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Transformation of Poetical Lines in the Song  
at the Sea (Exod. 15:1–18, 21) in the Targum  
Onkelos

The translation technique of biblical poetry in the Targums has a unique character: on the one hand, it exhibits a tendency to imitate the original verse structure patterns; on the other hand, it possesses elements of original, distinctive poetical forms which have some resemblance to other poetic traditions of the period of Late Antiquity (e.g., Jewish liturgical poems and early Christian poetry in Syriac). In connection with this specificity a question arises: how does the targumic poetic paraphrase differ from its Hebrew original?

The literary form of targumic paraphrases of the Hebrew poetry is closely connected with their *liturgical performance*. As it is well known, the Targums (and particularly the Palestinian Targums) were created not just as mere renderings of the sacred text, but as *interpretive translations* of the Torah. For this reason, exegetical elements and various rhetorical means and devices emerge frequently in the Targums.<sup>1</sup> Thus, biblical metaphors, allegories and poetical means were *rhetorically modified*.<sup>2</sup> How did these modifi-

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<sup>1</sup> These include addresses and appeals to the audience, exhortations, threats, insertions of exegetical glosses and complete Haggadic stories inserted into the commented upon text. These changes are more obvious in the Palestinian Targums than in the Onkelos and Jonathan Ben-Uzziel Targums.

<sup>2</sup> The rhetorical context of the Targums is closely connected with their *songful manner* of recitation (Koheleth Rabba 7:5). It is a well known that the *meturgemanim* cantillated the paraphrases of the sacred text (along with their own commentaries) in a special manner; moreover, they *did not read* the Targums, but kept the translation in memory. My hypothesis is that this manner of ritual chanting brought about distinct rhythmical structuring of the Targumic text and inclusion of refrains and liturgical poems (such as so called introductory poems). However, these transformations must be further investigated. These introductory poems are very interesting because of their specific poetical form and unique mode of integration into translations of the original text. They were published for the first time in 1865 by L. Zunz (see: Leopold Zunz, *Literaturgeschichte der synagogalen Poesie* (Berlin: L. Gerschel Verlagsbuchhandlung, 1865), 18–22, 74–80, 150–151) and later reprinted by M. Ginsburger and P. Kale (in their edition of the Cairo Genizah manuscripts): Moses Ginsburger, “Aramäische Introduktionen zum Thargumvor-

cations influence upon the structure of Hebrew verse? To answer the question the Targum Onkelos has been chosen, because its text contains a small number of Haggadic episodes and exegetical insertions (in comparison with the Palestinian Targums), and we can retrace the main principles of poetical transformation *per se*. Besides, the text of the Song at the Sea in the Targum Onkelos is not so burdened with exegetical and rhetorical materials (which are not poetical in most cases). Nevertheless, in this almost literal Aramaic translation of the Pentateuch the poetical texts underwent some changes: additional phrases and even whole poetical lines appeared. Did the *meturgemanim* follow special rules for rendering of the biblical poems or were their paraphrases spontaneous?

The problem of translation of biblical poetry in the Targums has been considered in recent research. As Evan Staalduine-Sulman has demonstrated in her article, the targumists used very subtle translation techniques for poetry: “They were neither slavishly literal, nor completely focused on the content of the Hebrew original. They made a serious attempt also to reflect its *genre*.”<sup>3</sup> She has also pointed out that the seeming freedom of the interpreters was in fact “restricted by several theological motives.”<sup>4</sup>

However, these important conclusions must be supported by detailed analysis of the differences between the original Hebrew verse structures and their targumic translations. It seems obvious that some changes in the parallel verse structures are more or less regular. For this reason, only *distinctions* between the original Hebrew poetry and its targumic paraphrases are discussed in this article.

It is undoubted that the basic principle of translation of biblical poetry in the Targums is *emulation*. As Jan-Wim Wesselius demonstrates in his article, literal translation of biblical poems is “interspersed with other words and sentences” and is made with the use of “a sophisticated literary technique.” Such an approach to translation was necessary in order to interweave elements of rabbinic exegesis into the text of the translation.<sup>5</sup> Jan-Wim Wesselius has shown clearly that Targumic translation is “*the multi-level emulation of the biblical text*,” from imitation of the linear order and the charac-

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trag an Festtagen,” *Zeitschriften der Deutschen Morgenländischen Gesellschaft* 54 (1900): 113–124; Moses Ginsburger, “Les Introductions Araméennes à la Lecture du Targoum,” *Revue des Etudes Juives* 73 (1921): 14–26. See also Paul Kahle, *Das palastinische Pentateuchtargum. Die palastinische Punktuation. Der Bibeltext des Ben Naftali*, vol. 2 von *Masoreten des Westens* (Stuttgart: W. Kohlhammer, 1930); Michael Klein, *Genizah Manuscripts of Palestinian Targum to the Pentateuch* (Cincinnati: Hebrew Union College Press, 1986).

<sup>3</sup> Eveline van Staalduin-Sulman, “Translating with Subtlety: Some Unexpected Translations in the Targum of Samuel,” *Journal for the Aramaic Bible* 3 (2001): 225–235.

<sup>4</sup> *Ibid.*, 235.

<sup>5</sup> Jan-Wim Wesselius discusses the question of emulation in the targumic poetry on the material of several specific poems which are defined with the term *shirah*, and which are “placed [within the text] at certain crucial points in the history of the people of Israel” (Exod. 15:1; Deut. 31:19, 21, 22, 30; 32:44; 2 Sam. 22:1). Jan-Wim Wesselius, “Completeness and Closure in Targumic Literature: The Emulation of Biblical Hebrew Poetry in Targum Jonathan to the Former Prophets,” *JAB* 3 (2001): 237–247.

teristics of classical Hebrew poetry to emulation of the historical panorama.<sup>6</sup> To what extent does the emulation principle maintain the poetical structure of the original poems? Imitation does not imply identity. What might we say about a special kind of poetry in the Targums?

In this article, I analyze the transformation of *the main structural components* of a poetical line (including rhythmic and metrical matters) and the *correlation between parallel lines* of the Song at the Sea in the Targum Onkelos. This particular task requires concentration mainly on changes such as *additional words* and *supplementary lines*: their influence on the verse structure in the Targum Onkelos also must be analyzed. Investigation of changes in the architectonics of the Song is beyond the scopes of the article.<sup>7</sup>

### a) The structure of poetical lines in the Song at the Sea

In this section some characteristics of the poetical line structure in the Hebrew text of the Song at the Sea are considered, as well as the main principles of our comparative methodology. It is impossible to analyze the transformation of biblical poetry in the Targums without being aware of the very nature and the unique features of ancient Hebrew poetry in general. It is well known that many criteria traditionally applied to Hebrew poetry are the subject of ongoing debate.<sup>8</sup> Yet, while we must take into account all of these matters for debate, it is necessary to outline the most characteristic features of Hebrew poetry in respect to its transformation in the Targum Onkelos. Since we undertake the task to overview the modifications at the level of poetical lines and parallel correlation between them, our analysis of the poetical forms covers areas such as *verse construction* and *rhythmic/metric structure*, which are the most sensitive to the influence of rhetoric.

