



Judges 16:4-20

A Discourse Analysis

שפטים טז ד-כ

וַיְהִי אַחֲרֵי־כֵן
וַיֵּאָהֵב אִשָּׁה בְּנַחַל שָׂרָק וּשְׂמָה דְלִילָה:

וַיַּעֲלוּ אֵלָיָה סַרְנֵי פְלִשְׁתִּים
וַיֹּאמְרוּ לָהּ

פִּתֵי אוֹתוֹ

וְרֵאֵי בַמָּה כָּחוֹ גְדוֹל וּבַמָּה נוֹכַל לוֹ

וְאַסְרֵנָהוּ לְעַנְתּוֹ

וְאַנְחֵנוּ נִתֵּן־לָךְ אִישׁ אֶלֶף וּמֵאָה כֶּסֶף:

[Offline] Wayyiqtol of הִיא: Transition marker →

וַיְהִי אַחֲרֵי־כֵן

Genre: Historical Narrative

[Mainline] Wayyiqtol →

וַיֵּאָהֲבֵנּוּ אִשָּׁה בְּנַחַל שָׂרָק וּשְׂמָה דְלִילָה:

וַיַּעֲלוּ אֵלֶיהָ סַרְנֵי פְלִשְׁתִּים
וַיֹּאמְרוּ לָהּ

Genre: Hortatory Discourse

[Mainline] Imperative →

פְּתִי אוֹתוֹ

[Mainline] Imperative →

וּרְאִי בַמָּה כָּחוֹ גְדוֹל וּבַמָּה נוֹכַל לוֹ

Genre: Predictive Narrative?

[Offline] Weqatal: Consequence, purpose →

וְאַסְרֵנָהּ לְעַנְתּוֹ

Genre: Predictive Narrative?

[Offline] X-Yiqtol: Topicalization →

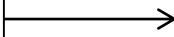
וְאֶנְחַנּוּ נַתַּן־לָדָּ אִישׁ אֶלְף וּמֵאָה כֶּסֶף:

וַתֹּאמֶר דָּלִילָה אֶל־שֹׁמְשׁוֹן
הַגִּידָה־נָא לִּי
בַמָּה כַחֲךָ גָדוֹל
וּבַמָּה תֵאָסֵר לְעַנּוֹתֶךָ׃

וַיֹּאמֶר אֵלֶיהָ שֹׁמְשׁוֹן
אִם־יֵאָסְרֵנִי בְשִׁבְעָה יְתָרִים לְחַיִּים אֲשֶׁר לֹא־חָרְבוּ
וְחָלִיתִי וְהֵייתִי כְאֶחָד הָאָדָם׃

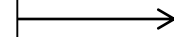
Genre: Historical Narrative

[Mainline] Wayyiqtol



Genre: Hortatory Discourse

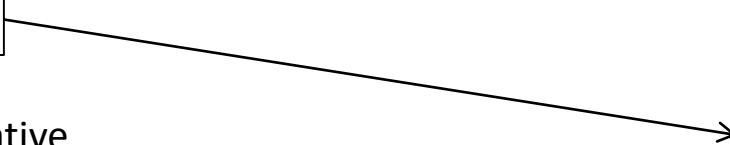
[Mainline] Imperative



וַתֹּאמֶר דְּלִילָה אֶל-שֹׁמְשׁוֹן
הַגִּידָה-נָא לִי
בַמָּה כַחֲךָ גָדוֹל
וּבַמָּה תֹאסֵר לְעַנּוֹתֶךָ:

Genre: Historical Narrative

[Mainline] Wayyiqtol



Genre: Predictive Narrative

[Mainline] Yiqtol



וַיֹּאמֶר אֵלֶיהָ שֹׁמְשׁוֹן
אֲסִיאֲסֹרְנִי בְּשִׁבְעָה יְתָרִים לְחַיִּים אֲשֶׁר לֹא-חָרְבוּ

וְחִלִּיתִי וְהִיִּיתִי כְּאֶחָד הָאָדָם:

[Offline] Neg of any verb: Irrealis



[Mainline] Weqatal



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-לָהּ סִרְיֵי פְלִשְׁתִּים שְׁבַעַה יִתְּרִים לַחִים אֲשֶׁר לֹא-חָרְבוּ
וַתֹּאסְרֵהוּ בָהֶם:

