CHAPTER ONE

1.1. The Old Testament

1.1.1. Name

The name *the Old Testament* originated in a reference of Tertullian, an early Christian father, who employed the Latin term *Novum Testamentum* first time in A.D.200. It, however, does not mean that the collection of the Old Testament was completed only then because the earliest parts of the Bible, that is, the Pentateuch are known to have been written in 15th century B.C. and the last one of the Old Testament, Malachi was composed in 5th century B.C.(Unger 1993: 2) The term *the Old Testament*, however, appears in the middle of the 2nd century. After the formal collection of Christian writings was completed, it was found necessary to differentiate the Hebrew Scriptures from the Christian Ones, hence the distinctive of the Old Testament from the Hebrew Scriptures.

1.1.2. Language

The languages employed in the Old Testament are Hebrew and Aramaic. Both of them belong to the Semitic language family and more particularly the north-western group of the languages. Hebrew, which is one of Canaanite languages, along
with Phoenician and Moabite, covers most parts of the Old Testament and Aramaic which is one of the three main languages: Aramaic, Canaanite, and Ugaritic within the language group, in fact, used in a limited part of the Old Testament, that is, in Ezra 4:8–6:18; 7:12–26; Jeremiah 10:11; Daniel 2:46–7:28. Also there are two Aramaic words in Genesis 31:47. Besides, isolated loan words are also used, which are from Egyptian, Greek, Persian and other languages. (Gabelin 1979: 198)

1.1.3. Structure

1.1.3.1. Hebrew Old Testament Structure

Some difference in structure is to be found between the Hebrew Old Testament and the Greek Old Testament. The earliest division of the Hebrew Bible, attested by the Jewish usage and the Dead Sea Scroll, had bipartite structure, viz, the Law and the Prophets. This was later developed into a tripartite structure with twenty-four books as below:

1. The Law (Torah), 5 books: Genesis, Exodus, Leviticus, Numbers, Deuteronomy
2. The Prophets (Nebhiim), 8 books
   A. Former Prophets: Joshua, Judges, Samuel, Kings
   B. Latter Prophets: Isaiah, Jeremiah, Ezekiel, The Twelve
3. The Writings (Kethubhim), 11 books
A. Poetical Books, 3 books: Psalms, Provers, Jobs
B. The Scrolls (Megilloth), 5 books: Song of Songs, Ruth, Lamentations, Esther, Ecclesiastes
C. Historical Books, 3 books: Daniel, Ezra-Nehemiah, Chronicles

(Geisler & Nix 1982: 19)

This division was implied in the prologue to the apocryphal book of Ecclesiasticus by Philo, the Jewish philosopher at Alexandria. Another tripartite arrangement was done by Flavious Josephus in the 1st century incorporating 22 books - five of the Law, thirteen of the Prophets and four of the Writings. He counted as one book each, Judge-Nehemiah, Jeremiah-Lamentations, and the Twelve Minor Prophets. Among In the Prophets Joshua, Isaiah, Jeremiah, Ezekiel, Job and Esther are included. In the Writings are included Psalms, Proverbs, Canticles and Ecclesiastes. (Unger 1993: 3-4)

1.1.3.2. Greek and English Old Testament Structure

What is the structure of the Greek Bible? The Hebrew Scriptures were translated into Greek at Alexandria, Egypt (c.280-150 B.C.) under the name Septuagint and reclassified according to subject matter as follows:

1. The Law (Pentateuch), 5 books: Genesis, Exodus,
Leviticus, Numbers, Deuteronomy

2. Poetry, 5 books: Job, Psalms, Proverbs, Ecclesiastes, song of Songs


4. Prophets, 17 books:
   A. Major, 5 books: Isaiah, Jeremiah, Lamentations, Ezekiel, Daniel
   B. Minor, 12 books: Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi

   (Geisler & Nix 1982: 20–21)

Today the fourfold division of the Bible is based on this classification.

1.2. Prophets

1.2.1. Structure

As we have seen in the structure of the Old Testament, the order and contents of Prophets in the Bible vary according to the Hebrew Scriptures, it consists of Former Prophets and Latter Prophets and the Greek version, viz, Septuagint, and the current English version shows the frame of Major Prophets.
and Minor Prophets.

