USE AND FUNCTION OF METAPHORICAL DISCOURSE IN 1 MACCABEES

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ABSTRACT

In the poetic passages of 1 Maccabees, the narrated events are summarized and interpreted from the perspective of a third-person omniscient narrator. In these passages metaphorical speech is prominent. This article examines the functions of these metaphors within their literary contexts and investigates which social, cultural and religious conditions are recognized as integral parts of the "cultural encyclopaedia" of the ancient Jewish author and his addressees.

QUESTION AND PROBLEM

In the form of a succession of individual stories, the first book of the Maccabees describes the conflict between the Judean Jews and their Hellenistic rulers; the struggle of the three Maccabean brothers, Judas, Jonathan, and Simon, for the liberation of the Jewish people from the Seleucid supremacy; and the rise of the Hasmonean dynasty up until the assassination of Simon (175–135/134 B.C.).[1]

In the centre of the narrated events in 1 Maccabees stands the attempt of a pro-Hellenistic element of the Jerusalem temple-aristocracy to transform the diarchical temple-state into a Hellenistic polis with the help of the Syrian ruler Antiochus IV Epiphanes to invalidate the Torah as a constitution, in order to consolidate thereby their own position of power. 1 Maccabees represents this failed coup as a general

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[1] Cf. Rappaport (2004:60–61) (who dates the book about 125–115 B.C.), as well as Schürer (1973:137–199); Haag (2003:56–80, 87–93); Donner (2008:483–488); Bringmann (1983:15–28); Goldstein (1989:292–351); Keel (2007:1186–1244).

religious persecution and, at the same time, identifies the aims of the Hasmoneans with those of the whole people. The writer of the propagandistic historical account sees the actual point of departure of the developments in the attempt to assimilate his fellow countrymen, which he takes to be threatening signs of a religious and cultural erosion and marks therefore as against the law (cf. 1 Macc 1:11; Volgger 1998:459–481). In his Hasmonean-friendly portrayal of the military and diplomatic events he wants to show how the Maccabee brothers succeeded in leading an anti-Hellenistic movement and in throwing off the mighty cultural and religious attempts of the Jerusalem elite to modernise (cf. Tilly 2010:664).

Poetic elements are time and again attached to the narrative climaxes of his historical representation (cf. Neuhaus 1974:112). In these poetic passages the narrated events are summarised and interpreted from the perspective of the narrator in striking, committed language. Most notably, in these persuasively motivated passages we meet again and again examples of consciously put-forward metaphorical discourse. In this article I will ask throughout, on the one hand, on the level of synchronic consideration of the text, which attitudes toward the actual vehicle (*Bildspender*), or which subset of characteristics of the implied audience of 1 Maccabees, should carry over to the tenors (*Bildempfänger*), and which cognitive, expressive, and text-constitutive functions befit the various metaphors within their literary contexts. On the other hand at the diachronic level, I will consider which social, cultural, and religious circumstances are to be recognised in the various fields of metaphorical expressions as articulated elements of the world of experience of the ancient Jewish writer and his audience (cf. Ricoeur 1974:53–54).

The following remarks break down as follows: in a second introductory section, with due brevity, language, style and function in 1 Maccabees will be sketched. The actual bulk of research in the third and fourth section comprises on the one hand an account of alleged and liminal metaphors in 1 Maccabees, and, on the other hand, a comprehensive analysis of the metaphorical expressions organised according to linguistic classification. The fifth and closing section contains a few summary interpretations of our textual findings in the form of propositions.

LANGUAGE, STYLE AND FUNCTION IN 1 MACCABEES

Although there are no remaining textual witnesses in Hebrew for the book of 1 Maccabees or direct quotations in the traditional rabbinic literature, the existence of a lost Hebrew (or Aramaic) original of the writing is suggested by the testimony of Jerome (Prologus in libro Regum: "*Machabeorum primum librum hebraicum repperi*").[2] This corresponds with both Origen's indication in Eusebius's ecclesiastical history that there was an original Hebrew version of the book[3] as well as linguistic reasons. Not uncommonly the Greek in 1 Maccabees violates rules of "classical" literary Greek (e.g., frequent use of paratactic conjunctions, decrease of hypotactic sentence construction, relaxed connection of narrative tenses to aspect). In a similar way the Greek differs in several points from the contemporary linguistic usage in Levantine Koine literature. In those parts containing narrative, and especially hymns, the Hebrew phraseology and diction is imitated without regard for the Greek.[4] The reason for this is certainly not to be found in the deficient knowledge the translator had of the target language. Just as little is the book's language evidence for the existence of a particular Jewish-Greek dialect (cf. Walser 2001:162–173). Rather the writing shows the ambition of its translator to stay true to the literary *Vorlage* and at the same time a sought-after affinity for the language and style of the older semitically influenced translation from the Torah, Prophets and Historical Books.[5] There we meet precisely in the poetic passages of 1 Maccabees imitations of the Hebrew *figura etymologica* (e.g., 1 Macc 1:39) and different forms of *parallelismus membrorum*, the most distinctive feature of poetry in the Hebrew Bible (cf. Martola 1984:38). Precisely because of this the object of one's representation should be classified in a specific

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[2]   Text: Weber und Grayson (2007:365, lines 55–56). Cf. CPL 0591 R; Migne (1865:602–603).

