pl. of בְּרִיחַ "door, bar" + Pns 3 f.s. "she"; ***her bars***
בַעֲדִי	Prep. בַּעַד "behind" + Pns 1 s. "I"; ***behind me***
לְעוֹלָ֑ם	Prep. לְ "to" + Noun abs. st. m.s. of עוֹלָם "for all time, eternity"; ***forever***
וַתַּ֧עַל	Wav consec. וַ "and" + Hiph'il impf. 2 m.s. of עָלָה "go up, ascend"; ***and you brought up***
מִשַּׁ֛חַת	Prep. מִן "from" + Noun abs. st. m.s. of שַׁ֫חַת "pit"; ***from the pit***
חַיַּי	Noun cst. st. m.pl. of חַי "life" + Pns 1 s. "I"; ***my life***
יְהוָ֥ה	Pers. name יְהוָה "Yahweh"; ***Yahweh***
אֱלֹהָֽי	Noun cst. st. m.pl. of אֱלֹהִים "God" + Pns 1 s. "I"; ***my God***
Verse 8	
בְּהִתְעַטֵּ֤ף	Prep. בְּ "in, on" + Hithpa'el inf. cst. of עָטַף "to feel faint"; ***when he fainted***
עָלַ֣י	Prep. עַל "on, over" + Pns 1 s. "I"; ***in me***
נַפְשִׁ֗י	Noun cst. st. f.s. of נֶ֫פֶשׁ "person, being, life" + Pns 1 s. "I"; ***my life***
אֶת־	Object marker אֶת־
יְהוָ֥ה	Pers. name יְהוָה "Yahweh"; ***Yahweh***
זָכָ֑רְתִּי	Qal pf. 1 s. זָכַר "remember"; ***I remembered***
וַתָּב֣וֹא	Wav consec. וַ "and" + Qal impf. 3 f.s. of בּוֹא "come, go"; ***and it came***
אֵלֶ֙יךָ֙	Prep. אֶל "to" + Pns 2 m.s. "you"; ***to you***
תְּפִלָּתִ֔י	Noun cst. st. f.s. of תְּפִלָּה "prayer" + Pns 1 s. "I"; ***my prayer***
אֶל־	Prep. אֶל "to"; ***to***
הֵיכַ֥ל	Noun cst. st. m.s. of הֵיכָל "temple"; ***temple of***
קָדְשֶֽׁךָ	Noun cst. st. m.s. of קֹ֫דֶשׁ "holy, holiness" + Pns 2 m.s. "you"; ***your holiness***
Verse 9	
מְשַׁמְּרִ֥ים	Prep. מִן "from" + Pi'el act. ptc. abs. st. m.pl. of שָׁמַר "to keep, watch, save"; ***from those who***

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	revere"
הַבְלֵי־	Noun cst. st. m.p. of הֶבֶל "nothing, perishableness, void, idol"; ***"idols of"***
שָׁוְא	Noun abs. st. m.s. of שָׁוְא "worthless, in vain, without result"; ***"worthlessness"***
חַסְדָּם	Noun cst. st. m.s. of חֶסֶד "love" + Pns 3 m.pl. "they"; ***"their love"***
יַעֲזֹבוּ	Qal impf. 3 m.pl. of עָזַב "leave, abandon"; ***"they will abandon"***
Verse 10	
וַאֲנִי	Wav cop. וְ "and" + Ind. pers. prn. 1 s. of אֲנִי "I"; ***"and I"***
בְּקוֹל	Prep. בְּ "in, on" + Noun cst. st. m.s. of קוֹל "voice, sound"; ***"with a voice of"***
תּוֹדָה	Noun abs. st. f.s. of תּוֹדָה "thanksgiving"; ***"thanksgiving"***
אֶזְבְּחָה־	Qal coh. 1 s. of זָבַח "slaughter, sacrifice"; ***"I will sacrifice"***
לָךְ	Prep. לְ "to" + Pns 2 m.s. "you"; ***"to you"***
אֲשֶׁר	Rel. part. אֲשֶׁר "which, that"; ***"what"***
נָדַרְתִּי	Qal pf. 1 s. of נָדַר "fulfil (a promise, vow)"; ***"I have promised"***
אֲשַׁלֵּמָה	Pi'el coh. 1 s. of שָׁלֵם "compensate, pay"; ***"I will pay"***
יְשׁוּעָתָה	Noun abs st. f.s. of יְשׁוּעָה "help, prosperity, salvation"; ***"salvation"***
לַיהוָה	Prep. לְ "to" + Pers. name יְהוָה "Yahweh"; ***"to Yahweh"***
Verse 11	
וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***"and he said"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
לַדָּג	Prep. לְ "to" + Def. art. הַ "the" + Noun abs. st. m.s. of דָּג "fish"; ***"to the fish"***
וַיָּקֵא	Wav consec. וַ "and" + Hiph'il impf. 3 m.s. of קִיא "to vomit"; ***"and it vomited"***
אֶת־	Object marker אֶת־
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
אֶל־	Prep. אֶל "to"; ***"towards"***
הַיַּבָּשָׁה	Def. art. הַ "the" + Noun abs. st. f.s. of יַבָּשָׁה "dry ground, land"; ***"the dry land"***
Chapter 3	
Verse 1	
וַיְהִי	Wav consec. וַ "and" + Qal impf. 3 m.s. of הָיָה "to be"; ***"and it came"***
דְבַר־	Noun cst. st. m.s. of דָּבָר "word"; ***"the word of"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
אֶל־	Prep. אֶל "to"; ***"to"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***

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שֵׁנִית	(Ord.) Num. / Adj. (abs. st.) f.(s.) of שֵׁנִי "second"; ***"second"***
לֵאמֹר	Prep. לְ "to" + Qal inf. cst. of אָמַר "say"; ***"saying"***

Verse 2	
קוּם	Qal impt. 2 m.s. of קוּם "rise, stand"; ***"arise!"***
לֵךְ	Qal impt. 2 m.s. of הָלַךְ "go, walk"; ***"go!"***
אֶל־	Prep. אֶל "to"; ***"to"***
נִינְוֵה	Place name נִינְוֵה "Nineveh"; ***"Nineveh"***
הָעִיר	Def. art. הַ "the" + Noun abs. st. f.s. of עִיר "city"; ***"the city"***
הַגְּדוֹלָה	Def. art. הַ "the" + Adj. abs. st. f.s. of גָּדוֹל "big, great"; ***"the great"***
וּקְרָא	Wav cop. וְ "and" + Qal impt. 2 m.s. of קָרָא "call"; ***"and call!"***
אֵלֶיהָ	Prep. אֶל "to" + Pns 3 f.s. "she"; ***"to her"***
אֶת־	Object marker אֶת־
הַקְּרִיאָה	Def. art. הַ "the" + Noun abs. st. f.s. of קְרִיאָה "message, command"; ***"the message"***
אֲשֶׁר	Rel. part. אֲשֶׁר "which, that"; ***"that"***
אָנֹכִי	Ind. pers. prn. 1 s of אָנֹכִי "I"; ***"I"***
דֹּבֵר	Qal act. ptc. abs. st. m.s. of דָּבָר "speak"; ***"speak"***
אֵלֶיךָ	Prep. אֶל "to" + Pns 2 m.s. "you"; ***"to you"***

Verse 3	
וַיָּקָם	Wav consec. וַ "and" + Qal impf. 3 m.s. of קוּם "rise, stand"; ***"and he rose"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
וַיֵּלֶךְ	Wav consec. וַ "and" + Qal impf. 3 m.s. of הָלַךְ "go, walk"; ***"and he went"***
אֶל־	Prep. אֶל "to"; ***"to"***
נִינְוֵה	Place name נִינְוֵה "Nineveh"; ***"Nineveh"***
כִּדְבַר	Prep. כְּ "like, as" + Noun cst. st. m.s. of דָּבָר "word"; ***"according to the word of"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
וְנִינְוֵה	Wav cop. וְ "and" + Place name נִינְוֵה "Nineveh"; ***"and Nineveh"***
הָיְתָה	Qal pf. 3 f.s. of הָיָה "to be"; ***"it was"***
עִיר־	Noun abs. st. f.s. of עִיר "city"; ***"a city"***
גְּדוֹלָה	Adj. abs. st. f.s. of גָּדוֹל "big, great"; ***"a great"***
לֵאלֹהִים	Prep. לְ "to" + Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"to God"***
מַהֲלַךְ	Noun cst. st. m.s. of מַהֲלַךְ "day's journey, walk"; ***"a (day's) journey of"***
שְׁלֹשֶׁת	(Card.) Num. / Noun cst. st. m. of שְׁלֹשָׁה "three"; ***"three"***

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יָמִים	Noun abs. st. m.pl. of יוֹם "day"; ***days***

Verse 4

וַיָּחֶל	Wav consec. וַ "and" + Hiph'il impf. 3 m.s. of חָלַל "pollute, defile"; Hiph. "to begin"; ***and he began***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***Jonah***
לָבוֹא	Prep. לְ "to" + Qal inf. cst. of בּוֹא "come, go"; ***to go***
בָעִיר	Prep. בְּ "in, on" + Def. art. הַ "the" + Noun abs. st. f.s. of עִיר "city"; ***into the city***
מַהֲלַךְ	Noun cst. st. m.s. of מַהֲלָךְ "day's journey, walk"; ***a (day's) journey of***
יוֹם	Noun abs. st. m.s. of יוֹם "day"; ***day***
אֶחָד	(Card.) Num. / Adj. abs. st. m.(s.) of אֶחָד "one" ; ***one***
וַיִּקְרָא	Wav consec. וַ "and" + Qal impf. 3 m.s. of קָרָא "call"; ***and he called***
וַיֹּאמַר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***and he said***
עוֹד	Adv. עוֹד "yet, more"; ***still***
אַרְבָּעִים	(Card.) Num. / Noun abs. st. m.(pl.) of אַרְבָּעִים "forty"; ***forty***
יוֹם	Noun abs. st. m.s. of יוֹם "day"; ***day***
וְנִינְוֵה	Wav cop. וְ "and" + Place name נִינְוֵה "Nineveh"; ***and Nineveh***
נֶהְפָּכֶת	Niph'al act. ptc. abs. st. f.s. of הָפַךְ "to turn, overturn"; ***it is overturned***

Verse 5

וַיַּאֲמִינוּ	Wav consec. וַ "and" + Hiph'il impf. 3 m.pl. of אָמַן "believe"; ***and they believed***
אַנְשֵׁי	Noun cst. st. m.pl. of אִישׁ "man"; ***the men of***
נִינְוֵה	Place name נִינְוֵה "Nineveh"; ***Nineveh***
בֵּאלֹהִים	Prep. בְּ "in, on" + Noun abs. st. m.pl. of אֱלֹהִים "God"; ***in God***
וַיִּקְרְאוּ־	Wav consec. וַ "and" + Qal impf. 3 m.pl. of קָרָא "call"; ***and they called***
צוֹם	Noun abs. st. m.s. of צוֹם "fast"; ***a fast***
וַיִּלְבְּשׁוּ	Wav consec. וַ "and" + Qal impf. 3 m.pl. of לָבַשׁ "wear (clothes), be clothed"; ***and they put on***
שַׂקִּים	Noun abs. st. m.pl. of שַׂק "sack, sackcloth"; ***sackcloth***
מִגְּדוֹלָם	Prep. מִן "from" + Adj. cst. st. m.s. of גָּדוֹל "big, great" + Pns 3 m.pl. "they"; ***from the greatest of them***
וְעַד־	Wav cop. וְ "and" + Prep. עַד "to, while"; ***and to***
קְטַנָּם	Adj. cst. st. m.s. of קָטָן "small + Pns 3 m.pl. "they"; ***the least of them***

Verse 6

וַיִּגַּע	Wav consec. וַ "and" + Qal impf. 3 m.s. of נָגַע "arrive"; ***and it arrived***