Within the scope of this article we cannot embrace all existing opinions on Hebrew verse structure. However, we have to elaborate the basic methodological approaches for comparative analysis of biblical poetry and its translation in the Targums, which would be based on the most *evident and universally recognized* distinctive features of Hebrew verse structure. This task is not simple. On the one hand, we can find many similarities

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<sup>6</sup> Jan-Wim Wesselius enumerates 7 different levels (Wesselius, "Completeness and Closure," 244).

<sup>7</sup> It would be better to consider the changes in the architectonics on the material of the Palestinian Targums, where the Song at the Sea was undergone many rhetorical and exegetical modifications (some additional passages were inserted in the targumic text). The Targum Onkelos doesn't contain any considerable modifications in the text of the Song.

<sup>8</sup> For instance, a question of metrics remains unclarified. Is it inherent in biblical Hebrew poetry, or would it be more appropriate to speak rather about *rhythm*? See Adele Berlin, "Introduction to Hebrew Poetry," *New Interpreter's Bible* 4 (1996): 308. What else should be mentioned as the debatable aspects of Hebrew poetry, are different views on the parallel verse structure and correlation between poetical lines. Some scholars raise the question of the nature of biblical poetry more broadly: is it appropriate to apply to Hebrew poems such terms as "verse" and "versification," or would it be more logical to use the term "poetry"? A. Berlin argues that "poetry" rather than "verse" is the preferred term for naming what one finds in the Bible. Berlin, "Introduction to Hebrew Poetry," 301–315.

in the different conceptions concerning the small structural units as well as nature of parallelism; on the other hand, when scholars attempt to define the structure of a poetical line and describe some larger “building blocks” (such as *the strophe*, *the canticle*, *the sub-canto* and *the canto*),<sup>9</sup> their opinions are divided.<sup>10</sup>

Another area for discussion is rhythmic and metrical structure. Concerning this issue we meet two diametrically opposed positions: on the one hand, O’Connor<sup>11</sup> and Kugel<sup>12</sup> reject any presence of meter in Hebrew verse; on the other hand, there are staunch supporters of the metric nature of Biblical poetry such as Miller,<sup>13</sup> Watson,<sup>14</sup> Garr,<sup>15</sup> Geller<sup>16</sup> and Kurylowicz.<sup>17</sup> As R. L. Giese rightly concluded, in recent years, meter has been “vehemently denied” and “staunchly reaffirmed” as a distinguishing feature of Hebrew verse and we cannot ignore that fact.<sup>18</sup>

It seems obvious that in most models of verse structure a minimal unit of verse *coincides with a word* and main structure type of a line (or cola) *coincides with a clause* (or

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<sup>9</sup> Marjo C. A. Korpel and Johannes C. de Moor, “Fundamentals of Ugaritic and Hebrew Poetry,” *Ugaritic-Forschungen* 18 (1986): 173–212.

<sup>10</sup> For example, there are some discussed opinions on the line structure problem: O’Connor divides the Song into 56 lines; Fokkerman — into 78 lines (hemistich) united in 39 verses of bucolic structure; Freedman also sees 78 divisions in the poem. It means there is not a common opinion on the line structure of the Song at the Sea among scholars, as well as the line structure of Hebrew verse in general. This difference has been caused by diverse approaches to definition of a line — the phonological and the syntactic ones. See Michael P. O’Connor, *Hebrew Verse Structure* (Winona Lake, Indiana: Eisenbrauns, 1997), 53; Jan P. Fokkerman, *Major Poems of the Hebrew Bible at the Interface of Hermeneutics and Structural Analysis* (Assen: Van Gorcum, 1998), 1:26; David N. Freedman, “Strophe and Meter in Exodus 15,” in *A Light Into My Path*, ed. by H. N. Bream et al. (Philadelphia: Temple University Press, 1975), 163–203. Cooper believes that a line of Hebrew verse is composed of one, two or three cola. See Alan M. Cooper, “Biblical Poetics: A Linguistic Approach” (PhD diss., Yale University, 1976), 7–8; quoted in O’Connor, *Hebrew Verse Structure*, 52–53. Geller considers a line as composed of two colons which are divided by a caesura. See Stephen A. Geller, *Parallelism in Early Biblical Poetry (Harvard Semitic Monographs)* (Missoula, Montana: Scholar Press, 1979), 7–12.

<sup>11</sup> O’Connor, *Hebrew Verse Structure*, 138.

<sup>12</sup> James L. Kugel, *The Idea of Biblical Poetry: Parallelism and its History* (New Haven: Yale University Press, 1981), 301.

<sup>13</sup> Patrick D. Miller, “Meter, Parallelism, and Tropes: The Search for Poetic Style,” *Journal for the Study of the Old Testament* 28 (1984): 102.

<sup>14</sup> Wilfred G. E. Watson, *Traditional Techniques in Classical Hebrew Verse* (Sheffield: Sheffield Academic Press 1994), 49.

<sup>15</sup> W. Garr asserts that “within a presumed meter, the poet fashions his lines according to generally accepted syntactic rules.” W. Randall Garr, “The Qinah: A Study of Poetic Meter, Syntax and Style,” *Zeitschrift für die alttestamentliche Wissenschaft* 95 (1983): 54–75.

<sup>16</sup> Geller, *Parallelism in Early Biblical Poetry*, 9–13.

<sup>17</sup> While Longman applies Kurylowicz’s methodology to the poetry of Deuteronomy 33 and Jeremiah 12, he finds it incapable of yielding “unequivocally positive results.” See Tremper Longman, “A Critique of Two Recent Metrical Systems,” *Biblica* 63 (1982): 230–254.