וְהָאֲרֹב יָשָׁב לָהּ בַּחֲדָר

וַתֹּאמֶר אֵלָיו

פְּלִשְׁתִּים עָלֶיךָ שָׁמַשׁוֹן

וַיִּנְתֵּק אֶת-הַיְתָרִים

כַּאֲשֶׁר יִנְתֵּק פְּתִיל-הַנְּעֹרֹת בַּהֲרִיחוֹ אֵשׁ

וְלֹא נֹדַע כִּחוֹ:

[Mainline] Wayyiqtol

וַיַּעַלְוּ-לָהּ סַרְגֵי פְלִשְׁתִּים שְׁבַעַה יִתְּרִים לַחִים אֲשֶׁר לֹא-חָרְבוּ

[Offline] Neg of any verb: Irrealis

וְתֹאסְרָהוּ בָהֶם:

[Mainline] Wayyiqtol

[Offline] Participle: Backgrounded activities

וְהָאֲרָב יָשָׁב לָהּ בַחֲדָר

[Mainline] Wayyiqtol

וְתֹאמֶר אֵלָיו

[Offline] Verbless Clause: Scene setting

פְּלִשְׁתִּים עַלֶּיךָ שֹׁמְשׁוֹן

[Mainline] Wayyiqtol

וַיִּנְתַּק אֶת-הַיְתָרִים

כַּאֲשֶׁר יִנְתַּק פְּתִיל-הַנְּעֻרָת בַּהֲרִיחוֹ אֵשׁ

[Offline] Yiqtol in dep. Clause: rel. non-past background (maybe Embedded Procedural Discourse; see Rocine p. 210)

וְלֹא נֹדַע כָּחוֹ:

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

וַתֹּאמֶר דָּלִילָה אֶל־שֹׁמְרוֹן
הֲנִי הַתְּלֹת בְּיָ וַתְּדַבֵּר אֵלַי כְּזָבִים
עַתָּה הַגִּידָה־נָא לִי בַמָּה תִּאֲסָר:

וַיֹּאמֶר אֵלֶיהָ
אִם־אֲסֹר יִאֲסְרוּנִי בַעֲבֹתַיִם חֲדָשִׁים
אֲשֶׁר לֹא־נַעֲשָׂה בָהֶם מִלְּאִכָּה
וַחֲלִיתִי וְהִיִּיתִי כְּאֶחָד הָאָדָם:

Genre: HN

[Mainline] Wayyiqtol

וַתֹּאמֶר דְּלִילָה אֶל-שֹׁמְרוֹן

Genre: HN

[Mainline] Qatal: open an oral HN

הִנֵּה הֵתַלְתָּ בִּי וַתְּדַבֵּר אֵלַי כְּזָבִים

Rocine p. 149ff

[Mainline] Wayyiqtol

Genre: Hortatory Discourse

[Mainline] Imperative

[Mainline] Jussive

עֲתָה הִגִּידָה-נָא לִי בַמָּה תֵאָסֵר:

Genre: HN

[Mainline] Wayyiqtol

וַיֹּאמֶר אֵלֶיהָ

אִם-אֶסֹר יֹאסְרוּנִי בְעֵבְתַיִם חֲדָשִׁים

(See verse 7 above.)

אֲשֶׁר לֹא-נַעֲשֶׂה בָהֶם מְלָאכָה

וְחִלִּיתִי וְהֵייתִי כְאֶחָד הָאָדָם:

וַתִּקַּח דָּלִילָהּ עֲבֹתִים חֲדָשִׁים

וַתֹּאסְרֵהוּ בָהֶם

וַתֹּאמֶר אֵלָיו

פְּלִשְׁתִּים עָלַיךָ שֶׁמֶשׁוֹן

וְהָאָרֶב יֹשֵׁב בְּחָדָר

וַיִּנְתְּקֶם מֵעַל זִרְעֹתָיו כַּחוֹט:

Genre: HN

[Mainline] Wayyiqtol →

וַתִּקַּח דְּלִילָהּ עִבְתִּים חֲדָשִׁים

[Mainline] Wayyiqtol →

וַתֹּאסְרֵהוּ בָהֶם

[Mainline] Wayyiqtol →

וַתֹּאמֶר אֵלָיו

Genre: ?