הַדָּבָר	Def. art. הַ "the" + Noun abs. st. m.s. of דָּבָר "word"; *"the word"*
אֶל־	Prep. אֶל "to"; *"to"*
מֶלֶךְ	Noun cst. st. m.s. of מֶלֶךְ "king, ruler"; *"the king of"*
נִינְוֵה	Place name נִינְוֵה "Nineveh"; *"Nineveh"*
וַיָּקָם	Wav consec. וַ "and" + Qal impf. 3 m.s of קוּם "rise, stand"; *"and he rose"*
מִכִּסְאוֹ	Prep. מִן "from" + Noun cst. st. m.s. of כִּסֵּא "throne" + Pns 3 m.s. "he"; *"from his throne"*
וַיַּעֲבֵר	Wav consec. וַ "and" + Hiph'il impf 3 m.s. of עָבַר "pass (over), cross"; *"and he removed"*
אַדַּרְתּוֹ	Noun cst. st. f.s. of אַדֶּרֶת "royal cloak, robe" + Pns 3 m.s. "he"; *"his royal cloak"*
מֵעָלָיו	Prep. מִן "from" + Prep. עַל "on, over" + Pns 3 m.s. "he"; *"from on him"*
וַיְכַס	Wav consec. וַ "and" + Pi'el impf. 3 m.s. of כָּסָה "to cover"; *"and he covered (himself)"*
שַׂק	Noun abs. st. m.s. of שַׂק "sack, sackcloth"; *"sackcloth"*
וַיֵּשֶׁב	Wav consec. וַ "and" + Qal impf. 3 m.s. of יָשַׁב "sit, stay, dwell"; *"and he sat"*
עַל־	Prep. עַל "on, over"; *"on"*
הָאֵפֶר	Def. art. הַ "the" + Noun abs. st. m.s. of אֵפֶר "dust, ash"; *"the ash"*

Verse 7

וַיַּזְעֵק	Wav consec. וַ "and" + Hiph'il impf. 3 m.s. of זָעַק "cry, called"; *"and he cried out"*
וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; *"and he said"*
בְּנִינְוֵה	Prep. בְּ "in, on" + Place name נִינְוֵה "Nineveh"; *"in Nineveh"*
מִטַּעַם	Prep. מִן "from" + Noun cst. st. m.s. of טַעַם "decision, command"; *"from the decision of"*
הַמֶּלֶךְ	Def. art. הַ "the" + Noun abs. st. m.s. of מֶלֶךְ "king, ruler"; *"the king"*
וּגְדֹלָיו	Wav cop. וְ "and" + Noun cst. st. m.pl. of גָּדוֹל "big, great" + Pns 3 m.s. "he"; *"and his great ones"*
לֵאמֹר	Prep. לְ "to" + Qal inf. cst. of אָמַר "say"; *"saying"*
הָאָדָם	Def. art. הַ "the" + Noun abs. st. m.s. of אָדָם "man"; *"the man"*
וְהַבְּהֵמָה	Wav cop. וְ "and" + Def. art. הַ "the" + Noun. abs. st. f.s. of בְּהֵמָה "animals"; *"and the animals"*
הַבָּקָר	Def. art. הַ "the" + Noun abs. st. m.s of בָּקָר "cattle"; *"the cattle"*
וְהַצֹּאן	Wav cop. וְ "and" + Def. art. הַ "the" + Noun. abs. st. f.s. of צֹאן "small cattle, goats, sheep, flock"; *"and the flock"*
אַל־	Neg. part. אַל "not"; *"not"*
יִטְעֲמוּ	Qal juss. 3 m.pl. of טָעַם "taste"; *"they may taste"*
מְאוּמָה	Noun abs. st. m.s. of מְאוּמָה "something"; *"something"*
אַל־	Neg. part. אַל "not"; *"not"*
יִרְעוּ	Qal juss. 3 m.pl. of רָעָה "graze"; *"they may graze"*

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וּמַ֫יִם	Wav cop. וְ "and" + Noun abs. st. m.pl. of מַ֫יִם "water"; ***"and water"***
אַל־	Neg. part. אַל "not"; ***"not"***
יִשְׁתּֽוּ	Qal juss. 3 m.pl. of שָׁתָה "to drink"; ***"they may drink"***

Verse 8	
וְיִתְכַּסּ֤וּ	Wav cop. וְ "and" + Hithpa'el juss. 3 m.pl. of כָּסָה "to cover"; ***"and they must cover themselves"***
שַׂקִּ֔ים	Noun. abs. st. m.p. of שַׂק "sack, sackcloth"; ***"sackcloth"***
הָֽאָדָ֖ם	Def. art. הַ "the" + Noun abs. st. m.s. of אָדָם "man"; ***"the man"***
וְהַבְּהֵמָ֑ה	Wav cop. וְ "and" + Def. art. הַ "the" + Noun abs. st. f.s. of בְּהֵמָה "animals"; ***"and the animals"***
וְיִקְרְא֥וּ	Wav cop. וְ "and" + Qal juss. 3 m.pl. of קָרָא "call"; ***"and they must call"***
אֶל־	Prep. אֶל "to"; ***"to"***
אֱלֹהִ֖ים	Nouns abs. st. m.pl. of אֱלֹהִים "God"; ***"God"***
בְּחָזְקָ֑ה	Prep. בְּ "in, on" + Noun abs. st. f.s. of חָזְקָה "power, might"; ***"in might"***
וְיָשֻׁ֗בוּ	Wav cop. וְ "and" + Qal juss. 3 m.pl. of שׁוּב "return, bring back"; ***"and they must turn"***
אִ֚ישׁ	Noun abs. st. m.s. of אִישׁ "man"; ***"man"***
מִדַּרְכּ֣וֹ	Prep. מִן "from" + Noun cst. st. m.s. of דֶּרֶךְ "road, way" + Pns 3 m.s. "he"; ***"from his way"***
הָֽרָעָ֔ה	Def. art. הַ "the" + Adj. abs. st. f.s. of רַע "evil, wickedness"; ***"the evil"***
וּמִן־	Wav cop. וְ "and" + Prep. מִן "from"; ***"and from"***
הֶחָמָ֖ס	Def. art. הַ "the" + Noun. abs. st. m.s. of חָמָס "violence"; ***"the violence"***
אֲשֶׁ֥ר	Rel. part. אֲשֶׁר "which, that"; ***"that"***
בְּכַפֵּיהֶֽם	Prep. בְּ "in, on" + Noun cst. st. f.du. of כַּף "hand" + Pns 3 m.pl. "he"; ***"in their hands"***

Verse 9	
מִֽי־	Inter. מִי "who?"; ***"who?"***
יוֹדֵ֣עַ	Qal act. ptc. abs. st. m.s. of יָדַע "know"; ***"knows"***
יָשׁ֔וּב	Qal impf. 3 m.s. of שׁוּב "return, bring back"; ***"he will turn back"***
וְנִחַ֖ם	Wav cop. וְ "and" + Niph'al pf. 3 m.s. of נָחַם "pity oneself, feel sorry"; ***"and he felt sorry"***
הָאֱלֹהִ֑ים	Def. art. הַ "the" + Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"the God"***
וְשָׁ֛ב	Wav cop. וְ "and" + Qal pf. 3 m.s. of שׁוּב "return, bring back"; ***"and he turned"***
מֵחֲר֥וֹן	Prep. מִן "from" + Noun cst. st. m.s. of חָרוֹן "burn"; ***"from the burning of"***
אַפּ֖וֹ	Noun st. cst. m.s. of אַף "nose, anger" + Pns 3 m.s. "he"; ***"his nose (anger)"***
וְלֹ֥א	Wav cop. וְ "and" + Neg. part. לֹא "not"; ***"and not"***
נֹאבֵֽד	Qal impf. 1 pl. of אָבַד "perish"; ***"we will perish"***

Verse 10	

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וַיַּ֣רְא	Wav consec. וַ "and" + Qal impf. 3 m.s. of רָאָה "see"; ***"and he saw"***
הָאֱלֹהִים֙	Def. art. הַ "the" + Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"the God"***
אֶת־	Object marker אֵת
מַעֲשֵׂיהֶ֔ם	Noun cst. st. m.pl. of מַעֲשֶׂה "work, deed" + Pns 3 m.pl. "they"; ***"their works"***
כִּי־	Caus. part. כִּי "because, for"; ***"for"***
שָׁ֖בוּ	Qal pf. 3 m.pl. of שׁוּב "return, bring back"; ***"they have turned"***
מִדַּרְכָּ֣ם	Prep. מִן "from" + Noun cst. st. m.s. of דֶּרֶךְ "road, way" + Pns 3 m.p. "they"; ***"from their way"***
הָרָעָ֑ה	Def. art. הַ "the" + Adj. abs. st. f.s. of רַע "evil, wickedness"; ***"the evil"***
וַיִּנָּ֣חֶם	Wav consec. וַ "and" + Niph'al impf. 3 m.s. of נָחַם "pity oneself, feel sorry"; ***"and he felt sorry"***
הָאֱלֹהִ֗ים	Def. art. הַ "the" + Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"the God"***
עַל־	Prep. עַל "on, over"; ***"over"***
הָרָעָ֛ה	Def. art. הַ "the" + Noun abs. st. f.s. of רַע "evil, wickedness"; ***"the evil"***
אֲשֶׁר־	Rel. part. אֲשֶׁר "which, that"; ***"that"***
דִּבֶּ֥ר	Pi'el pf. 3 m.s. of דָּבַר "speak"; ***"he spoke"***
לַעֲשׂוֹת־	Prep. לְ "to" + Qal inf. cst. of עָשָׂה "make, do"; ***"he would do"***
לָהֶ֖ם	Prep. לְ "to" + Pns. 3 m.pl. "they"; ***"to them"***
וְלֹ֥א	Wav cop. וְ "and" + Neg. part. לֹא "not"; ***"and not"***
עָשָֽׂה׃	Qal pf. 3 m.s. of עָשָׂה "make, do"; ***"he did"***

Chapter 4

Verse 1

וַיֵּ֥רַע	Wav consec. וַ "and" + Qal impf. 3 m.s. of רָעַע "be bad, unpleasant"; ***"and it was unpleasant"***
אֶל־	Prep. אֶל "to"; ***"to"***
יוֹנָ֖ה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
רָעָ֣ה	Noun st. abs. f.s. of רָעָה "evil, wickedness"; ***"an evil"***
גְדוֹלָ֑ה	Adj. abs. st. f.s. of גָּדוֹל "big, great"; ***"a great"***
וַיִּ֖חַר	Wav consec. וַ "and" + Qal impf. 3 m.s. of חָרָה "burn, became hot"; ***"and he burned (he became angry)"***
לֽוֹ׃	Prep. לְ "to" + Pns. 3 m.s. "he"; ***"to him"***

Verse 2

וַיִּתְפַּלֵּ֣ל	Wav consec. וַ "and" + Hithpa'el impf. 3 m.s. of פָּלַל "kneel, pray"; ***"and he prayed"***
אֶל־	Prep. אֶל "to"; ***"to"***
יְהוָה֮	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***