<sup>18</sup> Ronald L. Giese, “Strophic Hebrew Verse as Free Verse,” *JSOT* 61 (1994): 29.

with a *syntagma*).<sup>19</sup> It means that the syntactic dimension is basic, but not singular. It is also undoubtedly true that rhythm as an integral part of syntactic constructions is closely connected with syllabic structure. It means that the syllabic structure of a line cannot be *dimensionless* – that is consisting of unlimited number of syllables: extension of quantity of syllables leads to changes in rhythmic structure of the clause.<sup>20</sup> Biblical poetry would be impossible without *terseness* as a syntactic and rhythmical limitation of discourse.<sup>21</sup> The fact the meter is not regular in biblical poetry does not imply absence of meter at all.<sup>22</sup> So, considering a word as the lowest syntactic unit, we imply implicitly its rhythmical function as a phonetically stressed element of a poetical line; defining the clause (just the clause as a *short* sentence<sup>23</sup>) as the syntactic basis for a poetical line, we mean its rhythmical-syntactic structure, which is limited with a certain number of rhythmical units.<sup>24</sup>

The most typical example of such different approaches to analysis of Hebrew verse is comparison of two models, which were suggested by M. O'Connor and S. Geller.<sup>25</sup> The last recognizes two colons in the first line of Exod. 15:1 (it corresponds to lines 1a and 1b in O'Connor's scheme) consisting of two metric units (feet);<sup>26</sup> these colons are divided with a caesura. O'Connor's dividing of the verse implies that each colon-clause consists of 2 constituents.<sup>27</sup> In fact, in this case *foot* in Geller's scheme and *constituent* in O'Connor's scheme coincide. The second line of Exod. 15:1 (i.e. in Geller's scheme)

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<sup>19</sup> For example, such famous supporter of metrical analysis of Hebrew poetry as S. Geller, suggests a formula: *one grammatical unit = one metrical unit* and applies, in fact, rhythmical and syntactic criteria to definition of line structure (Geller, *Parallelism in Early Biblical Poetry*, 9–12). Compare with the strictly syntactic approach of O'Connor, who identifies units of Hebrew verse with "individual verbs and nouns... along with the particles dependent on them." He distinguishes another grammatical level – *constituents* that are "verbs and nouns as they function together in the syntax." O'Connor also considers line as "the clause" ("third level" in his gradation). See O'Connor, *Hebrew Verse Structure*, 68.

<sup>20</sup> Such character feature of Hebrew poetry as *terseness* is closely connected with the syllabic structure of a line. See A. Berlin, "Introduction to Hebrew Poetry," 301–315; Patrick D. Miller, "Theological Significance of Biblical Poetry," in *Language, Theology, and the Bible: Essays in Honour of James Barr*, ed. by S. E. Balentine and J. Barton (Oxford: Clarendon Press, 1994), 213–230.

<sup>21</sup> See Kugel's view on parallelism and terseness as the dominating features of Hebrew poetry. Kugel, *Idea of Biblical Poetry*, 85.

<sup>22</sup> See, for example, the Kugel's opinion: Kugel, *Idea of Biblical Poetry*, 72; Aloysius Fitzgerald, "Hebrew Poetry," *New Jerome Biblical Commentary* (1990): 201–208; see also the mentioned before research Garr, "Qinah," 54–75.

<sup>23</sup> O'Connor indicates: "No line of poetry contains fewer than one constituent [in our article – *colon*] or more than four constituents" (O'Connor, *Hebrew Verse Structure*, 313).

<sup>24</sup> See an essay of Giese in which he defends the rhythmic dimension of biblical poetry on the level of both the foot and the strophe. Giese, "Strophic Hebrew Verse as Free Verse," 29–38.

<sup>25</sup> See the mentioned before books: Geller, *Parallelism in Early Biblical Poetry* and O'Connor, *Hebrew Verse Structure*, Freedman, *Strophe and Meter in Exodus 15*.

<sup>26</sup> Hereafter we use the term *foot* as an equivalent of Geller's *grammatical/metric unit*.

<sup>27</sup> The term *constituent* in O'Connor's scheme is "each verb and nominal phrase, along with the particles dependent on it" (O'Connor, *Hebrew Verse Structure*, 68).

looks identical in both schemes, but Geller regards it as consisting of four feet (as the previous one), whereas O'Connor sees only three constituents. He considers the expression סוס ורכבו as one constituent.<sup>28</sup> But, in accordance with O'Connor's classification, the line consists of 4 units:<sup>29</sup> 2 nouns and 2 verbs.<sup>30</sup> Since both nouns in the expression סוס ורכבו have stressed syllables, we can correlate them with *two feet*. Thus there is not any principal difference for definition of the main structural units between these two approaches.

The main structural units and complexes (feet and colons) look similarly in the different models of Hebrew verse. The main disagreement is on the question of a line structure: in one case a colon coincides with a line, in another — a line consists of two colons. Geller sees Exod. 15:1 as a couplet of two lines, whereas O'Connor — as a triplet of three lines and Fokkelman — as a quadruplet of four lines. Almost all these models consider parallel relations between colons / lines in similar way with some differences which do not influence on fundamental understanding of the nature of Hebrew verse. For example, in accordance with S. Geller, the two colons-clauses of the first line is united by *inner parallelism* and divided with a caesura,<sup>31</sup> while M. O'Connor considers these two clauses as independent lines/colons having parallel relationship, but their status in a poetical line these scholars regard differently.<sup>32</sup>

<p>Geller</p> <p>אשירה ליהוה    כִּי־גֵאָה גֵאָה סוס ורכבו   רמה בים</p>	<p>O'Connor</p> <p>אשירה ליהוה כִּי־גֵאָה גֵאָה סוס ורכבו רמה בים</p>
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The question of the status of these components of a line is very delicate, because the second construction (כִּי־גֵאָה גֵאָה) may be considered as part of a double clause line: the first clause contains the appeal to praise the Lord, and the second describes the causal situation.<sup>33</sup> The terseness of both clauses as well as their rhythmic and syntactic correlation allows us to regard them as components of the same poetical line. Second, the subordinate clause consists of the particle כִּי and the construction *infinitive absolute*

<sup>28</sup> Ibid., 179, 341.

<sup>29</sup> Ibid., 68.

<sup>30</sup> One of these verbs is in the form of infinitive absolute (גֵאָה), which O'Connor considers as a "nominal constituent." See *ibid.*, 311.

<sup>31</sup> Geller, *Parallelism in Early Biblical Poetry*, 6 and 174.

<sup>32</sup> On the one hand, S. Geller believes that a short line of 2 metric units (2 feet) isn't inherent in Hebrew verse, and in that case such 2 short lines must be considered not as independent poetical lines, but as 2 colons united in one line. O'Connor ignores this approach and considers these 2 colons as independent clauses-lines. As we see, this discussion doesn't touch main structural components and basic principles of parallelism of Hebrew verse. O'Connor, *Hebrew Verse Structure*, 328–329.

<sup>33</sup> Bruce K. Waltke and Michael O'Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake, Indiana: Eisenbrauns, 1990), 640. M. O'Connor gives some examples of lines which include the particle conjunction כִּי in the middle of a line, considering them as double clause lines with three constituents (Ps. 106:1b; Ps. 78:35a, 39a) (O'Connor, *Hebrew Verse Structure*, 270–271, 278, 350–351).

+ *finite form of verb*<sup>34</sup> and may be regarded as the entire rhythmic-syntactic complex. Similar structures are used in the glorification formulae.<sup>35</sup> Besides, this construction of the line shows parallelism with the last line of the verse, which in both Geller's and O'Connor models looks equal: **סוס ורכבו רמה בים** (see below).