[Offline] Verbless Clause: Scene setting →

פָּלְשָׁתִים עָלֶיךָ שֶׁמְשֹׁן

[Offline] Participle: Backgrounded activities →

וְהָאֲרָב יֹשֵׁב בַּחֲדָר

[Mainline] Wayyiqtol →

וַיִּנְתְּקֵם מֵעַל זַרְעֹתָיו כַּחוֹט:

וַתֹּאמֶר דְּלִילָה אֶל־שֹׁמֵרוֹן
 עַד־הֵנָּה הִתְלַת בִּי וַתְּדַבֵּר אֵלַי כְּזָבִים
 הַגִּידָה לִּי בַמָּה תֵאָסֵר
 וַיֹּאמֶר אֵלֶיהָ

אִם־תֵּאָרְגֵי אֶת־שֵׁבַע מַחְלָפוֹת רֵאשֵׁי עַם־הַמִּסְכָּת:

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.

Genre: HN

[Mainline] Wayyiqtol →

וַתֹּאמֶר דְּלִילָה אֶל-שֹׁמֵר שׁוֹן

Genre: HN (see v. 10)

[Mainline] Qatal or X-Qatal:
opens an oral HN

עַד-הֵנָּה הִתְלַתְּ בִּי וַתְּדַבֵּר אֵלַי כְּזָבִים

Genre: Hort. (see verse 10)

הַגִּידָה לִּי בַמָּה תֹאסֹר

Genre: HN

[Mainline] Wayyiqtol →

וַיֹּאמֶר אֵלֶיהָ

אִם-תֹּאדָרְגִי אֶת-שֵׁבַע מַחְלָפוֹת רֵאשֵׁי עַם-הַמִּסְכָּת:

(See verse 7 & 11 above.)

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 בַּיַּתְדֹּ

וַתֹּאמֶר אֵלָיו

פְּלִשְׁתִּים עָלֶיךָ שְׂמֵשׁוֹן

וַיִּקַּץ מִשְׁנָתוֹ

וַיִּסַּע אֶת־הַיַּתֵּד הָאָרְגָּ וְאֶת־הַמַּסְכֶּת:

Genre: HN

[Mainline] Wayyiqtol →

וַתִּתְקַע בַּיַּתְד

[Mainline] Wayyiqtol →

וַתֹּאמֶר אֵלָיו

Genre: ?

[Offline] Verbless Clause: Scene setting →

פְּלִשְׁתִּים עָלֶיךָ שָׁמֵשׁוֹן

[Mainline] Wayyiqtol →

וַיִּקַּץ מִשְׁנָתוֹ

[Mainline] Wayyiqtol →

וַיִּסַּע אֶת־הַיַּתֵּד הָאָרְגוֹ וְאֶת־הַמַּסְכֶּת:

וְתֹאמַר אֵלָיו

אֵיךְ תֹאמַר אֶהְבֶּתִּיךָ וְלִבְךָ אֵין אֶתִּי

זֶה שְׁלֹשׁ פְּעָמִים הִתְלַת בִּי

וְלֹא־הִגַּדְתָּ לִּי בַמָּה כִּחַדְךָ גְדוּל:

Genre: HN

[Mainline] Wayyiqtol →

וַתֹּאמֶר אֵלָיו

Yiqtol: repetitive action in the past

אֵיךְ תֹאמַר

Qatal: attribution

אֶהְבֶּתִיךָ

Negative Particle of Existence

וְלֹבֵדֶךָ אֵין אִתִּי

X-Qatal: Topicalization

זֶה שְׁלֹשׁ פְּעָמִים הִתְלַתְּ בִּי

Irrealis w. Qatal

וְלֹא־הִגַּדְתָּ לִּי

Verbless Clause

בַּמָּה כַּחַדְךָ גְּדוּלָּה:

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

אֵיךְ תֹאמַר

אֶהְבֶּתִיךָ

וְלִבְךָ אֵין אֵתִי

זֶה שְׁלַשׁ פְּעָמִים הִתְלַת בִּי

וְלֹא־הִגַּדְתָּ לִּי

בַּמָּה כַּחַךְ גְּדוּלָּה:

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

אֵיךְ תֹאמַר
אֶהְבֶּתִיךָ
וְלִבְךָ אֵין אֵתִי
זֶה שְׁלַשׁ פְּעָמִים הִתְלַת בִּי
וְלֹא-הִגַּדְתָּ לִּי
בַּמָּה כַחַךְ גְּדוּלָּ:

If Delilah would have chosen to complain in this manner she would have chosen the series of wayyiqtol.