וַיֹּאמַר	Wav consec. וַ "and" + Qal impf 3 m.s. of אָמַר "say"; ***"and he said"***
אָנָּה	Excl. / Interj. אָנָּה "oh!, please!"; ***"oh!"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
הֲלוֹא־	Inter. הֲ + Neg. part. לֹא "not"; ***"not?"***
זֶה	Demons. prn. m.s. of זֶה "this"; ***"this"***
דְבָרִי	Noun cst. st. m.s. of דָּבָר "word" + Pns. 1 s. "I"; ***"my word"***
עַד־	Prep. עַד "as far as, up to, until, while"; ***"while"***
הֱיוֹתִי	Qal inf. cst. of הָיָה "to be"+ Pns. 1 s. "I"; ***"I was"***
עַל־	Prep. עַל "on, over"; ***"on"***
אַדְמָתִי	Noun cst. st. f.s. of אֲדָמָה "ground" + Pns. 1 s. "I"; ***"my land"***
עַל־כֵּן	Prep. עַל־כֵּן "therefore"; ***"therefore"***
קִדַּמְתִּי	Pi'el pf. 1 s. of קָדַם "to be early"; ***"I was eager"***
לִבְרֹחַ	Prep. לְ "to" + Qal inf. cst. of בָּרַח "run away, flee"; ***"to flee"***
תַּרְשִׁישָׁה	Place name תַּרְשִׁישׁ "Tarshish" + He locale "to"; ***"to Tarshish"***
כִּי	Caus. part. כִּי "because, for"; ***"for"***
יָדַעְתִּי	Qal pf. 1 s. of יָדַע "know"; ***"I knew"***
כִּי	Caus. part. כִּי "because, for"; ***"that"***
אַתָּה	Ind. pers. prn. 2 m.s. of אַתָּה "you"; ***"you"***
אֵל־	Noun abs. st. m.s. of אֵל "god"; ***"a God"***
חַנּוּן	Adj. abs. st. m.s. of חַנּוּן "gracious"; ***"a gracious"***
וְרַחוּם	Wav cop. וְ "and" + Adj. abs. st. m.s. of רַחוּם "compassionate"; ***"and compassionate"***
אֶרֶךְ	Adj. cst. st. m.s. of אֶרֶךְ "long"; ***"long of"***
אַפַּיִם	Noun abs. st. m.du. of אַף "nose, anger"; ***"anger"***
וְרַב־	Wav cop. וְ "and" + Adj. cst. st. m.s. of רַב "multitude, many, much"; ***"and much"***
חֶסֶד	Noun abs. st. m.s. of חֶסֶד "love"; ***"love"***
וְנִחָם	Wav cop. וְ "and" + Niph'al act. ptc. abs. st. m.s. of נָחַם "pity oneself, feel sorry"; ***"and feeling sorry"***
עַל־	Prep. עַל "on, over"; ***"over"***
הָרָעָה	Def. art. הַ "the" + Noun abs. st. f.s. of רָעָה "evil, wickedness"; ***"the evil"***
Verse 3	
וְעַתָּה	Wav cop. וְ "and" + Adv. עַתָּה "now"; ***"and now"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***

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קַח־	Qal impt. 2 m.s. of לָקַח "take"; ***"take"***
נָא	Emph. part. נָא "please"; ***"please"***
אֶת־	Object marker אֶת־
נַפְשִׁי	Noun. cst. st. f.s. of נֶפֶשׁ "person, being, life" + Pns. 1 s. "I"; ***"my life"***
מִמֶּנִּי	Prep. מִן "from" + Pns. 1 s. "I"; ***"from me"***
כִּי	Caus. part. כִּי "because, for"; ***"for"***
טוֹב	Adj. abs. st. m.s. of טוֹב "good, pleasant"; ***"better"***
מוֹתִי	Noun cst. st. m.s. of מוֹת "die, death" + Pns. 1 s. "I"; ***"my death"***
מֵחַיָּי	Prep. מִן "from" + Noun cst. st. m.pl. of חַי "life" + Pns. 1 s. "I"; ***"than for me to live"***

Verse 4

וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***"and he said"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
הַהֵיטֵב	Inter. הֲ + Hiph'il inf. abs. of יָטַב "be good, well, pleasing"; ***"is it reasonable?"***
חָרָה	Qal pf. 3 m.s. of חָרָה "burn, became hot"; ***"he became hot (angry)"***
לָךְ	Prep. לְ "to" + Pns. 2 m.s. "you"; ***"to you"***

Verse 5

וַיֵּצֵא	Wav consec. וַ "and" + Qal impf. 3 m.s. of יָצָא "go out"; ***"and he went out"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
מִן־	Prep. מִן "from"; ***"from"***
הָעִיר	Def. art. הַ "the" + Noun abs. st. f.s. of עִיר "city"; ***"the city"***
וַיֵּשֶׁב	Wav consec. וַ "and" + Qal impf. 3 m.s. of יָשַׁב "sit, stay, dwell"; ***"and he sat"***
מִקֶּדֶם	Prep. מִן "from" + Noun cst. st. m.s. of קֶדֶם "front, east"; ***"to the east of"***
לָעִיר	Prep. לְ "to" + Def. art. הַ "the" + Noun abs. st. f.s. of עִיר "city"; ***"the city"***
וַיַּעַשׂ	Wav consec. וַ "and" + Qal impf. 3 m.s. of עָשָׂה "make, do"; ***"and he made"***
לוֹ	Prep. לְ "to" + Pns. 3 m.s. "he"; ***"for him"***
שָׁם	Adv. שָׁם "there"; ***"there"***
סֻכָּה	Noun abs. st. f.s. of סֻכָּה "hut, booth, lair"; ***"a booth"***
וַיֵּשֶׁב	Wav consec. וַ "and" + Qal impf. 3 m.s. of יָשַׁב "sit, stay, dwell"; ***"and he sat"***
תַּחְתֶּיהָ	Prep. תַּחַת "under" + Pns. 3 f.s. "he"; ***"under it"***
בַּצֵּל	Prep. בְּ "in, on" + Noun abs. st. m.s. of צֵל "shadow"; ***"in the shadow"***
עַד	Prep. עַד "as far as, up to, until, while"; ***"while"***
אֲשֶׁר	Rel. part. אֲשֶׁר "which, that"; ***"what"***

יִרְאֶה	Qal impf. 3 m.s. of רָאָה "see"; ***"he will see"***
מַה־	Inter. מָה "what?, why?"; ***"what?"***
יִהְיֶה	Qal impf. 3 m.s. of הָיָה "to be"; ***"it would become"***
בָּעִיר	Prep. בְּ "in, on" + Def. art. הַ "the" + Noun abs. st. f.s. of עִיר "city"; ***"in the city"***

Verse 6

וַיְמַן	Wav consec. וַ "and" + Pi'el impf. 3m.s. of מָנָה "appoint, ordain, count"; ***"and he appointed"***
יְהוָה־	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
אֱלֹהִים	Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"God"***
קִיקָיוֹן	Noun abs. st. m.s. of קִיקָיוֹן "small plant"; ***"a small plant"***
וַיַּעַל	Wav consec. וַ "and" + Qal impf. 3 m.s. of עָלָה "go up, ascend"; ***"and it went up"***
מֵעַל	Prep. מִן "from" + Prep. עַל "on, over"; ***"out over"***
לְיוֹנָה	Prep. לְ "to" + Pers. name יוֹנָה "Jonah"; ***"to Jonah"***
לִהְיוֹת	Prep. לְ "to" + Qal inf. cst. of הָיָה "to be"; ***"it was"***
צֵל	Noun abs. st. m.s. of צֵל "shadow"; ***"a shadow"***
עַל־	Prep. עַל "on, over"; ***"over"***
רֹאשׁוֹ	Noun cst. st. m.s. of רֹאשׁ "head" + Pns. 3 m.s. "he"; ***"his head"***
לְהַצִּיל	Prep. לְ "to" + Hiph'il inf. cst. of נָצַל "strip, plunder, deliver"; ***"to deliver"***
לוֹ	Prep. לְ "to" + Pns. 3 m.s. "he"; ***"to him"***
מֵרָעָתוֹ	Prep. מִן "from" + Noun cst. st. f.s. of רָעָה "evil, wickedness" + Pns. 3 m.s. "he"; ***"from his anger"***
וַיִּשְׂמַח	Wav consec. וַ "and" + Qal impf. 3 m.s. of שָׂמַח "rejoice, be glad"; ***"and he became glad"***
יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
עַל־	Prep. עַל "on, over"; ***"over"***
הַקִּיקָיוֹן	Def. art. הַ "the" + Noun abs. st. m.s. of קִיקָיוֹן "small plant"; ***"the small plant"***
שִׂמְחָה	Noun abs. st. f.s. of שִׂמְחָה "joy"; ***"a joy"***
גְדוֹלָה	Adj. abs. st. f.s. of גָּדוֹל "big, great"; ***"a great"***

Verse 7

וַיְמַן	Wav consec. וַ "and" + Pi'el impf. 3 m.s. of מָנָה "appoint, ordain, count"; ***"and he appointed"***
הָאֱלֹהִים	Def. art. הַ "the" + Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"the God"***
תּוֹלַעַת	Noun abs. st. f.s. of תּוֹלַעַת "worm"; ***"a worm"***
בַּעֲלוֹת	Prep. בְּ "in, on" + Qal inf. cst. of עָלָה "go up, ascend"; ***"when it came up"***
הַשַּׁחַר	Def. art. הַ "the" + Noun abs. st. m.s. of שַׁחַר "dawn"; ***"the dawn"***
לַמָּחֳרָת	Prep. לְ "to" + Def. art. הַ "the" + Noun abs. st. f.s. of מָחֳרָת "following day"; ***"on the following day"***

וַתַּ֥ךְ	Wav consec. וַ "and" + Hiph'il impf. 3 f.s. of נָכָה "smite, attack"; ***"and it struck"***
אֶת־	Object marker אֶת־
הַקִּיקָי֖וֹן	Def. art. הַ "the" + Noun abs. st. m.s. of קִיקָיוֹן "small plant"; ***"the small plant"***
וַיִּיבָֽשׁ	Wav consec. וַ "and" + Qal impf. 3 m.s. of יָבֵשׁ "be dry, wither"; ***"and it withered"***

Verse 8	
וַיְהִ֣י	Wav consec. וַ "and" + Qal impf. 3 m.s. of הָיָה "to be"; ***"and it was"***
כִּזְרֹ֣חַ	Prep. כְּ "like, as" + Qal inf. cst. of זָרַח "rise, shine"; ***"when it shined"***
הַשֶּׁ֗מֶשׁ	Def. art. הַ "the" + Noun abs. st. m.s. of שֶׁמֶשׁ "sun"; ***"the sun"***
וַיְמַ֨ן	Wav consec. וַ "and" + Pi'el impf. 3 m.s. of מָנָה "appoint, ordain, count"; ***"and he appointed"***
אֱלֹהִ֜ים	Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"God"***
ר֤וּחַ	Noun cst. st. f.s. of רוּחַ "wind, breath"; ***"a wind of"***
קָדִים֙	Noun abs. st. m.s. of קָדִים "east"; ***"the east"***
חֲרִישִׁ֔ית	Adj. abs. st. f.s. of חֲרִישִׁית "strong, scorching; silent"; ***"a scorching / silent"***
וַתַּ֥ךְ	Wav consec. וַ "and" + Hiph'il impf. 3 f.s. of נָכָה "smite, attack"; ***"and it struck"***
הַשֶּׁ֛מֶשׁ	Def. art. הַ "the" + Noun abs. st. m.s. of שֶׁמֶשׁ "sun"; ***"the sun"***
עַל־	Prep. עַל "on, over"; ***"over"***
רֹ֥אשׁ	Noun cst. st. m.s. of רֹאשׁ "head"; ***"head of"***
יוֹנָ֖ה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
וַיִּתְעַלָּ֑ף	Wav consec. וַ "and" + Hithpa'el impf. 3 m.s. of עָלַף "to cover, envelop; to faint"; ***"and he became faint"***
וַיִּשְׁאַ֤ל	Wav consec. וַ "and" + Qal impf. 3 m.s. of שָׁאַל "ask"; ***"and he asked"***
אֶת־	Object marker אֶת־
נַפְשׁוֹ֙	Noun cst. st. f.s. of נֶפֶשׁ "person, being, life" + Pns. 3 m.s. "he"; ***"his life"***
לָמ֔וּת	Prep. לְ "to" + Qal inf. cst. of מוּת "die"; ***"to die"***
וַיֹּ֕אמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***"and he said"***
ט֥וֹב	Adj. abs. st. m.s. of טוֹב "good, pleasant"; ***"better"***
מוֹתִ֖י	Noun cst. st. m.s. of מָוֶת "death, dying" + Pns. 1 s. "I"; ***"for me to die"***
מֵחַיָּֽי	Prep. מִן "from" + Noun cst.st. m.pl. of חַי "life" + Pns. 1 s. "I"; ***"than for me to live"***