Inner parallelism between these two colons-clauses is evident: Yahweh (יהוה) is the *object* in the first colon, but He is meant as the *subject* in the second one (in the elliptic clause). Both predicates – the expression **אשירה** ('I will sing' – 1 sing. imperf., cohortative, common, qal) and the construction **גאה גאה** ('[He] is highly exalted' – infinitive absolute + 3 sing. perf., m. qal) – are semantically correlated, since they describe the greatness of Yahweh.

Interlinear parallelism between the verbs **רמה** || **גאה** is obvious, too. The main verb of the first line in that case **גאה** ('exalted' – 3 sing. perf., m. qal) correlates with the verb **רמה** ('hurled' – 3 sing. perf., m. qal). The acts of Yahweh are described with two different verbs in the same form and the same syntactic function (predicates). The expression **סוס ורכבו** ('the horse and its rider') may be considered as hendiadys; that is, one semantic unit consisting of two nouns and designating the object of Yahweh's triumph. It is quite acceptable to regard the phrase **סוס ורכבו** as *syntagma*, and it means that after the phrase we may expect a little pause within the line.<sup>36</sup> It means that we can regard the phrase as a colon within the clause-line.

Summarizing the above, we can draw the conclusion that there are more or less similar opinions on the matter of the main principals of Hebrew verse structure in different schemes. Whatever scheme we would choose – the couplet or the triplet – the main components of the verse structure as well as their parallel correlation are obvious. Suggesting a *generalized scheme*, I prefer Geller's model as reflecting the rhythmic structure in fuller measure:

אשירה ליהוה || כי-גאה גאה  
סוס ורכבו | רמה בים

I will sing to Yahweh, for [He] is highly exalted.  
The horse and his rider he has hurled into the sea.

The rhythmic and metrical structure of the first line is 2||2: :2||2; that is two colons and each of them contains two feet. The general syllabic symmetry is 5||5 (quantity of syllables<sup>37</sup> in two colons which make the first line); the second line has a similar scheme: 2||2: :2||2 and a general symmetry of 3||4.

<sup>34</sup> As it has been mentioned above, O'Connor considers infinitive absolute (**גאה**) as a "nominal constituent" in the structure of a poetical line (ibid., 311).

<sup>35</sup> In the expressions which begin with exclamations and appeals. See Ps. 30:2: **ולא שמחת איבי לי** || **וארוממך יהוה כי דליתני**; and 52:11: **ואקוה שמך כי טוב נגד חסידך** || **אודך לעלם כי עשית**. See also Ps. 56:2; 58:11; 69:17.

<sup>36</sup> In the Masoretic text tradition the disjunctive accent sign **טפחא** is used here.

<sup>37</sup> Syllables with reduced and very short vowels are not considered as metric units. See Emil Kautzsch, ed., *Gesenius' Hebrew Grammar* (Clarendon Press, 1956), 54–56.

Taking into consideration the metric model that has been suggested by J. Kurilowicz,<sup>38</sup> we admit that each clause (colon) has the main rhythmically highlighted word in the position of antithesis (*accentus domini*). In the first clause this stressed word is יהוה ('Yahweh'), in second – the verb גאה ('[highly] exalted'). In the second line the stressed expressions are ורכבו ('and its rider') and בים ('into the Sea').

Main poetical constituents of the next passage (Exod. 15:2) look similarly in both Geller's and O'Connor's schemes:

עזי וזמרת יה  
 ויהי לי ישועה  
 זה אלי ואנוהו  
 אלהי אבי וארממנהו

Yah[weh] is my strength and my song;  
 He has become my salvation.  
 This [is] my God, and I will praise him,  
 My father's God, and I will exalt him.

In accordance with his syntactic approach, O'Connor describes the first poetical line as the single verbless clause line of two constituents; the second as the single independent verbal clause line of three constituents; the third as the double clause line of three constituents; and the fourth as two constituent phrase-clause lines.<sup>39</sup> But the number of units in each line is the same – three (number of nouns, verbs and the stressed expression לי).<sup>40</sup> Geller considers each of these lines as a clause consisting of three stressed words (feet), two clause-lines make a parallel verse (3||3). The quantity of rhythmical and metrical units coincides.<sup>41</sup>

Parallel structure here is obvious and unquestionable in the first pair: יה || ישועה; both expressions describe Yahweh. In both clauses we find ellipses: in the first a verb-predicate is omitted, in the second – a subject-pronoun/noun. In each of these parallel lines the main rhythmical stresses (*domini*) fall upon the words יה ('Yah[weh]') and ישועה ('salvation') respectively, having an additional effect of parallelism: Yahweh || salvation.

Interlinear parallelism is obvious in the next pair too: ורממנהו || ואנוהו; אלהי אבי || זה אלי. The second line strengthens the meaning of the first line: salvatory actions of Yahweh cover not only the contemporary author's experience ('my God'), but also the times of the ancestors ('my father's God'); therefore His acts are beyond the scope of a certain time or place. We can consider the phrases זה אלי and אלהי אבי as verbless co-

<sup>38</sup> Jerzy Kuryłowicz, *Studies in Semitic Grammar and Metrics* (Wrocław–Waszawa–Kraków–Gdańsk: Zakład Narodowy im. Ossolińskich, 1972), 176.

<sup>39</sup> O'Connor, *Hebrew Verse Structure*, 334, 339, 351, 357.

<sup>40</sup> The one-syllable expression לי, in accordance with the Masoretic accentuation, is marked out with the disjunctive accent sign טפחא.

<sup>41</sup> Geller, *Parallelism in Early Biblical Poetry*, 74–90.

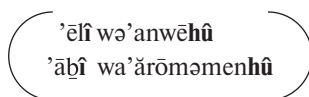


lon-clauses,<sup>42</sup> since the following verbal expressions both begin with the particle conjunction ו ('and'), what implies their syntactic highlighting and short pauses before the verbs.<sup>43</sup> The verbal constructions וְאֶנְהוּ ('I will praise him') and וְאֶרְמְנְהוּ ('I will exalt him') are made in the same model: particle conjunction ו + 1 *sing. imperf.* + *objective suffix 3<sup>rd</sup> person masculine*.<sup>44</sup>

Common rhythmic/metric structure looks so:

- 1<sup>st</sup> line: 3 feet / 5 syllables (one colon);
- 2<sup>nd</sup> line: 3 feet / 6 syllables (one colon);
- 3<sup>rd</sup> line consists of 2 colons: 2 feet / 3 syllables (the first colon)  
1 foot / 3 syllables (the second colon)
- 4<sup>th</sup> line consists of 2 colons: 2 feet / 4 syllables (the first colon)  
1 foot / 4 syllables (the second colon)

It is noteworthy that in all considered above lines we find variation in usage of the same God's names: יה and אל, יהוה (with the pronominal suffix – אלו) and אלהים (in construct form – אלהי) – the two last are used in parallel lines. It testifies the use of refined poetical devices in the poem. Moreover, we may recognize something like *homophones* in the endings of the colons in the two last lines. These homophones are made with pairs of pronominal suffixes: -י and -הו.