[3]   Eusebius, *Hist. eccl.* VI 25, 2: Σαρβηθσαβαναιελ. The Greek transcription might rest upon שר בני אל or שר בית ישראל, ספר בית חשמונאים (cf. Sy I). However, nowhere in 1 Maccabees is the Hasmonean dynasty (cf. Josephus, *B.J.* 1, 3; Josephus, *Ant.* 12, 265) explicitly mentioned. Cf. Schunck (1979:289).

[4]   Cf. 1 Macc 1:5–6, 16, 19, 28–29, 44, 61; 2:29, 42; 3:3, 6, 15, 27; 4:19, 24, 31; 5:45, 62; 7:2; 8:1; 9:7, 72; 10:8, 33, 60; 12: 10, 42; 14:27; 16:16.

[5]   The vocabulary of 1 Maccabees is more extensive than the vocabulary of 1–4 Kingdoms and 1–2 Chronicles.

intellectual-historical, or otherwise theological, tradition, and thus at the same time a particular weight should be given to that object, in order to serve its own self-assurance and authorisation through an emphasis on traditionalism and cultural and religious autonomy.

A fundamental function of 1 Maccabees is the legitimation of the Hasmonean dynasty, which was able to appeal either to Davidic (royal) descent or Zadokite (priestly) descent as the grounds of their powerful social position (Keel 2007:1185; van Henten 1989:151). In 1 Maccabees the Jewish ruling house is therefore represented throughout as religious champions of Torah, Temple, and temple-worship, uncompromisingly committed to the laws of the Fathers. Thus Simon's revolt (1 Macc 13:1–9) is sketched in idealising fashion as the fulfilment of the hopes – by this time bound up with the Davidic dynasty – of the rebels and their pious, orthodox partisans, although the revolt was as a matter of fact the demonstrative declaration of independence of a Hellenistic prince. The conflicts, portrayed by Josephus (*Ant*. 13, 288–292), between John Hyrcanus I and supporters of the pharisaic movement (cf. Schwartz 1983:158–159), who openly criticised his administration, make 1 Maccabees as a whole seem to be an attempt to cope in a literary way with the collapse of the anti-Hellenistic followers of the Hasmoneans.

BOUNDARIES

With the background of the writing thus sketched, it now needs to be asked how the use of metaphorical speech in 1 Maccabees can be described, and which functions belong to the use of this rhetorical device. In my prior review of the text such passages were sought after, to which a recognisable semantic tension or incongruity could be found between two syntactic textual units or words immediately linked with each other, which in regard to their respective meaning do not fit together but which nonetheless complete each other in a meaningful way because of their gradual or isolated similarity and yield a specific new sense within the literary contexts surrounding them. From metaphors in the proper sense of the term the following need

to be distinguished: 1) the pictorial simile, which explicitly signifies similitudes and analogies (in most cases with the comparative particle ὡς); 2) the habitual assignment of certain emotions to certain parts of the body, as it appears in the anthropological tradition of the Hebrew Bible; 3) metonyms, i.e., transferences of the meaning of a concept to another neighbouring concept, whereby the semantic relationship between both concepts is based on the fact that they belong to the same domain of reality; 4) synecdoche, i.e., transferences of relational aspects of meaning from one conceptual category to another; and 5) purportedly semantically incongruent Greek usages, whose actually unmetaphorical or generally lexicalised meaning is based on the fact that they constitute the result of an imitation, oriented toward the source language, of the linguistic style of the Hebraic textual *Vorlage* (cf. Eggs 2001:1104–1105).