Verse 9	
וַיֹּ֤אמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***"and he said"***
אֱלֹהִים֙	Noun abs. st. m.pl. of אֱלֹהִים "God"; ***"God"***
אֶל־	Prep. אֶל "to"; ***"to"***

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יוֹנָה	Pers. name יוֹנָה "Jonah"; ***"Jonah"***
הַהֵיטֵב	Inter. הַ + Hiph'il inf. abs. of יָטַב "be good, well, pleasing"; ***"is it reasonable?"***
חָרָה־	Qal pf. 3 m.s. of חָרָה "burn, became hot"; ***"he became hot (angry)"***
לְךָ	Prep. לְ "to" + Pns. 2 m.s "you"; ***"to you"***
עַל־	Prep. עַל "on, over"; ***"over"***
הַקִּיקָיוֹן	Def. art. הַ "the" + Noun abs. st. m.s. of קִיקָיוֹן "small plant"; ***"the small plant"***
וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***"and he said"***
הֵיטֵב	Hiph'il inf. abs. of יָטַב "be good, well, pleasing"; ***"it is reasonable"***
חָרָה־	Qal pf. 3 m.s. of חָרָה "burn, became hot"; ***"he became hot (angry)"***
לִי	Prep. לְ "to" + Pns. 1 s.; ***"to me"***
עַד־	Prep. עַד "as far as, up to, until, while"; ***"to"***
מָוֶת	Noun abs. st. m.s. of מָוֶת "death, dying"; ***"death"***

Verse 10

וַיֹּאמֶר	Wav consec. וַ "and" + Qal impf. 3 m.s. of אָמַר "say"; ***"and he said"***
יְהוָה	Pers. name יְהוָה "Yahweh"; ***"Yahweh"***
אַתָּה	Ind. pers. prn. 2 m.s. of אַתָּה "you"; ***"you"***
חַסְתָּ	Qal pf. 2 m.s. of חוּס "to be sorry, feel pity"; ***"you felt sorry"***
עַל־	Prep. עַל "on, over"; ***"over"***
הַקִּיקָיוֹן	Def. art. הַ "the" + Noun abs. st. m.s. of קִיקָיוֹן "small plant"; ***"the small plant"***
אֲשֶׁר	Rel. part. אֲשֶׁר "which, that"; ***"which"***
לֹא־	Neg. part. לֹא "not"; ***"not'***
עָמַלְתָּ	Qal pf. 2 m.s. of עָמַל "work, toil"; ***"you laboured"***
בּוֹ	Prep. בְּ "in, on" + Pns. 3 m.s. "he"; ***"on it"***
וְלֹא	Wav cop. וְ "and" + Neg. part. לֹא "not"; ***"and not"***
גִדַּלְתּוֹ	Pi'el pf. 2 m.s. of גָּדַל "to grow, become strong, nourish"; ***"you nourished"***
שֶׁבִּן־	Rel. part. שֶׁ "which, that" + Noun st. cst. m.s. of בֵּן "son (belonging to a category)"; ***"that was a son of"***
לַיְלָה	Noun abs. st. m.s. of לַיְלָה "night"; ***"the night"***
הָיָה	Qal pf. 3 m.s. of הָיָה "to be"; ***"he was"***
וּבִן־	Wav cop. וְ "and" + Noun cst. st. m.s. of בֵּן "son (belonging to a category)"; ***"and a son of"***
לַיְלָה	Noun abs. st. m.s. of לַיְלָה "night"; ***"the night"***
אָבָד	Qal pf. 3 m.s. of אָבָד "perish"; ***"it perished"***

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וַאֲנִי	Wav cop. וְ "and" + Ind. pers. prn. 1 s. of אֲנִי "I"; ***"and I"***
לֹא	Neg. part. לֹא "not"; ***"not"***
אָחוּס	Qal impf. 1 s. of חוּס "to be sorry, feel pity"; ***"I feel sorry"***
עַל־	Prep. עַל "on, over"; ***"over"***
נִינְוֵה	Place name נִינְוֵה "Nineveh"; ***"Nineveh"***
הָעִיר	Def. art. הַ "the" + Noun abs. st. f.s. of עִיר "city"; ***"the city"***
הַגְּדוֹלָה	Def. art. הַ "the" + Adj. abs. st. f.s. of גָּדוֹל "big, great"; ***"the great"***
אֲשֶׁר	Rel. part. אֲשֶׁר "which, that"; ***"which"***
יֶשׁ־	Adv. יֵשׁ "existence"; ***"there is"***
בָּהּ	Prep. בְּ "in, on" + Pns. 3 f.s. 'her"; ***"amongst her"***
הַרְבֵּה	Adv. הַרְבֵּה "great number, many, much, very"; ***"more"***
מִשְׁתֵּים־	(Card.) Num. / Noun abs. st. f.(s.) of שְׁנַיִם "two"; ***"two"***
עֶשְׂרֵה	(Card.) Num. / Noun abs. st. f.(s) of עֶשְׂרֵה "ten"; ***"ten"***
רִבּוֹ	Noun abs. st. f.(s.) of רִבּוֹ "ten thousand"; ***"ten thousand"***
אָדָם	Noun abs. st. m.s. of אָדָם "man"; ***"man"***
אֲשֶׁר	Rel. part. אֲשֶׁר "which, that"; ***"who"***
לֹא־	Neg. part. לֹא "not"; ***"not"***
יָדַע	Qal pf. 3 m.s. of יָדַע "know"; ***"he knows"***
בֵּין־	Prep. בֵּין "between, interval"; ***"between"***
יְמִינוֹ	Noun cst. st. f.s. of יָמִין "right hand, right side" + Pns 3 m.s. "he"; ***"his right hand"***
לִשְׂמֹאלוֹ	Prep. לְ "to" + Noun cst. st. f.s. of שְׂמֹאל "left hand, left side" + Pns 3 m.s. "he"; ***"from his left hand"***
וּבְהֵמָה	Wav cop. וְ "and" + Noun abs. st. f.s. of בְּהֵמָה "domestic or wild animals"; ***"and animals"***
רַבָּה	Adj. abs. st. f.s. of רַב "multitude, many, much"; ***"many"***

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ADDENDUM B:

THE DISTRIBUTION OF THE VERBS IN THE BOOK OF JONAH

ACROSS CHAPTERS

The following table is based on the combination of tables in *Forms and Meaning: Studies in Literary Techniques in the book of Jonah* by Jonathan Magonet.[1975]

Chapter 1	Chapter 2	Chapter 3	Chapter 4
VERBS WHICH OCCUR IN A SINGLE CHAPTER			
יָרֵא 5, 9, 10, 16; יִרְאָה in 10, 16	סָבַב 4, 6	כָּסָה 6, 8	יָטַב 4, 9 (x2); טוֹב in 3, 8
טוּל 4, 5, 12, 15		טָעַם 7; טַעַם in 7?	מוּת 8; מוֹת in 3; מָוֶת in 8, 9
סָעַר 11, 13; סַעַר in 4, 12			קָדַם 2; קֶדֶם in 5; קָדִים in 8
נָפַל 7 (x3)			שָׂמַח 6; שִׂמְחָה in 6
נָתַן 3, 14			נָכָה 7, 8
רָדַם 5, 6			חוּס 10, 11
נָגַד 8, 10			חַי חָיָה in 3, 8
שָׁתַק 11, 12			
נָשָׂא 12, 15			
VERBS WHICH OCCUR IN TWO CHAPTERS			
יָרַד 3 (x2), 5	יָרַד 7		
זָבַח 16	זָבַח 10		
נָדַר 16	נָדַר 10		
קוּם 2, 3, 6		קוּם 2, 3, 6	
הָלַךְ 2, 7, 11, 13		הָלַךְ 2, 3; מַהֲלָךְ in 3, 4	
זָעַק 5		זָעַק 7	

[1975] Magonet 1976:14.

שׁוּב 13		שׁוּב 8, 9 (x2), 10	
בָּרַח 3, 10			בָּרַח 2
	מָנָה 1		מָנָה 6, 7, 8
	פָּלַל 2; תְּפִלָּה in 8		פָּלַל 2
		יָשַׁב 6	יָשַׁב 5 (x2)
		נִחַם 9, 10	נִחַם 2
		רָאָה 10	רָאָה 5
		חָרָה חָרוֹן in 9	חָרָה 1, 4, 9 (x2)

VERBS WHICH OCCUR IN THREE CHAPTERS

קָרָא 2, 6, 14	קָרָא 3	קָרָא 2, 4, 5, 8; קְרִיאָה in 8	
בּוֹא 3 (x2), 8	בּוֹא 8	בּוֹא 4	
עָבַר עִבְרִי in 9?[1976]	עָבַר 4	עָבַר 6	
עָלָה 2	עָלָה 7		עָלָה 6
יָבֵשׁ יַבָּשָׁה in 9, 13	יָבֵשׁ יַבָּשָׁה in 11		יָבֵשׁ 7
אָבַד 6, 14		אָבַד 9	אָבַד 10
יָדַע 7, 10, 12		יָדַע 9	יָדַע 2, 11
רָעָה 2, 7 , 8 (nouns)		רָעָה 7; רַע in 8, 10 (adj.)	רָעָה 1, 2, 6
עָשָׂה 9, 10, 11		עָשָׂה 10 (x2); מַעֲשֶׂה in 10	עָשָׂה 5
דָּבַר דָּבָר in 1 (noun)		דָּבַר 2; דָּבָר in 1, 3, 6 (nouns)	דָּבַר דָּבָר in 2 (noun)

VERBS WHICH OCCUR IN FOUR CHAPTERS

גָּדַל גָּדוֹל in 2, 4 (x2), 10, 12, 16	גָּדַל גָּדוֹל in 1	גָּדַל גָּדוֹל in 2, 3, 5, 7	גָּדַל 10; גָּדוֹל in 1, 6, 11
אָמַר 1, 6, 7, 8, 9, 10, 11, 12, 14	אָמַר 3, 5, 11	אָמַר 1, 4, 7 (x2)	אָמַר 2, 4, 8, 9 (x2), 10

[1976] Magonet (1976:115) indicates that the appearance of the root עָבַר and עִבְרִי (1:9) should be considered as a borderline case, "since the relationship between the two is problematic."

ADDENDUM C:

A LINGUISTIC-SYNTACTICAL ANALYSIS OF THE BOOK OF JONAH

This Addendum contains a linguistic-syntactical analysis of the book of Jonah. Each kernel sentence has been demarcated as either an *independent sentence* (**I**),[1977] a *context dependant sentence* (**CD**),[1978] or as a *dependent sentence* (**D**).[1979] The requirement for the demarcation of a kernel sentence is that it must consist of a verb and noun phrase or component. Therefore, the verbs in each kernel sentence is highlighted in the following table. Independent sentences are bracketed with **[ ]**, context dependent sentences are bracketed with **{ }**, and dependent sentences are bracketed with **( )**. The clauses are also classified according to their specific type.

[1977] Also called a colon.

[1978] Also called a semi-independent sentence or sub-colon.

[1979] Also called a comma.

