וַיְהִי אָחֲרֵי־כָּנָן
וַיְאָהֲבָה אִשָּׁה בְּנַחַל שֹׁרֵק וּשְׂלִיל הָלַיְלָה:

וַיַּעֲלָה אֶלָּה סַרְנֵי פְלִשְׁתִּים
וַיֹּאמְרוּ לָהּ:

וְאֵלָה סַרְנֵי פְלִשְׁתִּים
וַּאֲסַּרְנָה לְעַנֹּתֶּהוּ
וְאֵנָּהָנָה לְכָּנָּהוּ:

וְאֵשׁ נַמְלֵּךְ אֵלָּה
וְרָאָה בָּהּ מְרָהַד הַגְּדוֹל הַבָּמָּה נְעִילָּה?

וַאֲסַּרְנָה לְכָּנָּהוּ:

וַאֲנָהֵנוּ נַמְלֵּךְ אֵלָּה אַלֶּף אַלֶּף וּמֵאֵים כָּפָף.
והיה אַחֲרֵי־כֵן
וַיִּאֵהַ֖ב אִשָּׁה בְָּֽךְ֗ שֹׁרֵֵ֛ק וּשְּלִיל ה׃
וַיּוְֽעַלְּוּ אֵלֶּ֝֜יה סַרְנֵ֣י פְּלִשְׁתִּים
וַֽיֹּ֙אמְרּוּ לְפַֽתִּי אוֹתִּי
וּרְאִֽי בַּמֶּ֙ה כֹּחַ דֵ֔וֹל וּבַמֶּ֙ה נַֽוּכַֽל לֵ֔וֹ וַֽאֲסַֽרְנּוּ לְעַֽנֹּתֵ֑וֹ וַֽאֲנַֽ֙חְנוּ נִתַֽן־לְךָ אִ֖יש אֶ֣לֶּף וּמֵֽאוֹתַֽ֚יִם׃

פְּתִי אַחֲרִים
וְרָאִֽי בַּמֶּ֙ה כֹּחַ דֵ֔וֹל וּבַמֶּ֙ה נַֽוּכַֽל לֵ֔וֹ וַֽאֲסַֽרְנּוּ לְעַֽנֹּתֵ֑וֹ וַֽאֲנַֽ֙חְנוּ נִתַֽן־לְךָ אִ֖יש אֶ֣לֶּף וּמֵֽאוֹתַֽ֚יִם׃

וַֽאָסְרָה לְעַֽנֹּתֵ֑וֹ לְעַֽנֹּתֵ֑וֹ אָסְרָה לְעַֽנֹּתֵ֑וֹ לְעַֽנֹּתֵ֑וֹ אָסְרָה לְעַֽנֹּתֵ֑וֹ לְעַֽנֹּתֵ֑וֹ אָסְרָה לְעַֽנֹּתֵ֑וֹ
וַתֹּּ֝אמֶר הָלִילְא הַלִּשְׁמַשּׁוֹת
הַגִּידָהּ לַי
בָּהָה בַּתָּר בָּדֹל
בָּהָה הַנָּסָר לִטעָנָה׃

וַתֹּּ֝אמֶר אֵלֶּיה שִמְָשֵ֔וֹן
אִם־יַֽאַֽסְר ִּ֗נִי
בְּשֵׁ֣עָה יְתָרִ֝ים
לֹֽחָּ֥ים אֲשֶֽׁר לֹּא־חֹּרֶֽבּ
וְחַלְּתִי וְהָלָֽתִי
cְאַחַ֥ד הֶאָדָם׃

אָמַּרְשְׁהֵנָּ֝ה בְּשַׁבְעָה יְתָרִ֝ים לָהַיִּמָּ֥ם אַשֶּֽר לְאַחְרָּבָּה;
וּהלָּהּ וּהָלָּהּ בָּאָדָם הָאָדָם׃