Pictorial similes

The rhetorical device of pictorial simile serves in 1 Maccabees to enliven and visualise as well as to increase the intelligibility and urgency of what is said, especially in view of complex, abstract or innovative ideas and concepts, whose semantic content is not obvious. Direct identifications using the comparative particle ὡς emerge in 1 Macc 1:39 (τὸ ἁγίασμα αὐτῆς ἠρημώθη ὡς ἔρημος ["her holy place was made desolate like a desert"]), in 1 Macc 2:8 (ἐγένετο ὁ ναὸς αὐτῆς ὡς ἀνὴρ ἄδοξος ["her temple has become like a despised man"]), in the doleful poem in 1 Macc 3:45 (καὶ Ιερουσαλημ ἦν ἀοίκητος ὡς ἔρημος, ["Jerusalem, however, was uninhabited like a desert"]), in the folk lament converted into a narrative in 1 Macc 4.38 (ἐν ταῖς αὐλαῖς φυτὰ πεφυκότα ὡς ἐν δρυμῷ ἢ ὡς ἐν ἑνὶ τῶν ὀρέων, ["bushes which had grown exuberantly as in the forest or as on a mountain"]), in 1 Macc 6:39 (κατηύγαζεν ὡς λαμπάδες πυρός ["the mountains burn like fiery torches"]), and in 1 Macc 11:1 (δυνάμεις πολλὰς ὡς ἡ ἄμμος ἡ παρὰ τὸ χεῖλος τῆς θαλάσσης ["Powers so numerous as the sand on the shore of the sea"]). Most of the time these similes, both homogeneous (1 Macc 1:39; 3:45; 4:38) and heterogeneous (1 Macc 6:39; 11:1), are made conventional through their biblical use (cf. Isa 62:1, Sir 48:1, Gen 22:17) and determined in their lexicalised or faded meaning either by the context (*parallelismus membrorum*) or by attached participial

adjectives. That is why they allow no linguistically creative meaning in the course of their process of reception. Only in 1 Macc 2:8 ("her temple has become like a despised man") do different spheres of reality appear set in relationship with each other in unconventional ways. If however one assumes here that the Greek book of 1 Maccabees portrays with great probability the translation of a Hebrew original, and if one considers at the same time that in biblical Hebrew parts of the sentence, which in their immediate context are readily understandable, can be skipped (cf. e.g., 1 Sam 20:16; Isa 51:19), then the expression could be interpreted as rendering from the Hebrew "Her temple has become like the house of a despised man" and consequently also as a conventional pictorial simile.

Relationship of emotions to certain parts of the body

In 1 Maccabees, a range of abstract emotions are according to the criterion of correspondence related to the concrete sphere of reality of the human body. So it is said in 1 Macc 1:3 about Alexander the Great: καὶ ὑψώθη καὶ ἐπήρθη ἡ καρδία αὐτοῦ ("And he became proud and his heart haughty"). In 1 Macc 2:24 "the kidneys [of Mattathias] trembled" (καὶ ἐτρόμησαν οἱ νεφροὶ αὐτοῦ). In 1 Macc 6:10 the heart of Antiochus IV "crumbled from worry" (συμπέπτωκα τῇ καρδίᾳ). And in 1 Macc 9:7 Judas Maccabeus is "shattered in the heart" (συνετρίβη τῇ καρδίᾳ). The heroic troops of Judas are described in 1 Macc 9:14 as εὔψυχοι τῇ καρδίᾳ ("brave people at heart"). The enemies of the pious insurgents, according to 1 Macc 12:28, "tremble in their hearts" (ἔπτηξαν τῇ καρδίᾳ αὐτῶν). These figures of speech are controlled throughout by the traditional perception of different body parts and organs and their connection to certain emotions in the Hebrew Bible. So the heart is consistently regarded in the biblical tradition as the centre of the person, as the driving power of thought and intention and as the seat of emotions (cf. Isa 4:19; 23:9; 48:41, etc.; cf. Lescow 2003:559–560), just as the kidneys are regarded as the seat of conscience and ethical judgment (e.g., Ps 16:7; Jer 12:2; cf. Grimm 2003:970–971).

It should be clearly stated that the meaningful relationship of the emotions to certain parts of the body in 1 Maccabees consistently requires no active

"collaboration" of the intended readership in the process of understanding. Rather this relationship seems to have already become a habitualised component of the "cultural encyclopaedia" of the writer and his readers. The symbolism of the body in the Hebrew Bible belongs to the presuppositions needed for understanding the textual meaning of the writing.

Metonymy

The substitution of one concept for another which stands in for it in a temporal, spatial, causal, logical, or experiential connection is found in several places in 1 Maccabees. In the last will and testament of Mattathias it is said concerning the renown of the Hasmonean dynasty that it will receive a ὄνομα αἰώνιον ("eternal name") (1 Macc 2:51), and also in 1 Macc 8:12 and 11:51, one will "fear their name" (ὄνομα αὐτῶν ἐφοβοῦντο), something which refers to their military clout. In 1 Macc 6:28 the commanders of the cavalry are described as τοὺς ἐπὶ τῶν ἡνιῶν ("those over the reins"). The royal majesty is described in 1 Macc 8:14 (cf. 10:20, 62, 64; 14:43f.) as περιβάλλειν πορφύραν ("putting on purple"), something bearing on the fact that the clothing coloured with this valuable, luminous natural dye epitomizes royal power and majesty both in the biblical (e.g., Judg 8:26, Esth 8:15) as well as in the Roman tradition (Cicero, *Pro Scauro* 45h; Vergil, *Georgica* 2:495). In 1 Macc 10:40 there is talk of 15 000 silver shekels ἀπὸ τῶν λόγων ("from the accounts"), which refers matter-of-factly to what is actually meant as Demetrius' tax receipts.