KERNEL SENTENCE	CLAS	TYPE	TRANSLATION	NO.
			Chapter 1	
וַיְהִי דְּבַר־יְהוָה אֶל־יוֹנָה בֶן־אֲמִתַּי	I	Statement	[¹ And the word of Yahweh came to Jonah, the son of Amittai,	1a
לֵאמֹר׃	D	Final clause[1980]	(saying)	b
ק֥וּם	CD	Command	{² "Arise!"}	2a
לֵךְ אֶל־נִֽינְוֵה הָעִיר הַגְּדוֹלָה	CD	Command	{Go to Nineveh, the great city!}	b
וּקְרָא עָלֶיהָ	CD	Command	{And call against her,	c
כִּֽי־עָלְתָה רָעָתָם לְפָנָֽי׃	CDD	Causal clause[1981]	(for their evil has come up before me!")}]	d
וַיָּקָם יוֹנָה	I	Statement	[³ But Jonah rose	3a
לִבְרֹחַ תַּרְשִׁישָׁה מִלִּפְנֵי יְהוָה	D	Final clause	(to flee to Tarshish, from the presence of Yahweh.)]	b
וַיֵּרֶד יָפוֹ	I	Statement	[And he went down to Joppa.]	c
וַיִּמְצָא אָנִיָּה	I	Statement	[And he found a ship	d
בָּאָה תַרְשִׁישׁ	D	Object clause	(going to Tarshish.)]	e
וַיִּתֵּן שְׂכָרָהּ	I	Statement	[And he paid its fare.]	f
וַיֵּרֶד בָּהּ	I	Statement	[And he went down into it	g
לָבוֹא עִמָּהֶם תַּרְשִׁישָׁה מִלִּפְנֵי יְהוָֽה׃	D	Final clause	(to go with them to Tarshish, from the presence of Yahweh.)]	h
וַֽיהוָה הֵטִיל רֽוּחַ־גְּדוֹלָה אֶל־הַיָּם	I	Statement	[⁴ And Yahweh hurled a great wind on the sea.]	4a
וַיְהִי סַֽעַר־גָּדוֹל בַּיָּם	I	Statement	[And there was a great storm on the sea.]	b
וְהָאֳנִיָּה חִשְּׁבָה	I	Statement	[And the ship contemplated	c
לְהִשָּׁבֵֽר׃	D	Final clause	(breaking.)]	d
וַיִּֽירְאוּ הַמַּלָּחִים	I	Statement	[⁵ And the sailors were afraid.]	5a
וַֽיִּזְעֲקוּ אִישׁ אֶל־אֱלֹהָיו	I	Statement	[And each man cried to his god.]	b
וַיָּטִלוּ אֶת־הַכֵּלִים ... אֶל־הַיָּם	I	Statement	[And they hurled the cargo ... into the sea	c
אֲשֶׁר בָּאֳנִיָּה	D	Relative clause	(which *was* on the ship)	d
לְהָקֵל מֵֽעֲלֵיהֶם	D	Final clause	(to lighten it for them.)]	e
וְיוֹנָה יָרַד אֶל־יַרְכְּתֵי הַסְּפִינָה	I	Statement	[But Jonah went down into the deepest parts of the ship.]	f
וַיִּשְׁכַּב	I	Statement	[And he laid down.]	g
וַיֵּרָדַֽם׃	I	Statement	[And he slept deeply.]	h
וַיִּקְרַב אֵלָיו רַב הַחֹבֵל	I	Statement	[⁶ And the captain of the sailors approached him.]	6a
וַיֹּאמֶר לוֹ	I	Statement	[And he said to him:	b
מַה־לְּךָ נִרְדָּם	CD	Question[1982]	{"What is it with you that you are sleeping?!"}	c

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[1980] Final clauses are used to indicate purpose.

[1981] Causal clauses are used to indicate reason.

Hebrew	Code	Type	Translation	Ref
ק֫וּם	CD	Command	{Arise!}	d
קְרָ֥א אֶל־אֱלֹהֶ֖יךָ	CD	Command	{Call to your god!}	e
אוּלַ֞י יִתְעַשֵּׁ֧ת הָאֱלֹהִ֛ים לָ֖נוּ	CDD	Wish	{Perhaps this G/god will give thought to us}	f
וְלֹ֥א נֹאבֵֽד:	CDD	Result clause	{so that we may not perish."}]	g
וַיֹּאמְר֞וּ אִ֣ישׁ אֶל־רֵעֵ֗הוּ	I	Statement	[⁷ And each man said to his friend:	7a
לְכוּ֙	CD	Command	{"Come	b
וְנַפִּ֣ילָה גֽוֹרָל֔וֹת	CD	Command	(and let us cast lots,)	c
וְנֵ֣דְעָ֔ה בְּשֶׁלְּמִ֛י הָרָעָ֥ה הַזֹּ֖את לָ֑נוּ	CDD	Final clause	(that we may know on whose account this evil *is* on us!")}]	d
וַיַּפִּ֙לוּ֙ גֽוֹרָל֔וֹת	I	Statement	[And they cast lots.]	e
וַיִּפֹּ֥ל הַגּוֹרָ֖ל עַל־יוֹנָֽה:	I	Statement	[And the lot fell on Jonah.]	f
וַיֹּאמְר֣וּ אֵלָ֔יו	I	Statement	[⁸ And they said to him:	8a
הַגִּֽידָה־נָּ֣א לָ֔נוּ	CD	Question	{"Please tell us	b
בַּאֲשֶׁ֛ר לְמִי־הָרָעָ֥ה הַזֹּ֖את לָ֑נוּ	CDD	Subject clause	(on whose account *is* this evil on us?!)}	c
מַה־מְּלַאכְתְּךָ֙	CD	Question	{What *is* your occupation?}	d
וּמֵאַ֣יִן תָּב֔וֹא	CD	Question	{And where do you come from?}	e
מָ֣ה אַרְצֶ֔ךָ	CD	Question	{What *is* your country?}	f
וְאֵֽי־מִזֶּ֥ה עַ֖ם אָֽתָּה:	CD	Question	{And from which people are you?"}]	g
וַיֹּ֣אמֶר אֲלֵיהֶ֔ם	I	Statement	[⁹ And he said to them:	9a
עִבְרִ֣י אָנֹ֑כִי	CD	Statement	{"I *am* a Hebrew,}	b
וְאֶת־יְהוָ֞ה אֱלֹהֵ֤י הַשָּׁמַ֙יִם֙ אֲנִ֣י יָרֵ֔א	CD	Statement	{and Yahweh, the God of the heavens, I fear,}	c
אֲשֶׁר־עָשָׂ֥ה אֶת־הַיָּ֖ם וְאֶת־הַיַּבָּשָֽׁה:	CDD	Object clause	(who made the sea and the dry land.")}]	d
וַיִּֽירְא֤וּ הָֽאֲנָשִׁים֙ יִרְאָ֣ה גְדוֹלָ֔ה	I	Statement	[¹⁰ And the men were afraid with a great fear.]	10a
וַיֹּאמְר֥וּ אֵלָ֖יו	I	Statement	[And they said to him:	b
מַה־זֹּ֣את עָשִׂ֑יתָ	CD	Question¹⁹⁸³	{"What *is* this you have done?!,"	c
כִּֽי־יָדְע֣וּ הָאֲנָשִׁ֗ים	CDD	Causal clause	(for the men knew	d
כִּֽי־מִלִּפְנֵ֤י יְהוָה֙ ה֣וּא בֹרֵ֔חַ	CDD	Object clause	(that he was fleeing from the presence of Yahweh,	e
כִּ֥י הִגִּ֖יד לָהֶֽם:	CDD	Causal clause	(because he told them.)))}]	f
וַיֹּאמְר֣וּ אֵלָ֗יו	I	Statement	[¹¹ And they said to him:	11a
מַה־נַּ֣עֲשֶׂה לָּ֔ךְ	CD	Question	{"What shall we do to you	b
וְיִשְׁתֹּ֥ק הַיָּ֖ם מֵֽעָלֵ֑ינוּ	CDD	Final clause	(that the sea might grow calm for us?,")}	c
כִּ֥י הַיָּ֖ם הוֹלֵ֥ךְ וְסֹעֵֽר:	D	Causal clause	(for the sea was storming.)]	d
וַיֹּ֣אמֶר אֲלֵיהֶ֔ם	I	Statement	[¹² And he said to them:	12a

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¹⁹⁸² This sentence can also function as an exclamation, i.e., an exasperated question.

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שָׂא֙וּנִי֙	CD	Command	{"Pick me up.}	b
וַהֲטִילֻ֣נִי אֶל־הַיָּ֔ם	CD	Command	{And hurl me into the sea}	c
וְיִשְׁתֹּ֥ק הַיָּ֖ם מֵעֲלֵיכֶ֑ם	CDD	Final clause	{that the sea may grow calm for you,	d
כִּ֚י יוֹדֵ֣עַ אָ֔נִי	CDD	Causal clause	(for I know that it is on account of me,	e
כִּ֣י בְשֶׁלִּ֔י הַסַּ֧עַר הַגָּד֛וֹל הַזֶּ֖ה עֲלֵיכֶֽם׃	CDD	Object clause	(that this big storm *is* on you."))}]	f
וַיַּחְתְּר֣וּ הָאֲנָשִׁ֗ים	I	Statement	[¹³ And the men rowed	13a
לְהָשִׁ֛יב אֶל־הַיַּבָּשָׁ֖ה	D	Final clause	(to return to the dry land.)]	b
וְלֹ֣א יָכֹ֑לוּ	I	Negation	[And they could not,	c
כִּ֣י הַיָּ֔ם הוֹלֵ֥ךְ וְסֹעֵ֖ר עֲלֵיהֶֽם׃	D	Causal clause	(for the sea was storming against them.)]	d
וַיִּקְרְא֣וּ אֶל־יְהוָ֗ה	I	Statement	[¹⁴ And they called to Yahweh.]	14a
וַיֹּאמְר֗וּ	I	Statement	[And they said:	b
אָנָּ֤ה יְהוָה֙	CD	Exclamation	{"Oh, Yahweh!}	c
אַל־נָ֣א נֹאבְדָ֗ה בְּנֶ֙פֶשׁ֙ הָאִ֣ישׁ הַזֶּ֔ה	CD	Negation	{Please do not let us perish for this man's life.}	d
וְאַל־תִּתֵּ֥ן עָלֵ֖ינוּ דָּ֣ם נָקִ֑יא	CD	Negation	{And do not give to us innocent blood,}	e
כִּֽי־אַתָּ֣ה יְהוָ֔ה כַּאֲשֶׁ֥ר חָפַ֖צְתָּ עָשִֽׂיתָ׃	CDD	Comparative	{(for you, Yahweh, as pleases you,) you do.}]	f
וַיִּשְׂאוּ֙ אֶת־יוֹנָ֔ה	I	Statement	[¹⁵ And they picked Jonah up.]	15a
וַיְטִלֻ֖הוּ אֶל־הַיָּ֑ם	I	Statement	[And they hurled him into the sea.]	b
וַיַּעֲמֹ֥ד הַיָּ֖ם מִזַּעְפּֽוֹ׃	I	Statement	[And the sea ceased from its raging.]	c
וַיִּֽירְא֧וּ הָאֲנָשִׁ֛ים יִרְאָ֥ה גְדוֹלָ֖ה אֶת־יְהוָ֑ה	I	Statement	[¹⁶ And the men feared Yahweh with a great fear .]	16a
וַיִּזְבְּחוּ־זֶ֙בַח֙ לַֽיהוָ֔ה	I	Statement	[And they offered a sacrifice to Yahweh.]	b
וַֽיִּדְּר֖וּ נְדָרִֽים׃	I	Statement	[And they made vows.]	c