Judges 16:6-7
 Judges 16:6-7

Genre: Historical Narrative
[Mainline] Wayyiqtol

Genre: Hortatory Discourse
[Mainline] Imperative

Genre: Historical Narrative
[Mainline] Wayyiqtol

Genre: Predictive Narrative
[Mainline] Yiqtol

[Offline] Neg of any verb: Irrealis

Yiqtol + Weqatal series.
In Procedural Discourse (-projection) = repeated/habitual/customary action in past (Rocine p. 206ff)
In Predictive Narrative (+projection) = similar to above but in present/future (Rocine p. 356)
וַיַּעֲלוּ לָם סְרֵנֵי פְלִשְׁתִים שָׁבְתוּ שִׁבְעַ הָיִּם לָחִים לָקְחֵם אֵאָרָה לָא-חָרְבֹּת

ותאסרו בהו:

ותאמר אליהם פְלִשְׁתִים עָלֶיך שָׁמֲשׁוֹן

וַיְנַתֵּק אֶת-הָיִּם כַּאֲשֶׁר יִנָּתֵק פְתִיל-הָעָרֶר תּבָּאֵר אָש

בְּאֶשֶּׁר בֵּית פָּתִיל הָעָרֶר בְּהָרִים אֵש

ולא נָתַן פַּהוּ.
וּוַיַֽעֲל־לוֹ סַֽרְנֵַי פְלִשְתִִּים שִבְעַ֨יִם לַחִָּׁים אֲשֶַ֣ר לֹֽׁא־חֹׁרְבוּ וַֽתַֽאַֽסְרֵָּׁהוּ בּ הֶּֽם׃

וְהָאֵֵֽרִב יֹשֵַ֥ב לּ ֙ בַֽחֵֶ֔דֶר וַֽתַֹ֣אמֶָּר אֵלֹ֔יו פְּלִשְתּיָּ֣ם עֲלֵֽיךָ שִמְָשֵׁ֔וֹן וַֽיְנַֽתֵּק אֶּֽת־הַֽיְּתִּרְיֵ֖ם כַֽאֲשֶ֨ר יִנְתֵֹּ֤ק פְּתִיַּ֙ל־הַֽנְעֹׁ֙רֶּ֔ר תּ בַֽהֲרִיחַוֹ אֵֵ֔ש

וְ לַֹׁ֥א נוֹדַָּׁ֖ע כֹּׁח וֹ׃

Genre: Historical Narrative

[Mainline] Wayyiqtol

[Offline] Neg of any verb: Irrealis

[Mainline] Wayyiqtol

[Offline] Neg of any verb: Irrealis

[Mainline] Wayyiqtol

[Offline] Participle: Backgrounded activities

[Mainline] Wayyiqtol

[Offline] Verbless Clause: Scene setting

[Mainline] Wayyiqtol

Genre: ?


[Offline] Neg of any verb: Irrealis (“freeze frame”)

Judges 16:8-9
וַהֲקִימֵה הַחְלִילָה אֶל-שָׁמֶשׁ

הֵנָּה הַחֲלִילָה בַּיָּמִים הִנָּה

וַתִּדְבַּר אֵלַי כָּז בַּיָּמִים

וַֽיַֹ֣אמֶָּר אֵלֵֶּ֔יה אִם סֹ֤וֹר יַֽאַֽסְר֑וּנִי בַֽעֲבִֹֽׁתָּּּ֖ים חֲדָֽשִׁים

אָסַר אֶֽמֶּֽה֣ לֵֽאַֽנֵּשָּׁ֖ה בֵּמֶֽהֲמִּֽים

וְחֲלֵֽיתִי וְהָיִיתִי בְּאַֽהֲדָֽם

וַהֲלִיָּֽהּ֔ וַהֲלִיָּֽהּ בֵּאַֽהֲדָֽם

Judges 16:10-11
והאמרָ הַלֵּילָה ַאלָ-שָׁמָּשָׁהּ
והֵתַּלְתָּ בְיָי
וַתְּדַבְּרָ אֵלֵָי כָּז בְיָי
עַתְּ הַגִּידָּנָה לַיְיָ כְּאָד
וְחַלְיָּתִיָּ וְה יִָּלְיָּ כְּאָדוֹד
(See verse 7 above.)