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.

Yiqtol: repetitive action in the past

אֵיךְ תֹאמַר

Qatal: attribution

אֶהְבֶּתִיךָ

Negative Particle of Existence

וְלֹבֵךְ אֵין אֵתִי

X-Qatal: Topicalization

זֶה שְׁלֹשׁ פְּעָמִים הֵתְלֹתָ בִּי

Irrealis w. Qatal

וְלֹא־הֵגִדְתָּ לִּי

Verbless Clause

בַּמָּה כַּחַךְ גְּדוּלָּ:

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

אֵיךְ תֹאמַר

Qatal: attribution

אֶהְבֶּתִיךָ

Negative Particle of Existence

וְלֹבֵךְ אֵין אֵתִי

X-Qatal: Topicalization

זֶה שְׁלֹשׁ פְּעָמִים הִתְלַתְּ בִּי

Irrealis w. Qatal

וְלֹא-הִגַּדְתָּ לִּי

Verbless Clause

בַּמָּה כָּחַךְ גְּדוּל:

PROCEDURAL DISCOURSE

1. You kept telling me
 2. I am a lover of you
 3. But you would be a mocker of me
 4. And your heart would be a forsaker of me
 5. And you would be a keeper of secrets
- 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.

Yiqtol: repetitive action in the past

אֵיד תֹאמֵר

Qatal: attribution

אֶהְבֶּתִיךָ

Negative Particle of Existence

וְלֹבֵךְ אֵין אֵתִי

X-Qatal: Topicalization

זֶה שְׁלֹשׁ פְּעָמִים הִתְלַת בִּי

Irrealis w. Qatal

וְלֹא-הִגַּדְתָּ לִּי

Verbless Clause

בַּמָּה כַּחַךְ גְּדוֹל:

PROCEDURAL DISCOURSE

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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.

Yiqtol: repetitive action in the past

אֵיךְ תֹאמַר

Qatal: attribution

אֶהְבֶּתִיךָ

Negative Particle of Existence

וְלֹבֵךְ אֵין אֵתִי

X-Qatal: Topicalization

זֶה שְׁלֹשׁ פְּעָמִים הֵתְלֹתָ בִּי

Irrealis w. Qatal

וְלֹא־הֵגַדְתָּ לִּי

Verbless Clause

בַּמָּה כַּחֲךָ גְדוּלָּ:

Do you remember the initial wayyiqtol of this entire reading? It is וַיֹּאֲהֵב 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.

EXPOSITORY DISCOURSE

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.

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 הִיה
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

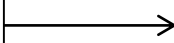
וְזִהִי כִּי־הֵצִיקָה לּוֹ בְּדַבְרֶיהָ כָּל־הַיָּמִים
וְתֵאלֶצֶהוּ
וְתִקְצֹר נַפְשׁוֹ לְמוֹת:

Genre: HN

[Offline] Wayyiqtol of היה:
Transition marker

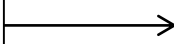
→ וְיָהִי כִּי־הִצִּיקָהּ לֹוּ בְּדַבְרֶיהָ כָּל־הַיָּמִים

[Mainline] Wayyiqtol



וְתֵאלָצְהוּ

[Mainline] Wayyiqtol



וְתִקְצַר נַפְשׁוֹ לְמוֹת:

וַיִּגְדֹּלֶהָ אֶת-כָּל-לְבוֹ

וַיֹּאמֶר לָהּ

מִזְרָה לֹא-עָלָה עַל-רֹאשִׁי

כִּי-נָזִיר אֱלֹהִים אֲנִי מִבֶּטֶן אִמִּי

אִם-גִּלַּחְתִּי וְסָר מִמֶּנִּי כַּחֲ

וּחְלִיתִי וְהָיִיתִי כְּכֹל-הָאָדָם:

Genre: HN

[Mainline] Wayyiqtol →

וַיִּגְדֹּל-לָהּ אֶת-כָּל-לְבוֹ

[Mainline] Wayyiqtol →

וַיֹּאמֶר לָהּ

Genre: Historical Narrative

[Offline] X-Qatal: emphasis on state →

מִזְרָה לֹא-עָלָה עַל-רֵאשִׁי

[Offline] Verbless clause →

כִּי-נָזִיר אֱלֹהִים אֲנִי מִבֶּטֶן אִמִּי Non-standard word order

Genre: Predictive Narrative

[Offline] X-Qatal: emphasis on state →

אִם-גִּלַּחְתִּי וְסָר מִמֶּנִּי כַּחֲ

[Mainline] WeQatal →

וְחִלִּיתִי וְהִיִּיתִי כְּכֹל-הָאָדָם:

[Mainline] WeQatal →

Genre: HN

[Mainline] Wayyiqtol →

וַיַּגֵּד לָהּ אֶת-כָּל-לְבוּ

[Mainline] Wayyiqtol →

וַיֹּאמֶר לָהּ

Genre: Historical Narrative

[Offline] X-Qatal: emphasis on state →

מִזְרָה לֹא-עָלָה עַל-רֵאשִׁי

[Offline] Verbless clause →

כִּי-נָזִיר אֱלֹהִים אֲנִי מִבֶּטֶן אִמִּי Non-standard word order

Genre: Predictive Narrative

[Offline] X-Qatal: emphasis on state →

אִם-גִּלַּחְתִּי וְסָר מִמֶּנִּי כַּחֲ

[Mainline] WeQatal →

וְחָלִיתִי וְהִיתִי כְּכֹל-הָאָדָם:

[Mainline] WeQatal →

In his first three responses to Delilah's inquiries his responses were -אם yiqtol: if they bind (vs. 7), if they bind (V. 11), and if you weave (V. 13). In contrast, we have here an -אם qatal.

Genre: HN

[Mainline] Wayyiqtol →

וַיִּגְדֹּל-לָהּ אֶת-כָּל-לְבוֹ

[Mainline] Wayyiqtol →

וַיֹּאמֶר לָהּ

Genre: Historical Narrative

[Offline] X-Qatal: emphasis on state →

מִזְרָה לֹא-עָלָה עַל-רֵאשִׁי

[Offline] Verbless clause →

כִּי-נָזִיר אֱלֹהִים אֲנִי מִבֶּטֶן אִמִּי Non-standard word order

Genre: Predictive Narrative

[Offline] X-Qatal: emphasis on state →

אִם-גִּלַּחְתִּי וְסָר מִמֶּנִּי כֹחִי

[Mainline] WeQatal →

[Mainline] WeQatal →

וְחָלִיתִי וְהִייתִי כְכֹל-הָאָדָם:

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.

Genre: HN

[Mainline] Wayyiqtol →

וַיִּגְדֹּל-לָהּ אֶת-כָּל-לְבוּ

[Mainline] Wayyiqtol →

וַיֹּאמֶר לָהּ

Genre: Historical Narrative

[Offline] X-Qatal: emphasis on state →

מִזְרָה לֹא-עָלָה עַל-רֵאשִׁי

[Offline] Verbless clause →

כִּי-נָזִיר אֱלֹהִים אָנִי מִבֶּטֶן אִמִּי Non-standard word order

Genre: Predictive Narrative

[Offline] X-Qatal: emphasis on state →

אִם-גִּלַּחְתִּי וְסָר מִמֶּנִּי כֹחִי

[Mainline] WeQatal →

וְחִלִּיתִי וְהִיִּיתִי כְּכֹל-הָאָדָם:

[Mainline] WeQatal →

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.

וַתֵּרָא דְלִילָה כִּי־הִגִּיד לָהּ אֶת־כָּל־לְבוֹ
 וַתִּשְׁלַח וַתִּקְרָא לְסַרְיֵי פְלִשְׁתִּים לֵאמֹר
 עֲלוּ הַפֶּעַם כִּי־הִגִּיד לָהּ לִי אֶת־כָּל־לְבוֹ
 וְעֲלוּ אֵלֶיהָ סַרְיֵי פְלִשְׁתִּים
 וַיַּעֲלוּ הַכַּסֵּף בַּיָּדָם׃

qere kethib

Genre: HN

[Mainline] Wayyiqtol

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

[Mainline] 2 Wayyiqtols

וַתֵּרָא דְלִילָה כִּי־הִגִּיד לָהּ אֶת־כָּל־לְבוֹ
וַתִּשְׁלַח וַתִּקְרָא לְסַרְיֵי פְלִשְׁתִּים לֵאמֹר

Genre: Hort.