Chapter 2

וַיְמַ֤ן יְהוָה֙ דָּ֣ג גָּד֔וֹל	I	Statement	[¹ And Yahweh appointed a great fish	1a
לִבְלֹ֖עַ אֶת־יוֹנָ֑ה	D	Final clause	(to swallow Jonah.}	b
וַיְהִ֤י יוֹנָה֙ בִּמְעֵ֣י הַדָּ֔ג שְׁלֹשָׁ֥ה יָמִ֖ים וּשְׁלֹשָׁ֥ה לֵילֽוֹת׃	I	Statement	[And Jonah was in the bowels of the fish three days and three nights.]	c
וַיִּתְפַּלֵּ֣ל יוֹנָ֔ה אֶל־יְהוָ֖ה אֱלֹהָ֑יו מִמְּעֵ֖י הַדָּגָֽה׃	I	Statement	[² And Jonah prayed to Yahweh, his God, from the bowels of the fish.]	2a
וַיֹּ֗אמֶר	I	Statement	[³ And he said:	3a
קָ֠רָאתִי מִצָּ֥רָה לִ֛י אֶל־יְהוָ֖ה	CD	Statement	{"I called to Yahweh from my distress.}	b
וַֽיַּעֲנֵ֑נִי	CD	Statement	{And he answered me.}	c
מִבֶּ֧טֶן שְׁא֛וֹל שִׁוַּ֖עְתִּי	CD	Statement	{From the womb of Sheol I cried.}	d
שָׁמַ֥עְתָּ קוֹלִֽי׃	CD	Statement	{You heard my voice.}	e
וַתַּשְׁלִיכֵ֤נִי מְצוּלָה֙ בִּלְבַ֣ב יַמִּ֔ים	CD	Statement	{⁴ And you threw me in the deep, into the heart of the seas.}	4a
וְנָהָ֖ר יְסֹבְבֵ֑נִי	CD	Statement	{And the streams surrounded me.}	b
כָּל־מִשְׁבָּרֶ֥יךָ וְגַלֶּ֖יךָ עָלַ֥י עָבָֽרוּ׃	CD	Statement	{All your breakers and your waves passed over me.}	c
וַאֲנִ֣י אָמַ֔רְתִּי	CD	Statement	{⁵ And I – I said:	5a
נִגְרַ֖שְׁתִּי מִנֶּ֣גֶד עֵינֶ֑יךָ	CD	Statement	{I was cast out from before your eyes,	b

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Hebrew	Code	Type	Translation	Ref
אַ֚ךְ אוֹסִ֣יף	CDD	Conditional	(yet I will again	c
לְהַבִּ֔יט אֶל־הֵיכַ֖ל קׇדְשֶֽׁךָ׃	CDD	Final clause	look to your holy temple.))} }	d
אֲפָפ֤וּנִי מַ֙יִם֙ עַד־נֶ֔פֶשׁ	CD	Statement	{⁶The waters encompassed my throat.}	6a
תְּה֖וֹם יְסֹבְבֵ֑נִי	CD	Statement	{The abyss surrounded me.}	b
ס֖וּף חָב֥וּשׁ לְרֹאשִֽׁי׃	CD	Statement	{Reeds were wrapped around my head.}	c
לְקִצְבֵ֤י הָרִים֙ יָרַ֔דְתִּי	CD	Statement	{⁷To the bottom of the mountains I went down.}	7a
הָאָ֛רֶץ בְּרִחֶ֥יהָ בַעֲדִ֖י לְעוֹלָ֑ם	CD	Statement	{The earth's bars behind me forever.}	b
וַתַּ֧עַל מִשַּׁ֛חַת חַיַּ֖י יְהֹוָ֥ה אֱלֹהָֽי׃	CD	Statement	{And you brought up my life from the pit, Yahweh, my God.}	c
בְּהִתְעַטֵּ֤ף עָלַי֙ נַפְשִׁ֔י	CDD	Temporal	{(⁸When my life fainted in me,)	8a
אֶת־יְהֹוָ֖ה זָכָ֑רְתִּי	CD	Statement	I remembered Yahweh.}	b
וַתָּב֤וֹא אֵלֶ֙יךָ֙ תְּפִלָּתִ֔י אֶל־הֵיכַ֖ל קׇדְשֶֽׁךָ׃	CD	Statement	{And my prayer came to you, to your holy temple.}	c
מְשַׁמְּרִ֖ים הַבְלֵי־שָׁ֑וְא	CD	Statement	{⁹Those who revere worthless idols,)	9a
חַסְדָּ֖ם יַעֲזֹֽבוּ׃	CD	Statement	abandon their loyalty.}	b
וַאֲנִ֗י … אֶזְבְּחָה־לָּךְ֙ בְּק֣וֹל תּוֹדָ֔ה	CD	Statement	{¹⁰And I – I will sacrifice to you, with a voice of thanksgiving}	10a
אֲשֶׁ֥ר נָדַ֖רְתִּי	CD	Statement	{What I have promised,	b
אֲשַׁלֵּ֑מָה	CD	Statement	I will pay.}	c
יְשׁוּעָ֖תָה לַיהֹוָֽה׃ ס	CD	Statement	{Salvation *is* from Yahweh."}]	d
וַיֹּ֥אמֶר יְהֹוָ֖ה לַדָּ֑ג	I	Statement	[¹¹And Yahweh spoke to the fish.]	11a
וַיָּקֵ֥א אֶת־יוֹנָ֖ה אֶל־הַיַּבָּשָֽׁה׃ פ	I	Statement	[And it vomited Jonah out on the dry land.]	b
Chapter 3					
וַיְהִ֧י דְבַר־יְהֹוָ֛ה אֶל־יוֹנָ֖ה שֵׁנִ֥ית	I	Statement	[¹And the word of Yahweh came to Jonah a second time,	1a
לֵאמֹֽר׃	D	Final clause	(saying)	b
ק֛וּם	CD	Command	{²"Arise!}	2a
לֵ֥ךְ אֶל־נִֽינְוֵ֖ה הָעִ֣יר הַגְּדוֹלָ֑ה	CD	Command	{Go to Nineveh, the great city!}	b
וּקְרָ֤א אֵלֶ֙יהָ֙ אֶת־הַקְּרִיאָ֔ה	CD	Command	{And call to her the message	c
אֲשֶׁ֥ר אָנֹכִ֖י דֹּבֵ֥ר אֵלֶֽיךָ׃	CDD	Object clause	(that I tell you!")}]	d
וַיָּ֣קׇם יוֹנָ֗ה	I	Statement	[³And Jonah rose.]	3a
וַיֵּ֙לֶךְ֙ אֶל־נִֽינְוֵ֔ה כִּדְבַ֖ר יְהֹוָ֑ה	I	Statement	[And he went to Nineveh, according to the word of Yahweh.]	b
וְנִֽינְוֵ֗ה הָיְתָ֤ה עִיר־גְּדוֹלָה֙ לֵֽאלֹהִ֔ים מַהֲלַ֖ךְ שְׁלֹ֥שֶׁת יָמִֽים׃	I	Statement	[And Nineveh was a great city even to God, a journey of three days.]	c
וַיָּ֤חֶל יוֹנָה֙	I	Statement	[⁴And Jonah began	4a
לָב֣וֹא בָעִ֔יר מַהֲלַ֖ךְ י֣וֹם אֶחָ֑ד	D	Final clause	(to go into the city, a journey of one day.)	b
וַיִּקְרָא֙	I	Statement	[And he called out.]	c
וַיֹּאמַ֔ר	I	Statement	[And he said:	d
ע֚וֹד אַרְבָּעִ֣ים י֔וֹם וְנִֽינְוֵ֖ה נֶהְפָּֽכֶת׃	CD	Statement	{"Still forty days and Nineveh will be overturned!"}]	e
וַֽיַּאֲמִ֛ינוּ אַנְשֵׁ֥י נִֽינְוֵ֖ה בֵּֽאלֹהִ֑ים	I	Statement	[⁵And the men of Nineveh believed in God.]	5a
וַיִּקְרְאוּ־צוֹם֙	I	Statement	[And they called a fast.]	b

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וַיִּלְבְּשׁ֤וּ שַׂקִּים֙ מִגְּדוֹלָ֖ם וְעַד־קְטַנָּֽם׃	I	Statement	[And they put on sackcloth, from their greatest and to their least.]	c
וַיִּגַּ֤ע הַדָּבָר֙ אֶל־מֶ֣לֶךְ נִֽינְוֵ֔ה	I	Statement	[⁶ And the word reached the king of Nineveh.]	6a
וַיָּ֙קָם֙ מִכִּסְא֔וֹ	I	Statement	[And he rose from his throne.]	b
וַיַּעֲבֵ֥ר אַדַּרְתּ֖וֹ מֵעָלָ֑יו	I	Statement	[And he cast down his royal cloak.]	c
וַיְכַ֣ס שַׂ֔ק	I	Statement	[And he covered himself with sackcloth.]	d
וַיֵּ֖שֶׁב עַל־הָאֵֽפֶר׃	I	Statement	[And he sat on ash.]	e
וַיַּזְעֵ֗ק	I	Statement	[⁷ And he cried out.]	7a
וַיֹּ֙אמֶר֙	I	Statement	[And he said	b
בְּנִֽינְוֵ֔ה מִטַּ֧עַם הַמֶּ֛לֶךְ וּגְדֹלָ֖יו	D	Circumstantial	(in Nineveh by a decree of the king and his great ones,)	c
לֵאמֹ֑ר	D	Final clause	(saying)	d
הָאָדָ֨ם וְהַבְּהֵמָ֜ה הַבָּקָ֣ר וְהַצֹּ֗אן אַֽל־יִטְעֲמוּ֙ מְא֔וּמָה	CD	Command[1984]	{"Man and animals, the cattle and the flock, may not taste anything).}	e
אַל־יִרְע֔וּ	CD	Command[1985]	{They may not graze.}	f
וּמַ֖יִם אַל־יִשְׁתּֽוּ׃	CD	Command[1986]	{And they may not drink water.}]	g
וְיִתְכַּסּ֣וּ שַׂקִּ֔ים הָאָדָ֖ם וְהַבְּהֵמָ֑ה	I	Statement	[⁸ And man and animals must cover themselves with sackcloth.]	8a
וְיִקְרְא֥וּ אֶל־אֱלֹהִ֖ים בְּחָזְקָ֑ה	I	Statement	[And they must call mightily to God.]	b
וְיָשֻׁ֗בוּ אִ֚ישׁ מִדַּרְכּ֣וֹ הָֽרָעָ֔ה וּמִן־הֶחָמָ֖ס	I	Statement	[And each must turn from his evil way, and from the violence	c
אֲשֶׁ֥ר בְּכַפֵּיהֶֽם׃	D	Relative clause	(that is on their hands.)]	d
מִֽי־יוֹדֵ֣עַ	CDD	Wish	{(⁹ Who knows?!)	9a
יָשׁ֔וּב	CDD	Wish	(He may turn back.)	b
וְנִחַ֖ם הָאֱלֹהִ֑ים	CDD	Wish	(And God will feel sorry.)	c
וְשָׁ֛ב מֵחֲר֥וֹן אַפּ֖וֹ	CDD	Wish	(And he will turn from his burning anger),	d
וְלֹ֥א נֹאבֵֽד׃	CDDD	Result clause	((so that we may not perish."))}	e
וַיַּ֤רְא הָֽאֱלֹהִים֙ אֶֽת־מַ֣עֲשֵׂיהֶ֔ם	I	Statement	[¹⁰ And God saw their deeds,	10a
כִּי־שָׁ֖בוּ מִדַּרְכָּ֣ם הָרָעָ֑ה	D	Object clause	(that they turned from their evil ways,)]	b
וַיִּנָּ֣חֶם הָאֱלֹהִ֗ים עַל־הָרָעָ֛ה	I	Statement	[and God felt sorry over the evil	c
אֲשֶׁר־דִּבֶּ֥ר	D	Relative clause	(that he spoke	d
לַעֲשׂוֹת־לָהֶ֖ם	D	Final clause	(of doing to them,))]	e
וְלֹ֥א עָשָֽׂה׃	I	Statement	[and he did not do it.]	f
Chapter 4				
וַיֵּ֥רַע אֶל־יוֹנָ֖ה רָעָ֣ה גְדוֹלָ֑ה	I	Statement	[¹ And it was an evil to Jonah – a great evil.]	1a
וַיִּ֖חַר לֽוֹ׃	I	Statement	[And it angered him.]	b

[1984] More specifically a negative command.