Rocine p. 149ff

Genre: HN
[Mainline] Wayyiqtol

Genre: HN
[Mainline] Qatal: open an oral HN

Genre: Hortatory Discourse
[Mainline] Imperative
[Mainline] Jussive

Genre: HN
[Mainline] Wayyiqtol
והסירה ביהם והסירה אליהם פלשתים עליה שמישו והאזריך ישב בחדיר ונחמקו מעלי עץ וי如有侵权 please contact us we will take it down immediately
וַתִּקַּח לִילָה עֲבֹּׁתִ֨ים חֲד שִֶ֜ים וַֽתַֽאַֽסְרֵַ֣הוּ בָּּם וַֽתֹֹּׁ֤אמֶָּר אֵל֖וֹ פְלִשְׂתִּֽים שַׁמְּשֹ֗ון וְהֹאָֽרֵב יֹ֣שֶׁבּ בֶּֽחָּדֶ֭ר וַֽיְנַֽתְְּקֵָ֛ם מֵָעַַֽ֥ל זְרֹׁעֹׁתּוֹ כַֽח וּט׃
Judges 16:13

וַתֹּאמֶר לֶלֶל אֶל־שִׁמְךָ עַד־הָנֵּל הַלֶּל בִּי וַתְּדַבֵּר אֶלָ֑י כְּז בִּ֖ים הַגִּדְתָּ לַי בַּמֶּה תֵא סֵר נֵאָמְר אֶלָ֑י

LXX reads loom and fasten [them] with a pin into the wall and I will become weak and be like any other man." 14 And while he was sleeping, Delilah wove the seven braids on his head into the loom.
And while he was sleeping, Delilah wove the seven braids on his head into the loom.

Holman Christian Standard Bible (HCSB) footnote:
LXX reads *loom and fasten [them] with a pin into the wall and I will become weak and be like any other man."* 14 And while he was sleeping, Delilah wove the seven braids on his head into the loom.
וַתִּתְקַע בֵּיתָהּ
וַתַּאֲמַר אֵלֵיו
פְּלִשְׁתִים עַלְיוּ שִמְנוֹן
וַיִּקַּץ מִשְנָה תֵוֹ
וַיִּסַּע אֶת־הַיְתַד אֶרֶג וְאֶת־הַמָּס כֶּת׃

וְיִכְּלֵי מְשֶנָּה
וְיִשְׁע אֶת־הַיְתַד אֶגֶר אֵאֵר הַמָּסָכָה:
וַתִּתְקַע בַּי תֵּד וַתַּאֲמֶר אֵלָיו פְלִשְׁתִּים \(ע \) לֶיךָ שִמְּשֵׁו

וַיִּקַּץ מִשְּנַו וַיִּסַּע אֶת־הַיְתַד אֶרֶג וְאֶת־הַמַּסֵּת׃

וְיִכְלֶה מְשַׁבֵּה

וְיִשְׁע אָרְזֵה הָאָרֶג אֶת־הָגָםָה:
וַתָּמָּר אֵל ִּ֗יו אֵֶֽ֚הָלֵךְ אֲהַ֔בְתִּיךְ וְלִבְךָּׁ֖ אֶֽֽֽבָּלֶ֑י אֶֽֽֽמְרָּ֖ה שֶּ֑לֶשׁ פְּעָמִים הֶקְּלֵ֣ת בִּ֔י וְלֹּ֥א הִגַּֽ֛דְתִּ֥י בַּמֶּֽ֖ה כֹּחֲךָ֥ ג ד וֹל׃
וַתַֹ֣אמֶר אֵל ִ֗יו אֵֵ֚יךְ תֹׁאמַַָֽ֣ר אֲהַֽבְתִֵ֔יךְ וְ לִבְךָּׁ֖ אֵַ֣ין אִתִֵ֑י זֶַֽ֣ה ש לֹ֤ש פְע מִָֽ֣ים הֵתַַֽֽ֣לְת בִֵ֔י יִוְּלַֽחְךְ אֶזְאַּֽ֖ה אָטְרֵ֣י וּלְבוּבָּךְ אָטְרֵ֖י בֵּהַ שִׁלְשֵׁ֣ם פיַטִּימָֽה הַטָּלָֽת בֵּי לֹא הָֽקַּֽבְּרָהּ לִי בָּֽ֔הָ בֵּֽֽאְמָה פְּתַחּ נָזְלָל.
As a native speaker of Hebrew Delilah had a number of styles available to her for putting the pressure on Samson. She could have voiced her complaint as a story, that is, as a series of events as follows:

**Yiqtol**: repetitive action in the past

**Qatal**: attribution

**Negative Particle of Existence**

**X-Qatal**: Topicalization

**Irrealis w. Qatal**

**Verbless Clause**

HISTORICAL NARRATIVE
1. Then you told me
2. And you loved me
3. But your heart forsook me
4. And you mocked me
5. And you kept secrets
The sixth clause does not translate as an event very well
As a native speaker of Hebrew Delilah had a number of styles available to her for putting the pressure on Samson. She could have voiced her complaint as a story, that is, as a series of events as follows:

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HISTORICAL NARRATIVE
1. Then you told me
2. And you loved me
3. But your heart forsook me
4. And you mocked me
5. And you kept secrets

The sixth clause does not translate as an event very well.

If Delilah would have chosen to complain in this manner she would have chosen the series of wayyiqtols.
Then again, there is another kind of discourse that you will learn about in Module Four which Delilah could have used which may have been a more appropriate choice than the Historical Narrative.
Procedural Discourse tells how something used to be done in the past. It is usually the discourse of choice when the writer wanted to describe repeated, habitual action in the past. It would have been a very appropriate choice for Delilah to stress that Samson kept mocking her and so forth. In fact, the first form Delilah uses, the yiqtol, very often initiates a Procedural Discourse. Here is how a Procedural Discourse would have sounded:

**Yiqtol**: repetitive action in the past

**Qatal**: attribution

**Negative Particle of Existence**

**X-Qatal**: Topicalization

**Irrealis w. Qatal**

**Verbless Clause**

<table>
<thead>
<tr>
<th>PROCEDURAL DISCOURSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. You kept telling me</td>
</tr>
<tr>
<td>2. I am a lover of you</td>
</tr>
<tr>
<td>3. But you would be a mocker of me</td>
</tr>
<tr>
<td>4. And your heart would be a forsaker of me</td>
</tr>
<tr>
<td>5. And you would be a keeper of secrets</td>
</tr>
</tbody>
</table>

Again, we will leave the sixth clause out.
However, the mainline verb form of Procedural Discourse is the weqatal, and Delilah does not use a single weqatal in her speech. Rather, she chooses 5 out of 6 (clauses 2–6) verb forms or clause types that are stative or adjectival in nature. Her little tirade is more about the kind of person Samson is than it is about anything he has done once or repeatedly.
However, the mainline verb form of Procedural Discourse is the weqatal, and Delilah does not use a single weqatal in her speech. Rather, she chooses 5 out of 6 (clauses 2–6) verb forms or clause types that are stative or adjectival in nature. Her little tirade is more about the kind of person Samson is than it is about anything he has done once or repeatedly.