[Mainline] Imperative

[Offline] Qatal in dep. clause

עֲלוּ הַפֶּעַם כִּי־הִגִּיד לָהּ לִי אֶת־כָּל־לְבוֹ
וְעֲלוּ אֵלֶיהָ סַרְיֵי פְלִשְׁתִּים
וַיַּעֲלוּ הַכֶּסֶף בִּידָם:

qere kethib

Genre: HN

[Mainline] Wayyiqtol

Genre: HN

[Mainline] Wayyiqtol

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

[Mainline] 2 Wayyiqtol

Genre: Hort.

[Mainline] Imperative

[Offline] Qatal in dep. clause

וַתֵּרָא דְלִילָה כִּי־הִגִּיד לָהּ אֶת־כָּל־לְבוֹ

וַתִּשְׁלַח וַתִּקְרָא לְסַרְיֵי פְלִשְׁתִּים לֵאמֹר

עֲלוּ הַפֶּעַם כִּי־הִגִּיד לָהּ לִי אֶת־כָּל־לְבוֹ

qere kethib

וְעֲלוּ אֵלֶיהָ סַרְיֵי פְלִשְׁתִּים

What is this?

וַיַּעֲלוּ הַכֶּסֶף בִּידָם:

Genre: HN

[Mainline] Wayyiqtol

Genre: HN

[Mainline] Wayyiqtol

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

[Mainline] 2 Wayyiqtol

Genre: Hort.

[Mainline] Imperative

[Offline] Qatal in dep. clause

וַתֵּרָא דְלִילָהּ כִּי־הִגִּיד לָהּ אֶת־כָּל־לְבוֹ
וַתִּשְׁלַח וַתִּקְרָא לְסַרְיֵי פְלִשְׁתִּים לֵאמֹר
עֲלוּ הַפֵּעַם כִּי־הִגִּיד לָהּ לִי אֶת־כָּל־לְבוֹ
וְעֲלוּ אֵלֶיהָ סַרְיֵי פְלִשְׁתִּים
וַיַּעֲלוּ הַכֶּסֶף בִּידָם:

qere kethib

What is this?

Mainline or offline?
What genre?

Genre: HN

[Mainline] Wayyiqtol

Genre: HN

[Mainline] Wayyiqtol

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

[Mainline] 2 Wayyiqtol

Genre: Hort.

[Mainline] Imperative

[Offline] Qatal in dep. clause

וַתֵּרָא דְלִילָה כִּי־הִגִּיד לָהּ אֶת־כָּל־לְבוֹ

וַתִּשְׁלַח וַתִּקְרָא לְסַרְיֵי פְלִשְׁתִּים לֵאמֹר

עֲלוּ הַפֶּעַם כִּי־הִגִּיד לָהּ לִי אֶת־כָּל־לְבוֹ

qere kethib

וְעֲלוּ אֵלֶיהָ סַרְיֵי פְלִשְׁתִּים

What is this?

Mainline or offline?
What genre?

What kind of waw?

- consecutive/conversive/reversive/ha-hipukh or
- conjunctive

וַיַּעֲלוּ הַכֶּסֶף בִּידָם:

Genre: HN

[Mainline] Wayyiqtol

Genre: HN

[Mainline] Wayyiqtol

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

[Mainline] 2 Wayyiqtol

Genre: Hort.

[Mainline] Imperative

[Offline] Qatal in dep. clause

[Mainline] Isolated Weqatal

Genre: HN

[Mainline] Wayyiqtol

וַתֵּרָא דְלִילָה כִּי־הִגִּיד לָהּ אֶת־כָּל־לְבוֹ

וַתִּשְׁלַח וַתִּקְרָא לְסַרְיֵי פְלִשְׁתִּים לֵאמֹר

עֲלוּ הַפֶּעַם כִּי־הִגִּיד לָהּ לִי אֶת־כָּל־לְבוֹ

וְעֲלוּ אֵלֶיהָ סַרְיֵי פְלִשְׁתִּים

וַיַּעֲלוּ הַכֶּסֶף בִּידָם:

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)

Genre: HN

[Mainline] Wayyiqtol

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

[Mainline] 2 Wayyiqtol

Genre: Hort.