Synecdoche

On a number of occasions in 1 Maccabees we also encounter the substitution of a concept by another one which belongs to the same semantic field or context but is attributed to a different conceptual category. Such a synecdoche occurs first in 1 Macc 5:44, where the flight of the defeated enemy soldiers from the town of Carnaim is described with ἐτροπώθη Καρναιν ("Carnaim was beaten into flight"). Similarly it says in 1 Macc 7:50 concerning the Maccabean triumph over the Seleucids: καὶ ἡσύχασεν ἡ γῆ Ιουδα ("The land of Judah had peace"). In 1 Macc 8:11 the inhabitants

of the islands in the eastern Mediterranean are called in the context of the hyperbolic description of the military dominance of Rome τὰς νήσους ὅσοι ποτὲ ἀντέστησαν αὐτοῖς ("the islands which are ever mustered against them"). Similarly, it is stated twice regarding the intimidation of the people living in regions controlled by Demetrius I Soter (1 Macc 11:38, 52): ἡσύχασεν ἡ γῆ ἐνώπιον αὐτοῦ ("The earth fell silent before him"). It is striking for one thing that all these passages consistently deal with substitutions of a semantically narrower or subordinated expression for a semantically broader or superior expression, which encompasses the former. It is furthermore noteworthy that all of these substitutions concern the spatial dimension of meaning.

Correspondences of Hebrew concepts and phrases

Not just in 1 Macc 2:8 do uncommon Greek expressions, in which ostensibly a pictorial-comparative or metaphorical meaning can be assigned, rest upon a reconstructable Hebrew text. Examples worth mentioning are those places where the Hebrew noun נפש with possessive suffix attached is rendered by the Greek word ψυχή. These passages do not convey a semantic innovation, nor is a dichotomous anthropology reflected in them, much less the conception, stemming from the long-standing Greek-Hellenistic tradition, that humans are made up of σῶμα ("body") and ψυχή ("soul"). Rather the Greek word-usage in these passages corresponds to the use of נפש with possessive suffix to the description of a reflexive aspect of meaning (cf. Isa 46:2, Ezek 14:20, Ps 106:15, etc.). So βδελύξαι τὰς ψυχὰς αὐτῶν in 1 Macc 1:48 is translated with "so that they contaminated themselves"; πολεμοῦμεν περὶ τῶν ψυχῶν ἡμῶν in 1 Macc 3:21 is translated as "we fight for ourselves", and σῴζωμεν τὰς ἑαυτῶν ψυχάς in 1 Macc 9:9 is translated as "we want to save ourselves". Nowhere is there talk of "soul" here. The traditional biblical anthropology, which the overall person perceives not in dichotomous fashion but as a psychological unity of life, hardly comes into question (cf. Janowski 2006:1–35).

The description both of the apostate Judeans as υἱοὶ τῆς ὑπερηφανίας ("sons of pride") in 1 Macc 2:47 and of the Syrian garrison in the City of David as υἱοὶ τῆς

ἄκρας in 1 Macc 4:2 is also no metaphor but rather corresponds probably to the Hebrew pair of words בני הזדון and בני החקרא,[6] whereby the noun בן describes in both cases affiliation (cf. Gen 17:12, Num 17:25, Deut 25:2, etc.). In 1 Macc 10:70 Demetrius II Nicator provokes his opponent Jonathan with a reference to the wound brought about by him: ἐγὼ δὲ ἐγενήθην εἰς καταγέλωτα καὶ εἰς ὀνειδισμόν ("I, however, became a mockery and disgrace"); the same expression occurs in Tob (G II) 8:10. This too is no metaphorical figure of speech, but rather an equivalent of the elliptical Hebrew expression והיה למשל ולשנינה ("He became mockery and disgrace"; cf. Deut 28:37, 1 Kgs 9:7; 2 Chr 7:20). It is difficult to determine whether the pictorial phrase καὶ ἀπήντησεν αὐτῷ ἐν χειρὶ ἰσχυρᾷ ("and he drew against him with a strong hand") in 1 Macc 11:15 corresponds to a possible use of the Hebrew word יד in the sense of "power" (Deut 32:36, Josh 8:20, 2 Sam 8:3) and hence only represents a translation oriented toward the source language, or whether it contains an implied theological interpretation of the struggle of the Ptolemaic ruler Ptolemy VI Philometor against the Seleucids, through the basic biblical "power formula" ביד חזקה ובזרוע נטויה ("with a strong hand and outstretched arm"; thus Ezek 20:33; cf. Num 20:20; Deut 3:24, 9:26; Dan 9:15; cf. Kreuzer 1997b:188–207; Kreuzer 1997a:369–384). In both cases the pictorial representation borrows prolifically from the biblical tradition.