Do you remember the initial wayyiqtol of this entire reading? It is with which the narrator of the account seems unwilling to do the very thing that Delilah is doing during this speech—criticize Samson’s character.
The question therefore remains: If Delilah did not use Historical Narrative or Procedural Discourse, what kind of discourse did she use. The answer is **Expository Discourse**. Expository Discourse is one of the least studied genres because passages of Expository Discourse in the prose sections of the Hebrew Bible are fairly infrequent and usually quite short. This writer believes that Expository Discourse is critical to the subject of Biblical Hebrew poetry, but since this course is devoted only to prose, we won’t spend much time studying Expository Discourse.
Recall that a genre is defined by the task it performs and the constructions which characterize it (see the introduction to Module One). The task in *Expository Discourse* is to explain and/or argue a thesis. Most of this book is Expository Discourse! The mainline construction in Biblical Hebrew Expository Discourse is that one which is best suited to making a statement: the **verbless clause**. Other nominal-type clauses like X-qatal and clauses formed with verbal participles are probably high-ranking. The lowest ranking clause-types are probably yiqtol and wayyiqtol constructions. In some ways, the discourse profile scheme for Expository Discourse is the Historical Narrative scheme flipped up-side-down. Below is a tentative discourse profile scheme for Expository Discourse.

**TENTATIVE EXPOSITORY DISCOURSE PROFILE SCHEME:**

1. Mainline: Verbless clause

   **Off-the-line:**
   2. Clauses with qatal of היה
   3. X-qatal of other roots
   4. Clauses with yiqtol with a present time reference, irrealis
   5. Qatal and yiqtol in dependent clauses
   6. Embedded discourse

Rocine 319
וַיְהִי כִּי הֵצִיק הָלּוֹ בִּדְבַרָיו כָּל הָיָם
וַתְאַלְּלוּוּ וַתִּקְצַר נַפְשָׁו לְחוֹם:
וְהָיָה בְּרֶשַׁיקָה לְבֶבְרֵיהֶם כָּל הָיָם:

Judges 16:16
 Judges 16:16

וַיְהִי כִּי הִצִּיק לַו בַּדְּבָרָיו כֵּלַיִם וְתָאַלְאוּ לְצֵֵ֑הוּ וְתִקְצַַ֥ר נַֽפְשָּׁ֖וֹ לְמָּוּת׃

Genre: HN

[Offline] Wayyiqtol of היה: Transition marker

[Mainline] Wayyiqtol

[Mainline] Wayyiqtol
וַיֹּאמֶר לְהָלוֹם לָאֵלֶּה עַל־רֹאשֵׁי כִּי־נְזִיר אֱלֹהִים אֲנִי מִבֶּן אָם
בְּנֵי אֶלֹהִים גַּחְתִּי וְסַר מִמִּי כֹּחִי
וְהִלִּיתִי כְּכַל הָאֲדָם׃
וַיַּגֶּד לַאֶת־כַּל־לִבֹּו
וַיָֹּסָּר לָּה מָוֹר ה֙ לֹֽא־עַל־רֹֽאֵשִׁי
cִי־נְזִ֩יר אֱלֹהִָ֛ים אֲנִָּׁ֖י מִָבֶַּ֣טֶּן אִמִֵ֑י
אִם־גּלַֽתְיוּ וְסַ֣ר מִָמֶַּ֣נִי כֹֽחִֵי
וְחֵָּׁ֖יתִי וְה יִָּׁ֖יתִי כְכַל־הָאֲדָמָּה׃

-handed
[Mainline] Wayyiqtol
Genre: HN

[Mainline] Wayyiqtol
Genre: Historical Narrative

[Offline] X-Qatal: emphasis on state

[Offline] Verbless clause
Genre: Predictive Narrative

[Offline] X-Qatal: emphasis on state

[Mainline] WeQatal

[Mainline] WeQatal

Non-standard word order
In his first three responses to Delilah’s inquiries his responses were -ם נִיְקֶטֵל qatal: if they bind (vs. 7), if they bind (V. 11), and if you weave (V. 13). In contrast, we have here an -ם נִיְקֶטֵל qatal.
Samson is making it clear that the secret to conquering him does not lie in what others do to him. Rather he can only be bound if he will in some way be a changed man. Remember that the qatal is the form used to pin an attribute on its subject.
Our understanding is that shaved becomes the attribute of Samson. He is then weak, not because he has lost some mystical power in his hair. He has lost his holy identity. The hair is one of the marks of his consecration to YHWH. Whereas the narrator earlier avoided the qatal form when describing Samson’s love for Delilah, here Samson himself uses the qatal form in revealing the secret of his strength, his holy identity.
וַתֵּרֶא דְלִילָה כִּי הִגִּיד לָהּ אֶת־כְּלֵּי־לֵבָּהוּ.