The first pronominal suffix has its consonance in the two previous lines: in the first line 'ēzzī, in the second – way(y)əhī-lī. This sophisticated use of the phonological devices shows a rhythmically balanced design of the verse.

*Accentus domini* in two first lines falls on the words יה ('Yahweh') and ישוע ('salvation'); and on the expressions אלו ('my God') and אבי ('my father') respectively in the first colons of third and fourth lines; on the pronominal suffix הו ('him') in the second colons of these two last lines. Such balanced distribution of the main rhythmic stresses testifies a high level of rhythmic structure of the verse.

On the assumption of the above we can outline the main features of Hebrew poetry which may be used for analysis of its transformation in the Targum Onkelos:

1. The lowest structural unit is a *foot* – a word hosting at least one stressed syllable. We use this rather metrical term to highlight its role in rhythmical structure of a line, but a *foot* is both rhythmic and syntactic unit that correlates with a *unit* and a *constituent*

<sup>42</sup> See O'Connor's definition of the lines: O'Connor, *Hebrew Verse Structure*, 180, 351, 357.

<sup>43</sup> See the accent signs in the Masoretic text here: the prepositive sign יתיב and conjunctive accent sign אולא in the first case; the disjunctive accent sign טפחא in the second case.

<sup>44</sup> The difference only is in the stems of the verb – *hifil* and *polel* relatively.

in O'Connor's classification. Also, according to S. Geller, the formula *one grammatical unit = one metric unit*<sup>45</sup> is applicable to the metric analysis of Hebrew verse structure.<sup>46</sup>

2. The next structural unit is *a colon* — a clause or syntagma that is aggregated around an intonational accent. A colon may be identical to a clause or a syntagma, but *a line* may coincide only with a clause.<sup>47</sup> This distinction is based on the fact that only a clause is the rhythmic-syntactic complex, whereas a syntagma is a less rhythmically stressed element, which may function only within a clause. It is acceptable to consider *a line* both as equivalent to a colon-clause and as a combination of two or three colons, as some scholars do.

3. The basic principle of ancient Hebrew verse is a correlation of two lines/colons, in which parallelism is expressed at several levels (e.g., grammatical, syntactic, lexical and phonological). It is noteworthy to mention J. Kugel's view that the nature of correlation should be described as *intensification* and *progression* rather than synonymy ('A, what's more B'),<sup>48</sup> and that the second member of the bi-colon may be linked with its predecessor in "a hundred sorts."<sup>49</sup> The important component of Hebrew verse is the use of word pairs, which are "called into being" as parallel lines are framed.<sup>50</sup>

4. Every colon (or line which consists of one colon only) may have one common intonational stress. I share J. Kuryłowicz's view that within each colon one can discern two types of word stress: the main [primary] (*domini*) and the secondary (*servi*). However, while this pattern is a basic one, it is not the only model in the metrics of biblical poetry, as it is not applicable to all cases.<sup>51</sup>

Since the alteration of stressed and unstressed syllables and the length of vowels do not play an important role in the metrics of biblical poetry, we can parse a poetical line exclusively on the basis of the consonant text. It is necessary to keep in mind the fact that the ancient Hebrew verse possesses such characteristics of syntax as *parataxis*, the word order that

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<sup>45</sup> Geller, *Parallelism in Early Biblical Poetry*, 9.

<sup>46</sup> D. Christensen prefers the tabulation of *morae* (Duane L. Christensen, "Prose and Poetry in the Bible: The Narrative Poetics of Deuteronomy 1:9–18," *ZAW* 97 (1985): 179–189). Freedman is open to this type of mechanical reckoning, but he suspects that it "produces more detailed information" than is needed (David N. Freedman, "Another Look at Biblical Hebrew Poetry," in *Directions in Biblical Hebrew Poetry*, ed. by Elaine R. Follis (Sheffield: Sheffield Academic Press, 1987), 11–28).

<sup>47</sup> We consider *nominal lines* (including such their kinds as *a phrase-clause* and *a phrase line*) as dependent ones on verbal or verbless clauses. See O'Connor, *Hebrew Verse Structure*, 356.

<sup>48</sup> Kugel, *Idea of Biblical Poetry*, 58; James Kugel, "Some Thoughts on Future Research into Biblical Style: Addenda to the Idea of Biblical Poetry," *JSOT* 28 (1984): 107–117.

<sup>49</sup> D. Clines elaborates on Kugel's idea claiming that it is a given in the poetic couplet that line A is affected by its proximity to line B, and line B by its proximity to line A: "The whole is different from the sum of its parts because the parts influence or contaminate each other." See David J. A. Clines, "The Parallelism of Greater Precision: Notes from Isaiah 40 for a Theory of Hebrew Poetry," in *Directions in Biblical Hebrew Poetry*, ed. by Elaine R. Follis (Sheffield: Sheffield Academic Press, 1987): 77–100.

<sup>50</sup> Berlin, *Introduction to Hebrew Poetry*, 301–315. See also Miller, "Theological Significance of Biblical Poetry," 213–230.

<sup>51</sup> See ft. 17.

is less predictable than in prose, the placement of elements before the main verb in verbal sentences as well as ellipsis.<sup>52</sup> Biblical poetry also possesses such inherent characteristic devices as word game, rhyme, assonance, alliteration, use of refrains, acrostic and so forth. All these features should be taken into account in the literary analysis of the Targums, despite of the fact that they are also common to other poetical traditions.

### b) The Targumic transformation of the poetical structure

Beginning our comparison of the passages from the Song at the Sea with their translation in the Targum Onkelos, we attempt to divide the targumic text in compliance with the main poetical constituents of the Hebrew text. At first we regard the translation of first verse:

נשבח ונודה קדם יי  
 ארי אתגאי על גותניא<sup>53</sup>  
 וגאותא דילה היא  
 סוסיא ורכבה רמא<sup>54</sup> בימא

We will give praise and thanks to the Lord,<sup>55</sup>  
 for He is exalted over the proud ones;  
 and it is His [true] exaltedness!

The horses and their rider He has hurled into the Sea.

First of all, three striking features arrest our attention: a) alteration of 1<sup>st</sup> sing. imperf., cohortative into 1<sup>st</sup> plural imperf., cohortative; b) the emergence of additional words in the first and second lines; c) the appearance of a supplementary line (וגאותא) (דילה היא) in the verse structure. Other changes in the structure of poetical lines (such as increase in number of syllables and some modifications in syntax) are evident too. Our main task is to analyze the influence of the alterations upon the parallel structure of the verse.