Miscellaneous

In addition to classifying the textual materials surveyed, the unmetaphorical character of a series of pictorial phrases, which cannot be classed with the tropes so far discussed, should be noted in conclusion. In 1 Macc 3:4, the victorious Judas Maccabeus is likened to David in the context of a hymn of praise (1 Macc 3:3–9; cf. 1 Sam 17:34–39; Goldstein 1976:244; van der Kooij 2012:45) and is compared regarding his courage and strength in a twofold respect to a lion: καὶ ὡμοιώθη λέοντι ἐν τοῖς ἔργοις αὐτοῦ καὶ ὡς σκύμνος ἐρευγόμενος εἰς θήραν ("He was like a lion in his deeds, and like a lion's whelp, roaring on the prowl") (cf. Neuhaus 1974:144). Here

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[6]   Concerning the בני החקרא (literally "Sons of the Akra") cf. *Megillat Ta'anit* II: בעשרין ותלתא ביה נפקו בני חקרא מן ירושלם.

the predicates λέων und σκύμνος are determined on the one hand through an adverbial modifier and an attributive clause in their conventionalised sense (cf. Gen 49:9; Num 23:24; 2 Sam 1:23, 17:10; 1 Chr 12:9, etc.; cf. Riede 2003:844–846) and on the other hand they are qualified explicitly with ὡμοιώθη and ὡς as components of a heterogeneous simile. In a clear and recognisable way the poetic phrase adopts the rhetorical questions of the plerophoric word of the prophet in Amos 3:4 הישאג אריה ביער וטרף אין לו היתן כפיר קולו ממענתו בלתי אם־לכד ("does the lion roar in the forest, if he has no prey? Does the young lion let his voice ring out if he has caught nothing?").

It is not bold metaphors but rather a periphrastic expression used to avoid anthropomorphism (the description of the essence of God in human terms) that is found in the phrase οὐρανὸς καλός ("beautiful heaven"), borrowed from Ps 136:1, and in the divine predicate κύριος in the original textual template [*Vorlage*] of the substitutionary formulaic sentence εὐλόγουν εἰς οὐρανὸν ὅτι καλόν ὅτι εἰς τὸν αἰῶνα τὸ ἔλεος αὐτοῦ ("they sang hymns of praise to heaven, that he is good, that his mercy endures forever") in 1 Macc 4:24. The word οὐρανός as placeholder of the name of God also occurs in 1 Macc 3:50; 4:10, 40; and 9:46.[7]

POSITIVE FINDINGS

After it came up for discussion in the previous section, which forms of pictorial similes and transference of meaning in 1 Maccabees are *not* to be treated as actual metaphors, this section will treat the identifiable metaphorical substitution of a concept for another which does not semantically fit its literal meaning but to which characteristics are nevertheless attributed in a meaningful way.

After that, it needs to be asked how these actual metaphors are syntactically implemented; in what way and with what intensity the similarity between that from which the attributes are borrowed (the vehicle) and that to which the attributes are ascribed (the tenor); which attributes of the metaphorically employed expression are

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[7]   The author of 1 Maccabees avoids all depictions of the character and actions of God. Cf. Tilly (2005:75–76); Schwartz (1998:223–224, citing Grimm 1853:xvii–xviii).

lent to the focus of the metaphors, and how widely both differ from each other; whether there are dominant fields of imagery, sets of themes, and traditional loci, out of which the vehicles, the sources of imagery are taken; how they are integrated in macro- and micro-contexts; what prior knowledge is required to understand the content asserted *ex alia re*; and which aesthetic, hermeneutic, and pragmatic functions belong to them within the literary context.

The series of the metaphors discussed here in 1 Maccabees correspond to and follow their linguistic classification. The following need to be distinguished: 1) metaphors of identification, whose vehicles are identified with the tenor by means of a copula which projects meaning; 2) predicative metaphors, i.e., sentences whose predicate belongs to another context as subject and object; 3) attributive metaphors, whose attribute is irrelevant with respect to the vehicle; and 4) genitival metaphors, i.e., irrelevant nouns with respect to which the vehicle is clarified by a tenor whose attribute is in the genitive. Appositional metaphors, i.e., compounded expressions, which exhibit an irrelevant component, do not occur in 1 Maccabees.