[1985] More specifically a negative command.

[1986] More specifically a negative command.

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וַיִּתְפַּלֵּל אֶל־יְהוָה	I	Statement	[² And he prayed to Yahweh.]	2a
וַיֹּאמַר	I	Statement	[And he said:	b
אָנָּה יְהוָה	CD	Exclamation	{"Oh, Yahweh!}	c
הֲלוֹא־זֶה דְבָרִי	CD	Question	{Was this not what I said	d
עַד־הֱיוֹתִי עַל־אַדְמָתִי	CDD	Temporal	(while I was in my own land?)}	e
עַל־כֵּן קִדַּמְתִּי	CDD	Causal clause	(Therefore I was eager	f
לִבְרֹחַ תַּרְשִׁישָׁה	CDD	Final clause	(to flee to Tarshish.))}	g
כִּי יָדַעְתִּי	CD	Causal clause	{For I knew	h
כִּי אַתָּה אֵל־חַנּוּן וְרַחוּם	CDD	Object Clause	(that you *are* a gracious and compassionate God,)	i
אֶרֶךְ אַפַּיִם וְרַב־חֶסֶד	CDD	Object clause	(slow to anger and very loving,)	j
וְנִחָם עַל־הָרָעָה:	CDD	Object clause	(and feeling sorry over evil.")}	k
וְעַתָּה יְהוָה קַח־נָא אֶת־נַפְשִׁי מִמֶּנִּי	CD	Command	{³ And now, Yahweh, please take my life from me,	3a
כִּי טוֹב מוֹתִי מֵחַיָּי: ס	CDD	Causal clause	(for it is better for me to die than to live!")}]	b
וַיֹּאמֶר יְהוָה	I	Statement	[⁴ And Yahweh said:	4a
הַהֵיטֵב חָרָה לָךְ:	CD	Question	{"Is it reasonable of you to be angry?"}]	b
וַיֵּצֵא יוֹנָה מִן־הָעִיר	I	Statement	[⁵ And Jonah went out from the city.]	5a
וַיֵּשֶׁב מִקֶּדֶם לָעִיר	I	Statement	[And he sat to the east of the city.]	b
וַיַּעַשׂ לוֹ שָׁם סֻכָּה	I	Statement	[And he made a booth for himself there.]	c
וַיֵּשֶׁב תַּחְתֶּיהָ בַּצֵּל	I	Statement	[And he sat under it in the shade	d
עַד אֲשֶׁר יִרְאֶה	D	Temporal	(while he watched	e
מַה־יִּהְיֶה בָּעִיר:	D	Final clause	(what would become of the city.))]	f
וַיְמַן יְהוָה־אֱלֹהִים קִיקָיוֹן	I	Statement	[⁶ And Yahweh God appointed a tiny plantlet.]	6a
וַיַּעַל מֵעַל לְיוֹנָה	I	Statement	[And it went up over Jonah	b
לִהְיוֹת צֵל עַל־רֹאשׁוֹ	D	Final clause	(to be a shade over his head,)	c
לְהַצִּיל לוֹ מֵרָעָתוֹ	D	Final clause	(to deliver him from his anger.)]	d
וַיִּשְׂמַח יוֹנָה עַל־הַקִּיקָיוֹן שִׂמְחָה גְדוֹלָה:	I	Statement	[And Jonah became glad over the small plant – a great joy.]	e
וַיְמַן הָאֱלֹהִים תּוֹלַעַת	I	Statement	[⁷ And God appointed a worm,	7a
בַּעֲלוֹת הַשַּׁחַר לַמָּחֳרָת	D	Temporal	(at the dawn of the following day.)]	b
וַתַּךְ אֶת־הַקִּיקָיוֹן	I	Statement	[And it ravaged the tiny plantlet.]	c
וַיִּיבָשׁ:	I	Statement	[And it withered.]	d
וַיְהִי	I	Statement	[⁸ And it was	8a
כִּזְרֹחַ הַשֶּׁמֶשׁ	D	Temporal	(when the sun rose)]	b
וַיְמַן אֱלֹהִים רוּחַ קָדִים חֲרִישִׁית	CD	Statement	{that God appointed a scorching / sultry east wind.}	c
וַתַּךְ הַשֶּׁמֶשׁ עַל־רֹאשׁ יוֹנָה	I	Statement	[And the sun ravaged Jonah's head.]	d
וַיִּתְעַלָּף	I	Statement	[And he became faint.]	e
וַיִּשְׁאַל אֶת־נַפְשׁוֹ	I	Statement	[And asked for his life	f

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לָמֽוּת	D	Final clause	(to die.)]	g
וַיֹּאמֶר	I	Statement	[And he said:	h
טֽוֹב מוֹתִי מֵחַיָּֽי:	CD	Statement	{"It *is* better for me to die than to live."}]	i
וַיֹּאמֶר אֱלֹהִים אֶל־יוֹנָ֔ה	I	Statement	[⁹ And God said to Jonah:	9a
הַהֵיטֵב חָרָה־לְךָ֖ עַל־הַקִּֽיקָי֑וֹן	CD	Question	{"Is it reasonable of you to be angry over the tiny plantlet?}]	b
וַיֹּ֕אמֶר	I	Statement	[And he said:	c
הֵיטֵ֥ב חָֽרָה־לִ֖י עַד־מָֽוֶת:	CD	Statement	{"It is reasonable of me to be angry to the verge of death."}]	d
וַיֹּ֣אמֶר יְהוָ֔ה	I	Statement	[¹⁰ And Yahweh said:	10a
אַתָּ֥ה חַ֨סְתָּ֙ עַל־הַקִּ֣יקָי֔וֹן	CD	Statement	{"You – you felt sorry over the small plant	b
אֲשֶׁ֛ר לֹא־עָמַ֥לְתָּ בּ֖וֹ	CDD	Relative clause	(for which you did not labour.)}	c
וְלֹ֥א גִדַּלְתּ֑וֹ	CD	Statement	{And you did not nourish it	d
שֶׁבִּן־לַ֥יְלָה הָיָ֖ה	CDD	Relative clause	(which belonged to the night)}	e
וּבִן־לַ֥יְלָה אָבָֽד:	CD	Statement	{and being limited to the night, it perished.}	f
וַֽאֲנִי֙ לֹ֣א אָח֔וּס עַל־נִ֣ינְוֵ֔ה הָעִ֖יר הַגְּדוֹלָ֑ה	CD	Question	{¹¹ And I – I am not to feel sorry over Nineveh, the great city,	11a
אֲשֶׁ֣ר יֶשׁ־בָּ֗הּ הַרְבֵּה֙ מִֽשְׁתֵּים־עֶשְׂרֵ֨ה רִבּ֜וֹ אָדָ֗ם	CDD	Relative clause	(in which there is more than 120 000 people,	b
אֲשֶׁ֤ר לֹֽא־יָדַע֙ בֵּין־יְמִינ֣וֹ לִשְׂמֹאל֔וֹ וּבְהֵמָ֖ה רַבָּֽה:	CDD	Subject clause	(who do not know their right hand from their left hand, and many animals?)}]	c

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ADDENDUM D:

DIRECT SPEECH OR DIALOGUE IN THE BOOK OF JONAH

Jonah 1:2 (a-c) – Yahweh's command to Jonah		
ק֣וּם	Command	"Arise!
לֵ֛ךְ אֶל־נִֽינְוֵ֥ה הָעִ֖יר הַגְּדוֹלָ֑ה	Command	Go to Nineveh, the great city!
וּקְרָ֣א עָלֶ֑יהָ	Command	And call against her,
כִּֽי־עָלְתָ֥ה רָעָתָ֖ם לְפָנָֽי׃	Causal clause	for their evil has come up before me!"
Jonah 1:6 (c-g) – The captain's question and command to Jonah		
מַה־לְּךָ֣ נִרְדָּ֑ם	Question[1987]	"What do you mean, sleeping?!
ק֚וּם	Command	Arise!
קְרָ֣א אֶל־אֱלֹהֶ֔יךָ	Command	Call to your god!
אוּלַ֞י יִתְעַשֵּׁ֧ת הָאֱלֹהִ֛ים לָ֖נוּ	Wish	Perhaps this god will give thought to us
וְלֹ֥א נֹאבֵֽד׃	Result clause	so that we may not perish."
Jonah 1:7 (b-d) – The sailors' command of each other		
לְכוּ֙	Command	"Come
וְנַפִּ֣ילָה גֽוֹרָל֔וֹת	Command	and let us cast lots,
וְנֵ֣דְעָ֔ה בְּשֶׁלְּמִ֛י הָרָעָ֥ה הַזֹּ֖את לָ֑נוּ	Final clause	that we may know on whose account this evil *is* on us!"
Jonah 1:8 (b-g) – The sailors' questions to Jonah		
הַגִּֽידָה־נָּ֣א לָ֔נוּ	Question	"Tell us, please,
בַּאֲשֶׁ֛ר לְמִֽי־הָרָעָ֥ה הַזֹּ֖את לָ֑נוּ	Subject	on whose account *is* this evil on us?!
מַה־מְּלַאכְתְּךָ֙	Question	What *is* your occupation?
וּמֵאַ֣יִן תָּב֔וֹא	Question	And where do you come from?
מָ֣ה אַרְצֶ֔ךָ	Question	What *is* your country?
וְאֵֽי־מִזֶּ֥ה עַ֖ם אָֽתָּה׃	Question	And from which people are you?"
Jonah 1:9 (b-d) – Jonah's response to the sailors' questions		
עִבְרִ֣י אָנֹ֑כִי	Statement	"I *am* a Hebrew,
וְאֶת־יְהוָ֞ה אֱלֹהֵ֤י הַשָּׁמַ֙יִם֙ אֲנִ֣י יָרֵ֔א	Statement	and Yahweh, the God of the heavens, I fear,
אֲשֶׁר־עָשָׂ֥ה אֶת־הַיָּ֖ם וְאֶת־הַיַּבָּשָֽׁה׃	Object clause	who made the sea and the dry land."
Jonah 1:10 (c) – The sailors' exasperation at Jonah's flight		
מַה־זֹּ֖את עָשִֽׂיתָ	Question[1988]	"What *is* this you have done?,"
Jonah 1:11(b-c) – The sailors' last question		
מַֽה־נַּ֣עֲשֶׂה לָּ֔ךְ	Question	"What shall we do to you
וְיִשְׁתֹּ֥ק הַיָּ֖ם מֵֽעָלֵ֑ינוּ	Final clause	that the sea might grow calm for us?"
Jonah 1:12 (b-f) – Jonah's instructions to the sailors		
שָׂא֙וּנִי֙	Command	"Pick me up!
וַהֲטִילֻ֣נִי אֶל־הַיָּ֔ם	Command	And hurl me into the sea
וְיִשְׁתֹּ֥ק הַיָּ֖ם מֵֽעֲלֵיכֶ֑ם	Final clause	that the sea will grow calm for you,
כִּ֚י יוֹדֵ֣עַ אָ֔נִי	Causal clause	for I know it is because of me,
כִּ֣י בְשֶׁלִּ֔י הַסַּ֧עַר הַגָּד֛וֹל הַזֶּ֖ה עֲלֵיכֶֽם׃	Object clause	that this big storm *is* on you."
Jonah 1:14 (c-f) – The sailors' prayer to Yahweh		
אָנָּ֤ה יְהוָה֙	Exclamation	"Oh, Yahweh!
אַל־נָ֣א נֹאבְדָ֗ה בְּנֶ֙פֶשׁ֙ הָאִ֣ישׁ הַזֶּ֔ה	Negation	Please do not let us perish for this man's life.
וְאַל־תִּתֵּ֥ן עָלֵ֖ינוּ דָּ֣ם נָקִ֑יא	Negation	And do not give us innocent blood,
כִּֽי־אַתָּ֣ה יְהוָ֔ה כַּאֲשֶׁ֥ר חָפַ֖צְתָּ עָשִֽׂיתָ׃	Comparative	for you, Yahweh, as pleases you, you do.
Jonah 1:3a-10d – Jonah's first prayer to Yahweh		

[1987] This sentence can also function as an exclamation, i.e., an exasperated question.