We can't say definitely that the substitution of the form of 1<sup>st</sup> *singular* imperf., cohortative אשירה ('I will sing') for 1<sup>st</sup> *plural* imperf. נשבח ('We will praise') in all the Targums (including the Palestinian ones) was the result of a deliberate rhetorical alteration, but rather the consequence of a contextual exegesis made by the *meturgemanim*. The same element of the translator's exegesis is in some ancient versions, such as the Septuagint (ἄσσομεν – 'We would sing'), the Vulgata (*cantemus* – 'We will sing') and

<sup>52</sup> Miller, "Theological Significance of Biblical Poetry," 213–230. See also: John C. L. Gibson, "The Anatomy of Hebrew Narrative Poetry," in *Understanding Poets and Prophets: Essays in Honour of George Wishart Anderson*, ed. by A. G. Auld (Sheffield: Sheffield Academic Press, 1993): 141–148.

<sup>53</sup> There are other orthographical variants for גותניא and גאותא : גיותניא and גיותא.

<sup>54</sup> In another variant: שדי.

<sup>55</sup> Taking into account the fact of use of the abbreviation יי or יי for the unutterable divine name יהוה, we translate the abbreviation as 'the Lord.'

the Peshittah (נצבנד – ‘We will praise’). In the Samaritan Pentateuch the expression is transmitted in the form of 3<sup>rd</sup> plural imperative אשרו – ‘Call fortunate [Yahweh]!’ or ‘Call blessed [Yahweh]!’<sup>56</sup> It is noteworthy that almost all these translations (apart from LXX) were made on the base of the Proto-Masoretic text. The reading of the expression (אשירה) in plural form might have been caused by harmonization with the 1<sup>st</sup> line, where בני ישראל (‘the sons of Israel’) are mentioned as singing the Song. Besides, in the variant of the same poetical lines in v. 21 of the Masoretic text the form of 3<sup>rd</sup> plural imperative שירו is used: שירו ליהוה כי גאה גאה (‘sing to Yahweh, for [He] is highly exalted’). In any case, we do not have good causes to consider the alteration as a form of the *meturgeman’s* appeal to the audience to participate in the glorification of Yahweh.

The appearance of two words (in the hendiadys construction נשבה ונודה) instead of one (אשירה) cannot be explained with any exegetical aims, but only with the intention to strengthen a *poetical expressivity*. Probably, in accord with the meturgeman’s intention, the verbs שבה (‘to praise’) and ידה (‘to thank’) were found more suitable for expressing the feeling of rapture than the verb שיר (‘to sing’).

Similar tendencies to broadening the poetical expressivity we find in the supplementary line, which is a part of delicate metamorphosis of the original verse: the colon כי גאה גאה (‘for He is highly exalted’) is converted into two independent clauses-lines in the Targum Onkelos: וגאותא דילה היא || ארי אתגאי על גותניא (‘for [He] is exalted over the proud ones || and it is His [true] exaltedness’). As it was mentioned above, the verb גאה (‘to exalt’) used in the Masoretic text in the form of *infinitive absolute + finite form* (3 sing. perf., m. qal) to highlight the greatness of Yahweh’s triumph. In the Targum Onkelos the expression is reinterpreted poetically:<sup>57</sup> the root גאה is used here in a complicated homophone construction both as the verb (3 – אתגאי sing. perf., m. ith-peel) and the nouns (גותניא – pl., determined, גאותא – sing., fem., determined). Three-fold sounding the same root has an effect of *homophone* and strengthens phonetically the parallel correlation between these two clauses-lines: the third line emphasizes that it is true exaltedness (גאותא) of the Lord what is mentioned in the previous line – He is exalted (אתגאי) over the proud ones (גותניא). So the Lord is opposed to “the proud ones” and to “the horses and their rider.”

So we have an example of *emulation* of the Hebrew poetical parallelism: the supplementary poetical line (which is absent in the original text) is designed as parallel one to the previous line. We can describe the interlinear parallelism between these four lines as follow: נשבה ונודה || אתגאי || גאותא; גותניא || סוסיא ורכבה; אתגאי || רמא.

The rhythmic/metric structure of the passage looks as follow:

<sup>56</sup> See Mal. 4:12 as an example of the use of the verb אשר in similar meaning. It is quite possible that the final ה was read by some scribes as י.

<sup>57</sup> It is impossible to consider this change as a result of misunderstanding of the original Hebrew text by the translator, but only as a poetical transformation. In some cases the construction *infinitive absolute + finite form* is translated in the Targum Onkelos literally (see, for example, Gen. 2:17; Num. 15:35; Deut. 6:17 and 21:14). In some cases this construction is changed under the influence of the exegetical tradition (Exod. 34:7).

- 1<sup>st</sup> line: 4 feet / 7 syllables (one colon);  
 2<sup>nd</sup> line: 3 feet / 8 syllables (one colon);  
 3<sup>rd</sup> line: 3 feet / 6 syllables (one colon);  
 4<sup>th</sup> line consists of 2 colons: 2 feet / 4 syllables (the first colon);  
 2 feet / 3 syllables (the second colon).

It should be noted that the number of lines and colons in the targumic translation has grown in comparison with the biblical original: 4 lines instead of 2, and 5 colons instead of 4. In addition, the number of syllables in the first two colons of the Hebrew text increased from 5 to 7–8–6 in the corresponding lines in the Targum Onkelos. Such rhythmic/metric transformation is inherent almost in all cases of non-literal translation of biblical poetry.<sup>58</sup>

The *Accentus domini* falls on the same words when the lines are translated literally (ימא, רמא, ימא that correspond to ים, רמה, יהוה in the Hebrew text) and on the semantically relative words in the paraphrased lines (גותניא as substitution of היא, גאה, as relating to גאותא). This fact testifies very careful imitation of the original rhythmic structure of the verse.

It is noteworthy that the *meturgemanim* tried to imitate the original syntactic structure in the literal translation: *verbless clauses*, as a rule, were translated as *verbless ones*, *verbal clauses* – as *verbal ones*; similarly *subordinate clauses* were rendered as such ones.<sup>59</sup> The next passage shows the same tendency in the targumic translation of biblical poetry.

תקפי ותשבחת<sup>60</sup> דחילא יי  
 ואמר במימרה  
 והוה לי לפרק<sup>61</sup>  
 דין אלהי ואבני לה מקדשא<sup>62</sup>  
 אלהא דאבהתי ואפלח קדמוהי

My power and my praise [is] the awful Lord!  
 And [He] said His Word,  
 And [He] became my salvation!  
 This [is] my God, and I will build Him the Temple;  
 The God of my fathers,<sup>63</sup> and I will worship Him.

<sup>58</sup> Notable is the fact that the second line of the Song at the Sea was translated literally, and therefore its metric structure remained almost unchanging (with the exception of adding postpositive article א [ā] in the word טוסיא; in the in the expression בימא/ bəyama' the syllabic balance remains the same in spite of adding the postpositive article).