Metaphors of identification

A common form of metaphorical discourse in 1 Maccabees is the metaphor proper, a metaphor of identification, in which associated implications of the vehicle are transposed onto the tenor. Rhetorical devices pile up in the poem in 1 Macc 1:36–40, which the preceding description of the destruction and occupation of Jerusalem connects, with intense use of biblical materials (cf. Neuhaus 1974:141), to the narrative that follows of the persecution of the believing Judeans. Thus it is said in 1 Macc 1:35 of the Syrian garrison in Jerusalem: καὶ ἐγένοντο εἰς μεγάλην παγίδα ("and they became a great trap"). The everyday concept of παγίς means a man-trap, as it would be used in hunting or in an ambush (cf. Sir 27:26; Wis 14:11); the conventional attributes which are here transposed onto the enemy garrison are the deceit and unpredictability of the threat. What's more, the second item of a synonymous *parallelismus membrorum* in the subsequent verse 36 contains a metaphor of identification, by describing the personified city of David by means of the copula

ἐγένετο εἰς as διάβολος πονηρός ("wicked adversary"). If one considers the synonyms related to the figure of speech, it seems inconclusively to identify διάβολος πονηρός as "Satan, the Devil", as it appears in the *Greek-English lexicon of the Septuagint* (Lust, Eynikel and Hauspie 2003:136). It is more probable in my opinion that here the unpredictable animosity of the διάβολος as it occurs in juridical contexts (cf. Esth 8:1, Ps 109 [LXX 108]:6), is projected onto the city of David (or the Syrians encamped there) as tenor. 1 Maccabees 1:38 contains a further synonymous *parallelismus membrorum* with metaphorical meaning: [Ιερουσαλημ] ἐγένετο ἀλλοτρία τοῖς γενήμασιν αὐτῆς καὶ τὰ τέκνα αὐτῆς ἐγκατέλιπον αὐτήν ([Jerusalem] "became alien to her own offspring, and her children have abandoned her"). Not only the family serves as a vehicle, threatened in its existence because of its social disintegration, but so does the cultivation of fruit and grain, recognisable in the fact that γένημα outside of poetic contexts in most cases stands for the life-nourishing products of the field (cf. Judg 9:11, Tob ([G I] 1:6f.; Sir 1:21; etc.). Also noteworthy is the text's reference – unmarked, yes, but quite clear – to Bible passages such as Jer 5:7 and Ps 89 (LXX 88):31, in which the disastrous falling away of the Israelites from God is described with similar images.

In all three verses the vehicles derive from the everyday sphere of life and differ strongly from their respective tenors. At the same time it should be remembered that the projection of the tenor is informed throughout by the biblical tradition, knowledge of which was assumed for a comprehensive appreciation of the metaphor. In correspondence to the literary form and function of the context in 1 Macc 1:36–40, categorically a lament of the people, the persuasive metaphors aim to control the valuation of the narrated events by giving the intended reader a display of emotion.

Another lament over Jerusalem is found in 1 Macc 2:7–13. The subject of the poetical section written in verse is the grievous results of the desecration of the Temple for the inhabitants of Jerusalem (cf. Neuhaus 1974:125). The lament of Matthias over the fate of the city in 1 Macc 2:11 runs thus: πᾶς ὁ κόσμος αὐτῆς ἀφηρέθη ἀντὶ ἐλευθέρας ἐγένετο εἰς δούλην ("all her adornment was taken away; instead of a freewoman she became a slave"). The sphere of the tenor is determined by

the fundamental difference in status between the freewoman and the bondwoman; her projected attributes (freedom, beauty, property) or the lack thereof highlight the city of God's massive reduction in status. The metaphor contains likewise a meaningful allusion to Jer 2:32 and Lam 5:16, where the people of God are compared to a bride adorned and the catastrophic destruction of the Temple of Solomon is compared to the self-inflicted loss of its costly adornment.

In 1 Macc 5:4 the υἱοὶ Βαιαν ("sons of Baean"), who were located in the Jordan valley, and who are possibly connected with the place Baal-Meon in the region of Reuben (cf. Num 32:3 LXX), are described as παγίδα καὶ σκάνδαλον ("pitfall and man-trap") because of their animosity against the Judeans. Already in 1 Macc 1:35 the attributes of deceit and unpredictability were transferred onto the enemy group (cf. CD 4:12) through the everyday-language concepts παγίς and σκάνδαλον. Both in 1 Macc 2:11 and in 1 Macc 5:4 the metaphors evaluating the narrated events or the agents help the intended reader in the process of understanding; they have thus above all a persuasive function.

Predicative metaphors

Linguistic usages, in which the semantic "impertinence" of a predicate shapes the meaning of the nouns syntactically connected with it, are found several times in 1 Maccabees. Thus the implied audience in 1 Macc 2:62 during the last will and testament of Matthias (1 Macc 2:49–68) is encouraged thereby not to fear the ἁμαρτωλός ("sinner", by which Antiochus IV Epiphanes is meant);[8] for ἡ δόξα αὐτοῦ εἰς κόπρια καὶ εἰς σκώληκας ("his glory shall be rot and worms"). By relating the abstract δόξα ("glory") here in contrasting fashion with the concrete process of the decomposition of a corpse, a transference of the attributes "far from God", "meaningless", "powerlessness", "impurity", and "shame" takes place. But the biblical