[Mainline] Imperative

[Offline] Qatal in dep. clause

[Mainline] Isolated Weqatal

Genre: HN

[Mainline] Wayyiqtol

וַתֵּרָא דְלִילָה כִּי־הִגִּיד לָהּ אֶת־כָּל־לְבוֹ
וַתִּשְׁלַח וַתִּקְרָא לְסַרְנֵי פְלִשְׁתִּים לֵאמֹר
עֲלוּ הַפַּעַם כִּי־הִגִּיד לָהּ לִי אֶת־כָּל־לְבוֹ
וְעֲלוּ אֵלֶיהָ סַרְנֵי פְלִשְׁתִּים
וַיַּעֲלוּ הַכֶּסֶף בִּידָם:

qere kethib

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.

וְהִישָׁנָהּ עַל־בְּרִכָּיהָ

וְהִקְרָא לְאִישׁ

וְהִגִּילָח אֶת־שֵׁבַע מִחֲלָפוֹת רֹאשׁוֹ

וְהִחֵל לְעַנּוֹתוֹ

וַיִּסַּר כַּחוֹ מֵעָלָיו:

Genre: HN

[Mainline] Wayyiqtol →

[Mainline] Wayyiqtol →

[Mainline] Wayyiqtol →

[Mainline] Wayyiqtol →

[Mainline] Wayyiqtol →

וַתִּשְׁנֶהּ עַל־בְּרָכְיָהָ

וַתִּקְרָא לְאִישׁ

וַתִּגְלַח אֶת־שֵׁבַע מִחֲלָפוֹת רֹאשׁוֹ

וַתַּחֲלֵל לְעֵנוֹתָיו

וַיִּסַּר כַּחוֹ מֵעַלְיוֹ:

וַתֹּאמֶר

פְּלִשְׁתִּים עָלַיְךָ שִׁמְשׁוֹן

וַיִּקַּץ מִשְׁנָתוֹ

וַיֹּאמֶר

אֵצֶא כְּפַעַם בְּפַעַם

וְאֲנִי־

וְהוּא לֹא יָדַע כִּי יִהְיֶה סָר מֵעַלְיוֹ:

Genre: Historical Narrative

[Mainline] Wayyiqtol →

וַתֹּאמֶר

Genre: ?

[Offline] Verbless Clause: Scene setting →

פְּלִשְׁתִּים עָלֶיךָ שָׁמֵשׁוֹן

[Mainline] Wayyiqtol →

וַיִּקַּץ מִשְׁנָתוֹ

[Mainline] Wayyiqtol →

וַיֹּאמֶר

Genre: Predictive Narrative

[Mainline] Cohorative →

אֵצֶל כַּפְעַם בַּפֶּעַם

[Mainline] Cohorative →

וְאֵנֶר

Genre: Historical Narrative

וְהוּא לֹא יָדַע כִּי יְהוָה סָר מֵעֲלָיו:

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

[Offline]
X-Qatal/Irealis:
Scene setting, attributive

Genre: Historical Narrative

[Mainline] Wayyiqtol →

וַתֹּאמֶר

Genre: ?

[Offline] Verbless Clause: Scene setting →

פְּלִשְׁתִּים עָלֶיךָ שָׁמֵשׁוֹן

[Mainline] Wayyiqtol →

וַיִּקַּץ מִשְׁנָתוֹ

[Mainline] Wayyiqtol →

וַיֹּאמֶר

Genre: Predictive Narrative

[Mainline] Cohorative →

אֵצֶא כְּפַעַם בְּפַעַם

[Mainline] Cohorative →

וְאֲנִיֵּר

Genre: Historical Narrative

וְהוּא לֹא יָדַע כִּי יִהְיֶה סָר מֵעַלְיוֹ:

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

[Offline]
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, ןָּ clause, and irrealis. These verb forms are strategically placed by the writer as follows:

A <i>wayyiqtol</i>	Vs. 4 as an episode “opener” where an X-qatal is expected
Three <i>yiqtols</i>	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