<sup>59</sup> Pay attention to the particle conjunction ארי in the Targum as an equivalent of the Hebrew particle כי.

<sup>60</sup> Other orthographical variants for תקפי and תשבחתי are תוקפי and תושבחתי.

<sup>61</sup> Another orthographical variant is לפריק.

<sup>62</sup> In another variant the definite article א- is omitted: מקדש.

<sup>63</sup> The pronominal suffix י- may be translated in singular: “the God of my father.”

In comparison with the biblical original, the number of lines and colons increases in the Aramaic translation: instead of four lines emerge five, and six colons turns into seven. The additional elements in this passage are: the epithet דהילא ('awful') emerges in the first line; the phrases 'I will enshrine Him' (ואנוהו) and 'I will exalt Him' (וארממנהו) are rendered in the context of the theological concepts of the Second Temple period – 'I will build Him the Temple' (ואבני לה מקדשא) and 'I will worship Him' (ואפלה קדמוהי);<sup>64</sup> the supplemental line ואמר במימרה ('And He said His Word') is smoothly fitted into the parallel structure as an imitation of the biblical pattern ויהי...ויאמר or ונעשו...יהוה בדבר יהוה.<sup>65</sup>

The interlinear parallelism between three first lines is: והוה || ואמר || יי; פרק || יי; and between the two next lines: אלהי || ואבני; אלהא דאבהתי || אלהי. This parallel relationship is modeled as imitation of the Hebrew original.

The syntactical form of the lines coincides with the original too: the *verbless clauses* are translated as *verbless ones* (the line יי תקפי ותשבחתי דהילא and colons דיין אלהי and אלהא דאבהתי), the *verbal clauses* – as *verbal ones* (the line לי לפריק והוה and colons לה ואבני לה מקדשא and וואפלה קדמוהי). The additional line (ואמר במימרה) is built as a verbal clause, too.

The rhythmic/metric structure of the passage looks as follow:

- 1<sup>st</sup> line: 4 feet / 8 syllables (one colon);
- 2<sup>nd</sup> line: 2 feet / 4 syllables (one colon);
- 3<sup>rd</sup> line: 3 feet / 5 syllables (one colon);
- 4<sup>th</sup> line consists of 2 colon: 2 feet / 3 syllables (the first colon);  
3 feet / 5 syllables (the second colon);
- 5<sup>th</sup> line consists of 2 colons: 2 feet / 6 syllables (the first colon);  
2 feet / 5 syllables (the second colon).

In comparison with the original poetical lines, the targumic verses have more stressed units (feet) and a greater number of syllables: the first line in the original text has three feet, but in the Targum Onkelos becomes four-foot line (because of appearance the additional word דהילא); the supplementary line of two feet emerges between the first and second lines of the Hebrew original. The literally translated second line (the third line in the Targum) saves the same number of feet (three). In the translation of the third and the fourth original lines, (the fourth and the fifth lines of the translation) the number of stressed units increases from three in each line to five and four, respectively. The number of syllables increases in those lines, which have additional words: the first five-syllables line becomes eight-syllables, the third six-syllables line becomes eight-syllables lines, the fourth eight-syllables turns into eleven-syllables. But the second line, which is translated literally, has very little changes: the six-syllables line has in the targumic translation five syllables.

<sup>64</sup> Probably, the alteration in the fourth line of the passage is connected with similar sounding of the expressions ואנוהו and אבנה.

<sup>65</sup> Compare with Gen. 1:3, 6, 7, 9, 11, 14, 15, 20, 21, 24, 26, 27; Ps. 33:6, 9.

As in the previous passage, the *accentus domini* falls here on the same words (i.e. the Aramaic equivalents of the Hebrew words) in the literally translated lines: יי, פרייק; on the pronominal objective suffixes in expressions אלהי, אבהתי and קדמוהי. Only in the case of non-literal translation does the main rhythmic stress fall on the definite noun מקדשא ('the temple'), but the word is connected with the worship semantically.

The main changes in rhythmic structure of poetical lines in the Targum Onkelos are connected mainly with additional words that are inserted into the poetical text. In some cases, these alterations are caused by differences between Hebrew and Aramaic grammatical forms, but such instances are rare. It should be noted that the process of addition happens *in a balanced manner*: to each line may be added *no more than one or two words*. If to retrace the number of additional words in each poetical line, it will be obvious that this regulation works in each case in the Song at the Sea. It is noteworthy that inserted elements appear *not in all* lines of the targumic translation of the Song at the Sea; therefore we should consider the main models of such alterations.

### c) The main paradigms of structural alterations of poetical lines in the Targum Onkelos

The main structural modifications of Hebrew verse in the Targum Onkelos (such as emergence of additional words and supplementary lines) are caused by different factors: the use of alternative syntactic constructions, the insertion of short exegetical explanations, and poetical paraphrase. However, in all cases of the structural alterations the author(s) of the Targum tried to follow the principle of emulation of biblical poetry; therefore, there are not any essential deviations from the main principles of Hebrew poetry. We demonstrate these alterations using the material from the rest of the poetical text (vv. 3–18, 21).

*Alternative syntactic constructions.* In some cases the emergence of additional elements in the targumic translation is caused by the rearrangement of a clause or with the use of alternative types of syntactic construction within the clause. There are some examples of such kinds of alteration:

- The verb clause with *qtl-conjugation* is replaced with the verb clause with the periphrastic construction הוה + *participle* (in the meaning of pluperfect progressive tense): אמר אויב ('the enemy *said*') becomes דהוה אמר טנאה ('the enemy *had been saying*') in verse 9.
- The noun ישבי (construct form from יושבים – 'inhabitants') is rendered by the periphrastic construction with the verb דהוה יתבין הוה ('who were living' or 'who were inhabitants') in verses 14 and 15.
- The verbs with objective pronominal suffixes are replaced with the constructions which include verbs and combination of prepositions with pronominal suffixes: the phrase יכסימו ('[depths] covered them') is translated as חפו עליהון ('[depths] closed over them') in v. 5, compare with v. 10; the expression תמלאמו

(‘[my soul] will be filled with them’) is changed by תשבע מנהון (‘[my soul] will be satisfied with them’) in v. 9.

In these cases the supplementary elements add *one more metrical unit* to the poetical line, but the rhythmic balance does not undergo essential changes. We allow that such changes were done not only with a desire of the *meturgemanim* to use more natural syntax for Aramaic-speaking listeners, but also with a tendency to *add a poetical expressiveness* to the translation. We can retrace the similar tendency in the use of some exegetical elements, which smoothly interweaved with the poetical text.

*Exegetical insertions.* In some cases exegetical insertions cause the emergence of one or two additional words, but in other cases they replace the original expressions with the phrases that consist of the same number of words and modeled on similar syntactic constructions.