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8   Cf. Goldstein (1976:242); von Dobbeler (1997:64): „In V. 62f. hat der Verfasser mit Sicherheit Antiochos IV. vor Augen, so daß sich aufgrund dieser beiden Verse schlußfolgern läßt, daß die Paränese nicht »Originalton« Mattatias ist, sondern vom Autor des 1Makk komponiert wurde, der bereits auf den Tod Antiochos IV. zurückblickt." Martola (1984:265), in contrast, ascribes "sinner" an unspecific meaning in this instance.

tradition is foundational for understanding the meaning of the metaphorical assertions (cf. Isa 14:11, Job 7:5, 21:26, etc.). In connection with the loose quotation of Ps 146 (LXX 145):4 – continuing the drastic assertion of verse 62 – the following verse 63 shows something different than the Greek text of the Psalm, that is, not the future ἐπιστρέψει εἰς τὴν γῆν αὐτου ("He will return again to his earth"), but the aorist ἐπέστρεψεν εἰς τὸν χοῦν αὐτοῦ ("He returns into his dust"). Thereby the announcement of the psalmist transforms into a resultative statement, what the announcement designates as fulfilment of the word of Scripture, and the predicative metaphor in 1 Macc 1:62 appears already paraenetically motivated to transpose the sapiential notion of the *Tun-Ergehens-Zusammenhang* – the connection between deeds and consequences – onto the exemplary enemy of the people of God (cf. 2 Macc 9:9ff.).

In 1 Macc 5:8 it is said in reference to the campaigns of the Judean rebels led by Judas against the Idumaeans and other neighbouring peoples: προκατελάβετο τὴν Ιαζηρ καὶ τὰς θυγατέρας αὐτῆς ("he conquered Jazar and her daughters"). In 1 Macc 5:65 as well it is said that Judas smote τὴν Χεβρων καὶ τὰς θυγατέρας αὐτῆς ("Hebron and her daughters"). At first glance there seems to be a semantic tension between the tenor predicates προκατελάβετο and ἐπάταξεν respectively and the accusative object θυγατέρας. However, one glance at usage in the biblical tradition of both the Hebraic concept בת as well as its Greek equivalent θυγάτηρ shows even here that the word "daughter" in its local meaning (determined especially by an explicit toponym) can serve to signify the related settlements around a fortified city. The conventionalised metaphor finds its biblical counterpart in the register of Canaanite cities in Judg 1:27 (A/B) and is formulated moreover in substantial correspondence to Num 21:32.

The predicative metaphor in 1 Macc 5:51, ἐξερρίζωσεν αὐτήν ("he uprooted her [i.e., the city Efron]"), can be interpreted as a combination of linguistic elements which apparently exhibit no similarity. The metaphor transfers the study of landscape imagery, in which each plant withers and dies off when the root system is torn out and no longer nourished by the soil, onto the decisive destruction of a human settlement. As presupposition for understanding the assertoric content of the metaphor one must

in this passage as well point to the use of the verb ἐκριζόω as rendering עקר in the biblical tradition; individual examples worthy of mention are especially Zeph 2:4 and Jer 1:10, where it has to do with the destruction of the dwelling places of the enemies of God and of his people (cf. Dan [Th] 7:8, Sir 3:9; 2 Macc 12:7). The accordance of the Hasmonean policy of expansion with the prophetically revealed will of God is thus represented.

In the hymn of praise to Simon (1 Macc 14:9–15), a "clever and richly coloured compilation of biblical quotations and allusions, which suggests fulfilled messianic hopes" (Dommershausen 1988:96; cf. Dancy 1954:181; Neuhaus 1974:147–149; von Dobbeler 1997:131; Himmelfarb 2013a:239–241), the phrase οἱ νεανίσκοι ἐνεδύσαντο δόξας ("the boys put on glorious deeds") is found in verse 9. One part of the textual tradition of the verse (א 71 381 LaX B V Sy I) provides the singular δόξαν; it is probable that the plural form δόξας was adjusted derivatively to the immediately following, syntactically parallel concept στολὰς πολέμου. Again the kind of similarity between the vehicle verb and the tenor substantive, which aims to increase the attention of the intended reader, is slight, but the understanding of the metaphorical phrase in the context of the hymn traces back to the knowledge of the connection of abstract objects (צדק ;ישע ;עז) with the Hebrew verb לבש in the biblical tradition (cf. Ps 132 [LXX 131]:9,16; Isa 51:9, 52:1).