וַתְּשַׁלָּחֵהּ וַתַּקְרָא לְסַרְנֵי פְלִשְׁתֵּים לָאָמָר:

עֲלַוּ הַפְּעָם כִּי הִגִּיד לָהּ אֶת־כְּלֵי־לֵבָּהוּ.

וַיַּעֲלֵוּ הַכֶּסֶף בְּיִצּוֹם:

וַתַּלְעַלְתָּ אֶלֶּה סַרְנֵי פְלִשְׁתֵּים:

וַתִּלְעֶלֶת הַמֶּשֶׁךָ בִּינָם.
וַתִּרְא דְלִילָה כִי־יָדָו אָתָה בְּכָל־לְבָבוֹ

וַתִּשַּׁחַל וַתִּקְרָא לְסַרְנֵי פְּלִשְׁתֹּים לֵאמֹר

עֲלַו הַפֵּעַם כִּיּוּד הִגִּיד לְכָל־לִבּוֹ

וְעָלָיו אִלֵּיה סַרְנֵי פְּלִשְׁתֹּים

עַלָּו אָלֶיה סַרְנֵי פְּלִשְׁתֹּים פְּלִשְׁתֹּים

וַיַּעֲלֵהוּ הַכֶּסֶף בְּיִדָּם׃
וַֽתֵַ֣רֶּא
dְלִיָּ֣לִ֥ה כִ י־
הִגִֵ֥ד
tּ לֶּ֔תֶל
וַֽתִּשְׁלַַֽ֡ח
וַֽתִּקְר
tְלֵֽאָּ֖ם לֵאמָֹׁר
עֲלַ֣וּ
הַֽפֵַֽ֔עַֽם כִ י־
הִגִַ֥ד
tָּּֽׁ֖י אֶּ
כ ל־לִבֵ֑וֹ
וְ
ע לֹּ֤וּ
אֵלֶּ֙ה ֙ סַֽרְנֵַ֣י פְלִשְתִֵ֔ים
וַֽיַֽעֲלַ֥וּ
הַֽכֶָּּׁׁ֖֑֝סֶּף בְי ד ֵם׃

What is this?
וַתֵּרֶא דְלִילָה כִי־יָדָיוּ לָהּ שָׁットִיָּהוּ וַתִּשְׁלַח וַתִּקְרָא לְסַרְנֵי פְלִשְׁתַּים לֵאמֹר: עֲלַוּ הַפֵּעַם כִי־יָדָיוּ הִגִּיד לָי אֶת־כִּלָּבוֹ.
וַתֵּרֶּא דְלִילָה כִיּוֹ אֶת־כָּלֶֽתוֹ
תַּשְׁלַח וְתִקְרָא לְסַרְנֵי פְלִשְׁתֵּים לֵאמֹר עֲלָוּ הַפֶּעַם כִּי־הִגִּיד לָי אֶת־כָּל־לִבּוֹ
וַֽיַּעֲלַ֥וּ הַכֶּּֽׁסֶּף בְּיַם׃

What is this?
Mainline or offline? What kind of waw? • consecutive/conversive/reversive/ha-hipukh or • conjunctive

Genre: HN
[Mainline] Wayyiqtol

[Offline] Qatal in dep. Clause: Rel. past background

[Mainline] 2 Wayyiqtols

Genre: Hort.
[Mainline] Imperative

[Offline] Qatal in dep. clause
נתראה דְלִילָה בַּיּוֹם הַהוּא, כִּי הִגִּיד לְאֵלֶּה סַרְנֵי פְלִשְׁתִים לָאָמָר: "עֲלַ֣וּ הַפָּעַ֔ם כִּי הִגִּ֖יד לְאֵלֶּה סַרְנֵ֣י פְלִשְׁתִּ֑ים; וַֽיַֽעֲלַ֥וּ הַכֶּ֣סֶף בְּיֵ֑דָם׃"