- The phrase תהרס קמיד (‘you threw down those who opposed you’) is rendered as תברתגון לקדמו על עמד (‘you smashed those who opposed your people’) in v. 7. In that case instead of the objective pronominal suffix ך- (‘[against] you’) the expression על עמד (‘[against] your people’) is used.<sup>66</sup> And the phrase פעלת מכוז לשבתך (‘the place you made for your dwelling’) in v. 17 becomes אתר מתקן לבית שכינתך (‘the place you made for the House of your Shekhina’).
- In v. 16 two geographical names (ארנונא and ירדנא) appear in the translation of the parallel structure: עד דייעבר עמד יוי ית ארנונא || עד דייעבר עמא דגן די פרקתא ית ירדנא (‘While your people crosses over, o Lord, the Arnon || while the people, which You redeemed, crosses over the Jordan’). Although the author of the translation attempted to imitate the original parallelism, the metric structure of each line turned out to be cumbersome enough: 4 feet / 10 syllables || 5 feet / 12 syllables.<sup>67</sup>
- But in v. 8 the replacement is made in a different way: the expression of two words וברוח אפיך (‘by the blast of your nostrils’) is substituted for the similar expression ובמימר פומך (‘by the word of your mouth’), which is closely connected with the later conception of the God’s Word (מימרא).<sup>68</sup> In this case the Aramaic expression is modeled on the same syntactic pattern using the other words only.<sup>69</sup> Similarly in v. 16 the expression זרועך (‘your arm’) is substituted with תקפך (‘your strength’).<sup>70</sup>

<sup>66</sup> Compare with the discussed above case in v. 2 (ואבני לה מקדשא).

<sup>67</sup> It is impossible to divide this passage into smaller lines because of their syntactic coherence.

<sup>68</sup> About the concept of the divine Word (מימרא) in the Targums and in Judaism of the period of Late Antiquity see: Saadya Gaon, *Book of Doctrines and Beliefs*, trans. by Alexander Altmann (Cincinnati, Ohio: Hebrew Union College, 2000), 82–83. And also: George H. Box, “The Idea of Intermediation in Jewish Theology,” *Jewish Quarterly Review* 23 (1932–1933): 103–119; Alexander Samely, *The Interpretation of Speech in the Pentateuch Targums* (Tübingen: Mohr Siebeck, 1992); Andrew Chester, *Divine Revelation and Divine Titles in the Pentateuchal Targumim* (Tübingen: Mohr Siebeck, 1986).

<sup>69</sup> Moreover, this targumic expression imitates the biblical poetical pattern, similar to the considered above lines ותוה לי לפריק || ואמר במימרה (v. 2).

<sup>70</sup> Another orthographical variant – תוקפך.



*Poetical paraphrases and additional lines.* In some verses of the targumic translation we find paraphrased poetical lines. In these lines the original content is changed (or rather it is broadened), but the main syntactic constructions are preserved in spite of adding supplementary lines. We have already considered the similar fact in v. 1 (the appearance of two lines **וגאותא דלה היא || ארי אתגאי על גותניא** instead of the colon-clause **כייגאה גאה**). We can consider two types of such alterations: with changes within a line; and a paraphrase that occasions an appearance of two or more lines.

- The first type of a paraphrased line is represented in v. 3: the verbless clause **יהוה איש מלחמה** ('Yahweh [is] a warrior,' literally: 'Yahweh [is] a man of war') in the Targum is rendered as the broadened verbless clause: **יוי מרי נצחון קרביא** ('Lord [is] a holder of triumph in the battles').
- The second type we find in v. 18, where a supplementary line emerges. Instead of the biblical verse **יהוה ימלך לעלם ועד** ('Yahweh will reign for ever and ever') there are two lines: **יוי מלכותה קאם לעלם || ולעלמי עלמיא** ('Lord, his kingdom stands forever || and unto ages and ages').<sup>71</sup>

### Conclusions

Summarizing the results of the research, it is necessary to observe the main distinctive features of rendering the poetical lines of the Song at the Sea in the Targum Onkelos. As it has been mentioned above, the most significant alterations, which were made in the targumic translation of the Song at the Sea, include: adding the new words and lines (which are absent in the Hebrew original, but appear in the Targum) and poetical paraphrases of some lines. The first category of the alterations resulted in increasing number of stressed units (feet) and changes in the structure of parallel lines; the second category in non-literal translation of the original text. How do these alterations change the structure of the original verse? What conclusion can we draw about the influence of the liturgical context of performance of the Aramaic translations?

1. The supplementary elements are added in a balanced manner. As a rule, the number of additional stressed units in the line *does not exceed one or two*. This approach enabled the *meturgemanim* to avoid a significant imbalance in the rhythm, since such difference in the number of feet between two lines was not crucial. We can find different ways to preserve the rhythmic balance in the targumic translation: when an additional word emerges in the first line, another word appears in the second line respectively. There are some examples when two parallel colons transformed into two parallel lines after adding the supplementary elements to them. It is obvious that the *meturgemanim* tried to imitate the rhythmic structure of the original in their translation of the Hebrew poetry.
2. In some cases, the appearance of the additional words cannot be explained with exegetical reasons but only with the desire of the *meturgeman* to add poetical ex-

<sup>71</sup> The second line **ולעלמי עלמיא** may be considered as *the nominal line* which is dependent on the verbal clause (the first line **יוי מלכותה קאם לעלם**).

pressiveness to the translation of the Song at the Sea. For the similar reason, some lines underwent poetical paraphrasing. We can consider these kinds of alterations as *rhetorically occasioned*: the translator(s) wanted to make the poetical text more impressive for the audience.

3. The supplementary lines, as a rule, *do not break the parallel structure of the Hebrew verse*. They are fitted smoothly into the parallel verse structure of the original poem, and the original syntax is imitated. Sometimes, the supplementary lines reproduce different patterns of biblical parallelism adapting them to the text of the translation. Almost in all cases the parallel structure of the Hebrew verse *is reproduced* in the Targum Onkelos. This principle is also reflected in the arrangement of the *accentus domini* in the Aramaic rendering: it falls on the same words in the cases of literal translation and on the semantically correlated words in the supplementary lines and the paraphrases. The *meturgemanim* made their translation *with subtlety*.

This approach may be considered as a principal one for the verse structure in the Palestinian Targums, too, since the emulation to the Hebrew parallel verse and its rhythmic structure is an integral part of the technique of the poetical translation in this group of the Targums, too. However, the translation of Hebrew poetry in the Palestinian Targums is more complicated: the carefully rendered original poetical structures combine with such significant alterations as inserting the rhythmic prose, poetical, and quasi-poetical passages into the translated text. For this reason, special research should be done on the translational technique in the Palestinian Targums. The represented above conclusions about the poetical transformation in the Targum Onkelos may serve as the basic (but not exhaustive) methodology for further research.

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