Attributive metaphors

Only in 1 Macc 1:10 does one find in 1 Maccabees a semantically defective connection of a vehicle attribute with a tenor noun. The Seleucid ruler Antiochus IV is already characterised here on the occasion of his first appearance as a ῥίζα ἁμαρτωλός ("sinful sprout"). The marked semantic difference between the sensory-concrete tenor ῥίζα and the spiritual-abstract or religiously significant vehicle ἁμαρτωλός could indicate an innovative nature of the metaphor. Against such an interpretation it could be said that the equivalence intended in the verse between the Greek ruler and the beginning of the spread of evil in the world can be understood both as the realisation of the warning directed at Israel in Deut 29:17 of a ῥίζα ἄνω φύουσα ἐν χολῇ καὶ

πικρία ("root that grows upwards in rancour and bitterness") as well as the negative equivalent of the hope of salvation for Israel brought to expression with the famous image of the blooming of a new sprout of David in Isa 11:1,10; 53:2 and Dan 4:26 (LXX/Th). The equivalence thus belongs to a completely conventionalised tradition of imagery (at least within the biblical tradition). Based on this tradition the metaphor does its part to move the intended reader to evaluate the appearance of the Seleucid ruler as an event both godless and disastrous.

Genitival metaphors

The genitival metaphor as a figure of speech occurs more frequently in 1 Maccabees than the trope of the attributive metaphor. In 1 Macc 4:43 (cf. verse 46) the λίθοι τοῦ μιασμοῦ ("stones of defilement") are mentioned.[9] The bold metaphor connects sensuous contents of an abstract-religious nature (μίασμα) with a concrete object (λίθος). The composite expression refers to the constitutive parts of the pagan altar built on the Jewish altar of burnt offering (cf. 1 Macc 1:54; 13:50), whose removal constitutes a condition of the necessary restitution of proper temple worship. Presuppositions of a thorough understanding of the metaphor are the assumption of the transferability of the impurity emanating from the pagan relics as well as knowledge of the use of the word μίασμα for the signification of illegitimate sacrifice (Lev 7:18), cultic images (Jer 32 [LXX 39]:34) and manners (Ezek 33:31 LXX) in the biblical tradition. The genitival metaphor στόμα ῥομφαίας ("mouth of the sword") in 1 Macc 5:28 also points to a strong discrepancy between tenor and vehicle, which can be understood as an attempt to grab the reader's attention. But it corresponds to the pictorial Hebrew phrase לפי חרב as conventionalised in the realm of biblical tradition (cf. Gen 34:26; Exod 17:13; Num 21:24; etc.).

In 1 Macc 13:41 it is at last stated that under the rule of Simon the ζυγὸς τῶν ἐθνῶν ("yoke of the Gentiles") was lifted from Israel. The metaphorical *genitivus subjectivus* stands for the oppression by the Seleucids; it connects the notion,

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[9]   Cf. Goldstein (1976:144 n. 244): "»miasmou« at I 4:43 is not »uncleanness«, since in the same verse »akatharton« renders »unclean«."

abstracted from agricultural imagery, of the arduous carrying of a burden with plural form ἔθνη, relevant in a political and religio-sociological sense (cf. 1 Macc 1:42; 2:12; 3:48; etc.). By using the passive ἤρθη ("was taken away"), the deliverance from the oppression is accounted for not as the result of the military and diplomatic results of Simon but as the work of God, without mentioning his name in the process (cf. Goldstein 1976:477–478). That God alone caused the liberation of his people is revealed to the intended reader on the basis of the image of the yoke of Israel coined in the biblical tradition (cf. 1 Kings 12:4, 9–11; Isa 14:25; Jer 28 [LXX 35]:2,4; 30 [LXX 37],8).

CONCLUDING INTERPRETATION OF THE TEXTUAL FINDINGS

In this review of the book of 1 Maccabees it has been shown that both the liminal and the comprehensible metaphors are found heaped in the poetic passages of the text having a coherent form and content. As fields of imagery there are virtually no bodily experiences or anthropological constants to speak of. On the contrary, the everyday space of life of the family, farming, and the hunt, together with the work of law and military, can be determined as prominent areas providing vehicles to give tenors their metaphorical character. In part the priestly part of the tradition is of importance. In pictorial similes, the attribution of emotions to particular body parts, metonyms and synecdoches, these vehicles – especially regarding anthropology and the concept of God – in respect of both language and content become understandable for the most part only on the basis of the biblical tradition and at the same time are employed to the effect that they transfer particular traditional attitudes from the vehicles onto the tenor in persuasive function. The biblical tradition and the word usage determined through this literary context are determinative for understanding the assertoric content of the comprehensible metaphors. Again and again the metaphors comprise allusions to biblical "hypotext"; the intended reader seems decidedly familiar with the Torah and the Prophets. The metaphorical discourse in 1 Maccabees is in every respect no mere rhetorical device *ad oratione ornatum*; its author certainly does not strive after literary

aesthetics. It can rather be grasped that its pragmatic function exists, on the one hand, in the apologetic demonstration of the conformity of the narrated events with the will of God fixed in the Jewish holy writings and, on the other hand, in the cognitive *and* affective evaluation of the enemies of Israel and of all apostates on the basis of the definitive biblical tradition.

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