RULE: An isolated weqatal that stands in for a wayyiqtol within a wayyiqtol string marks a climactic or pivotal event in a narrative. (Rocine p. 322)
We will spend a lesson on this rule in Module Four [Rocine Lesson 37, p. 212]. The point is for this reading that the lords of the Philistines had not earlier come up to bind Samson. But Delilah had control of Samson for sure this time, so she was calling in the “big guns.” The Hebrew writer marks the lords’ coming up as a pivotal event in Samson’s life, and so it is.
וַתִּשְׁלַ֖חוּ עַל-בִּרְכֵ֑יָּהּ
וַתִּקְרָֽא לֵֽאִישׁ
וַתָּגְלַ֖ח אֶת־שֶׁ֗בַע מַחְלֶפֶׂתָּ֥ו רֹאֶֽשׁוֹ
וַתִּמַּ֖לֶל לְעַֽנְוֵֽוּוֹ
וַיַּסְרָֽה כֹּֽחָּוָ֖ו לְיוֹ דֹֽוי׃

יֵשֶׁר פָּחַ הַמֶּלֶֽיךְ:  

Judges 16:19
והישהו טובה ברפיה
והקראה לאיש
והנгла את שבע מחלפותacomment: נחלות
והחל לענות
ויסר מה פהعطליו.
וַתִּאמֶר פְלִשְׁתִּים עָלָיוּ שְׁמוֹן
וַיְקַזֶּֽ֣ם מִשְנָה
וַיְִּאמֶר אֵץִּ֑א כְַפְּ֝עַ֝ם בְַפַּ֝עַ֝ם
וְאִנֵּ֔ר וְהוּא לֹֽא יֵדְּעַ כִּי יְהוָ֑ה סְרִּי מֵֽעָלֵ֗י
וּזָאֵֽגֶנָּר אֶֽצְּאָֽם בָּפֶֽעַם
וּזָאֵֽגֶנָּר וַֽהֹוא לֹֽא יֵדְּעַ יִוְּהָה סְרִּי מֵֵֽעְלֵי.
וַתִּאמֶר פְלִשְׂתִּים עֲלֵיכֶם שִמְוֹן. וַיְקַזֶּה מִשְׁנַו וַיֹּאמֶר אֶצָא כְּפַעַם בְּפַעַם, וְאִנָּעָר וְהוּא לַאֲדָע כִּי יְהוָה סַר מֵעַל לָיו׃

Qatal in dep. Clause: rel past background
X-Qatal: Topicalization of YHWH

X-Qatal/Irealis: Scene setting, attributive
Here we have not only the qatal in a dependent clause but an X-qatal. This construction and the preceding irrealis are used to summarize the “state-of-things” at the end of the episode.
Conclusion: The “Samson Reveals the Secret of His Strength” account is one episode in the larger story, the “Life of Samson.” The “Life of Samson” is, in turn, one part of the account given by the book of Judges. If indeed the theme of the book of Judges is “maintaining a holy identity,” the account of Samson and Delilah serves the theme well. Moreover, even the forms applied by the writer both in the narration and direct speech serve the theme well. In the reading we have seen yiqtol and wayyiqtol verb forms which express emerging action played off against those constructions which are of a stative or adjectival nature, namely the X-qatal, weqatal, verbless clause, אֵין clause, and irrealis. These verb forms are strategically placed by the writer as follows:

A wayyiqtol Vs. 4 as an episode “opener” where an X-qatal is expected

Three yiqtols Vss. 7, 11, 13 in which Samson lies about what others may do to him to take his strength away

A series of five stative clauses Vs. 15 in which Delilah criticizes Samson’s character

A series of six stative clauses Vs. 17 in which Samson reveals his holy identity and the secret of his strength

An irrealis and X-qatal Vs. 20 as a summary of Samson’s state after he had lost his an identity