[1988] This sentence can also function as an exclamation, i.e., an exasperated question.

Hebrew	Type	English
קָרָ֩אתִי מִצָּ֨רָה לִ֤י אֶל־יְהוָה֙	Statement	"I called to Yahweh from my distress.
וַֽיַּעֲנֵ֔נִי	Statement	And he answered me.
מִבֶּ֧טֶן שְׁא֛וֹל שִׁוַּ֖עְתִּי	Statement	From the womb of Sheol I cried.
שָׁמַ֥עְתָּ קוֹלִֽי׃	Statement	You heard my voice.
וַתַּשְׁלִיכֵ֤נִי מְצוּלָה֙ בִּלְבַ֣ב יַמִּ֔ים	Statement	And you threw me in the deep, into the heart of the seas.
וְנָהָ֖ר יְסֹבְבֵ֑נִי	Statement	And the river surrounded me.
כָּל־מִשְׁבָּרֶ֥יךָ וְגַלֶּ֖יךָ עָלַ֥י עָבָֽרוּ׃	Statement	All your breakers and your waves passed over me.
וַאֲנִ֣י אָמַ֔רְתִּי	Statement	And I – I said:
נִגְרַ֖שְׁתִּי מִנֶּ֣גֶד עֵינֶ֑יךָ	Statement	I was cast out from before your eyes,
אַ֚ךְ אוֹסִ֣יף	Conditional	yet I will again
לְהַבִּ֔יט אֶל־הֵיכַ֖ל קָדְשֶֽׁךָ׃	Final clause	look to your holy temple.
אֲפָפ֤וּנִי מַ֙יִם֙ עַד־נֶ֔פֶשׁ	Statement	The waters encompassed even my life.
תְּה֖וֹם יְסֹבְבֵ֑נִי	Statement	The abyss surrounded me.
ס֖וּף חָב֥וּשׁ לְרֹאשִֽׁי׃	Statement	The water plant was wrapped around my head.
לְקִצְבֵ֤י הָרִים֙ יָרַ֔דְתִּי	Statement	To the bottom of the mountains I went down.
הָאָ֛רֶץ בְּרִחֶ֥יהָ בַעֲדִ֖י לְעוֹלָ֑ם	Statement	The earth's bars behind me forever.
וַתַּ֧עַל מִשַּׁ֛חַת חַיַּ֖י יְהוָ֥ה אֱלֹהָֽי׃	Statement	And you brought up my life from the pit, Yahweh, my God.
בְּהִתְעַטֵּ֤ף עָלַי֙ נַפְשִׁ֔י	Temporal	When my life fainted in me,
אֶת־יְהוָ֖ה זָכָ֑רְתִּי	Statement	I remembered Yahweh.
וַתָּב֤וֹא אֵלֶ֙יךָ֙ תְּפִלָּתִ֔י אֶל־הֵיכַ֖ל קָדְשֶֽׁךָ׃	Statement	And my prayer came to you, to your holy temple.
מְשַׁמְּרִ֖ים הַבְלֵי־שָׁ֑וְא	Statement	Those who revere worthless idols,
חַסְדָּ֖ם יַעֲזֹֽבוּ׃	Statement	abandon their loyalty.
וַאֲנִ֗י ... אֶזְבְּחָה־לָּ֔ךְ בְּק֣וֹל תּוֹדָ֗ה	Statement	And I – I will sacrifice to you, with a voice of thanksgiving
אֲשֶׁ֥ר נָדַ֖רְתִּי	Statement	What I have promised,
אֲשַׁלֵּ֑מָה	Statement	I will to pay.}
יְשׁוּעָ֖תָה לַיהוָֽה׃ ס	Statement	Salvation *is* of Yahweh."

Jonah 3:2 (a-d) – Yahweh's second command to Jonah

Hebrew	Type	English
ק֣וּם	Command	"Arise!
לֵ֔ךְ אֶל־נִֽינְוֵ֖ה הָעִ֣יר הַגְּדוֹלָ֑ה	Command	Go to Nineveh, the great city!
וּקְרָ֤א אֵלֶ֙יהָ֙ אֶת־הַקְּרִיאָ֔ה	Command	And call to her the message
אֲשֶׁ֥ר אָנֹכִ֖י דֹּבֵ֥ר אֵלֶֽיךָ׃	Object clause	that I tell you!"

Jonah 3:4e – Jonah's proclamation to Nineveh

Hebrew	Type	English
ע֚וֹד אַרְבָּעִ֣ים י֔וֹם וְנִֽינְוֵ֖ה נֶהְפָּֽכֶת׃	Statement	"Still forty days and Nineveh will be overturned!"

Jonah 3:7e-9e – The king of Nineveh's decree

Hebrew	Type	English
הָאָדָ֨ם וְהַבְּהֵמָ֜ה הַבָּקָ֣ר וְהַצֹּ֗אן אַֽל־יִטְעֲמוּ֙ מְא֔וּמָה	Command	"Man and animals, the cattle and the flock, may not taste anything.
אַ֨ל־יִרְע֔וּ	Command	They may not graze.
וּמַ֖יִם אַל־יִשְׁתּֽוּ׃	Command	And they may not drink water.
וְיִתְכַּסּ֣וּ שַׂקִּ֗ים הָֽאָדָם֙ וְהַבְּהֵמָ֔ה	Statement	And man and animals must cover themselves with sackcloth.
וְיִקְרְא֥וּ אֶל־אֱלֹהִ֖ים בְּחָזְקָ֑ה	Statement	And they must call mightily to God.
וְיָשֻׁ֗בוּ אִ֚ישׁ מִדַּרְכּ֣וֹ הָֽרָעָ֔ה וּמִן־הֶחָמָ֖ס	Statement	And each must turn from his evil way, and from the violence
אֲשֶׁ֥ר בְּכַפֵּיהֶֽם׃	Relative	that *is* on their hands.
מִֽי־יוֹדֵ֣עַ	Wish	Who knows?
יָשׁ֔וּב	Wish	He may turn back.
וְנִחַ֖ם הָאֱלֹהִ֑ים	Wish	And God will feel sorry.
וְשָׁ֛ב מֵחֲר֥וֹן אַפּ֖וֹ	Wish	And he will turn from his burning anger,
וְלֹ֥א נֹאבֵֽד׃	Result clause	so that we may not perish."

Jonah 4:2c-3b – Jonah's second prayer to Yahweh

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Hebrew	Clause type	Translation
אָנָּ֣ה יְהוָ֗ה	Exclamation	"Oh, Yahweh!
הֲלוֹא־זֶ֣ה דְבָרִ֗י	Question	Was this not what I said
עַד־הֱיוֹתִי֙ עַל־אַדְמָתִ֔י	Temporal	while I was in my own land?
עַל־כֵּ֥ן קִדַּ֖מְתִּי	Causal clause	Therefore I was eager
לִבְרֹ֣חַ תַּרְשִׁ֑ישָׁה	Final clause	to flee to Tarshish.
כִּ֣י יָדַ֗עְתִּי	Causal clause	For I knew
כִּ֤י אַתָּה֙ אֵֽל־חַנּ֣וּן וְרַח֔וּם	Object clause	that you *are* a gracious and compassionate God,
אֶ֤רֶךְ אַפַּ֙יִם֙ וְרַב־חֶ֔סֶד	Object clause	slow to anger and very loving,
וְנִחָ֖ם עַל־הָרָעָֽה:	Object clause	and feeling sorry over evil."
וְעַתָּ֣ה יְהוָ֔ה קַח־נָ֥א אֶת־נַפְשִׁ֖י מִמֶּ֑נִּי	Command	And now, Yahweh, please take my life from me,
כִּ֛י ט֥וֹב מוֹתִ֖י מֵחַיָּֽי: ס	Causal clause	for it is better for me to die than for me to live!"

Jonah 4:2c – God's first question to Jonah

Hebrew	Clause type	Translation
הַהֵיטֵ֖ב חָ֥רָה לָֽךְ:	Question	"Is it reasonable of you to be angry?"

Jonah 4:8i – Jonah's response to God's first question

Hebrew	Clause type	Translation
ט֥וֹב מוֹתִ֖י מֵחַיָּֽי:	Statement	"It *is* better for me to die than for me to live."

Jonah 4:9b – God's second question to Jonah

Hebrew	Clause type	Translation
הַהֵיטֵ֥ב חָרָֽה־לְךָ֖ עַל־הַקִּֽיקָי֑וֹן	Question	"Is it reasonable of you to be angry over the tiny plantlet?

Jonah 4:9d – Jonah's response to God's second question

Hebrew	Clause type	Translation
הֵיטֵ֥ב חָֽרָה־לִ֖י עַד־מָֽוֶת:	Statement	"It is reasonable of me to be angry to the verge of death."

Jonah 4:10b-11c – Yahweh's reprimand and rhetorical question to Jonah

Hebrew	Clause type	Translation
אַתָּ֥ה חַ֙סְתָּ֙ עַל־הַקִּ֣יקָי֔וֹן	Statement	"You – you felt sorry over the small plant
אֲשֶׁ֥ר לֹא־עָמַ֖לְתָּ בּ֑וֹ	Relative	for which you did not labour.
וְלֹ֣א גִדַּלְתּ֔וֹ	Statement	And you did not nourish it
שֶׁבִּן־לַ֥יְלָה הָיָ֖ה	Relative	which was a son of the night
וּבִן־לַ֥יְלָה אָבָֽד:	Statement	and a son of the night perished.
וַאֲנִי֙ לֹ֣א אָח֔וּס עַל־נִֽינְוֵ֖ה הָעִ֥יר הַגְּדוֹלָ֑ה	Question	And I – I am not to feel sorry over Nineveh, the great city,
אֲשֶׁ֣ר יֶשׁ־בָּ֡הּ הַרְבֵּה֩ מִֽשְׁתֵּים־עֶשְׂרֵ֨ה רִבּ֜וֹ אָדָ֗ם	Relative	in which there is more than 120 000 people,
אֲשֶׁ֤ר לֹֽא־יָדַע֙ בֵּין־יְמִינ֣וֹ לִשְׂמֹאל֔וֹ וּבְהֵמָ֖ה רַבָּֽה:	Subject clause	who do not know his right hand from his left hand, and many animals?"

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SUMMARY AND KEYWORDS

By approaching the book of Jonah historical-critically, it has been indicated that the book of Jonah likely dates to the Persian Period (more neutrally the post-exilic period), is a parody on the prophetic traditions, and has a unified structure. It has been proposed by some that the book of Jonah was written for the Yehudite elite, as a meant, by the author, for his audience to reflect critically on themselves. When a literary-exegetical analysis was conducted of the book of Jonah, it was indicated that the author of the book employed various literary and stylistic techniques that contributes to the unified structure of the book of Jonah. It has also been indicated that all the prayers in the book is poetry, and serves to pause the narration, and are employed to emphasise their content. The author also inverts the typical Ancient Near Eastern values in his characterisation of the role players to thwart the reader's typical expectations of each. The application of social-scientific criticism then supports the theory that the book of Jonah is indeed a parody, and that its main theme in the book of Jonah relates to the compassion and mercy of Yahweh/God which outweighs his desire to destroy the inhabitants of Nineveh and their animals, and appears to be conditional, as repentence is a requirement.

Ancient Near East	Dating
Gattung	Historical criticism
Honour and shame	Literary-exegetical analysis
'New' literary criticism	Parody
Prophecy	Social Values