1.2.2. Prophetic Literature

The literary form of the prophets has been the subject of much debate - whether the identification of distinctive types of prophetic utterance might assist us in determining what a prophet actually said or not. It seemed to be very helpful to identify the authors for some controversial works on authorship like The Book of Isaiah. However, a question arises if a certain type of prophetic utterance should be visualized. A prophet may not employ a conventional type of discourse - priestly oracle, hymn and parable - and he may change it with varying degrees of creativity and originality. (Sawyer 1993: 26) John F.A Sawyer defined the meaning of the oracle, by saying, "The word oracle is a technical term for various kinds of mysterious utterance delivered by a prophet in response to a worshipper's question." (Sawyer 1993: 27) Therefore, instead of discussing about certain pattern of the prophetic writings, observation about quality of contents and literary and linguistic figures will help us to identify the word of the author. Therefore with forms only, it is difficult to find originality of the very author or decide which parts are his own or not. Whatever the literary form, and however many parallels to it can be quoted from elsewhere in the Bible or the ancient world, there is no way that form criticism on its own can lead us to the actual words of the
prophets.

Nevertheless, form criticism presents exegetical understanding of origins and the background of the prophets in ancient Israel, because certain literary features and conceptual structure of society are found in common among all the prophets in the Old Testaments. Visibly somewhat stereotyped literary forms are found in the writings of the prophets. Hence, it is easily reasoned that they had undergone some kind of drill in writing or expression. It is undeniable that they show considerable skill in handling sophisticated literary techniques drawn from various sources, poetic, didactic, liturgical, or the like. This can give us some fascinating insights into the process - the original experiences of a lonely prophet have been transformed into the rich and elaborate prophecies which make up the prophetic books.

Indeed, some of the prophetic writings of the Old Testament are counted among the best of Hebrew writings. Their teachings on morality are lofty and their spirituality and tangibility in relation to the Hebrew conceptions of God makes them invaluable as religious documents, while the beauty and the forcefulness of their language assure them of a high rank in the realm of world literature.

Chronologically two streams of the prophets are there in the Bible: first group, as early as the eleventh century B.C. is ecstatic prophets, a name given on account of their manner of
worship - they used to leap, dance, sing and fall into trances, the second one is of those, the extroverts, who dared to speak against social injustice, oppression, and paganism. In the eighth, and later centuries a confluence of the two streams produced the great literary prophets who composed their works in written form, differed from their predecessors who played prominent roles in the political and spiritual life of the people but wrote nothing of their own prophecy. The writing prophets with their mystical visions, and access to God's words, pointed out the wickedness of rulers and immorality of the society, and spoke against their idol worshipping etc., in a high tone and they left their warnings and blessings in the written form. They range widely in historical background, points of view, and literary ability from Amos who fulminates, to Hosea, who gently persuades; from the melancholy and pessimistic Jeremiah to the rhapsodic and confident Isaiah.

1.3. Isaiah

1.3.1. Introduction of The Book of Isaiah

The Book of Isaiah is recognised as one of the most magnificent works in Hebrew literature. (International Bible Society 1983: 1050) It is called the Fifth Gospel or Isaiah Gospel, since its main content is prophecy of Christ who will be
coming.(Thomson 1988: 966) It is a very well known story that the great orator Edmund Burke had a habit of reading this book before attending parliamentary address (Bultema 1981: 5). In the Age of Reason, Tom Paine, who was an atheist was critical of faith but was full of admiration for the books of the Prophets, saying, "There is not, throughout the whole book called the Bible, any word that describes to us what we call a poem not any word that describes what we call poetry. The case is, that the word prophet, to which latter times have affixed a new idea, was the Bible word for poet and the word prophesying meant the art of making poetry. It also meant the art of playing poetry, to tune upon any instrument of music." For him, the word prophet is for the Bible a word for poet and the word prophesying means the art of making poetry, which consists principally in two things - imagery and composition'. Editing his books, Howard Fast took an example from Isaiah,

"Hear, O ye heavens, and give ear, O earth!"
"Tis God himself that calls attention forth."
(see, The Selected Book of the Work of Tom Paine P.295)

Likewise the beauty and power of The Book of Isaiah is known to people irrespective of their faith or religion. Where, then does its power and beauty come from? It has been
drawing great interest and concern of numerous theologians of Christianity. Especially after the argument on the authorship matter was raised from A.D. 12 century onwards, the discussion of Isaiah has been extensive and intensive. However, the argument was mainly intuitive and sometimes the scholars resorted to linguistic methodology. The authorship of this sublime work has been the focus of argument whenever and wherever it was talked about. Accordingly, the necessity of objective analysis of the text which can replace the intuitive mode of interpretation has never been questioned. Rather, with development of linguistics, it has been increasingly accepted and attempted.

1.3.2. Structure of The Book of Isaiah

Isaiah has 66 chapters as an analogue of the Scripture which has the same number of books 39 books for the Old Testaments and 27 books for the New Testaments. Thematically also it is divided into two parts of verse and prose: chapters 1-35 proclaim God's judgment and chapters 36-39 portray historical event, and chapters 40-66 promise God's salvation. The first two parts are in verse and the latter in prose.

God's judgment is reclassified in three parts. First step begins with judgment on Israel and Judah (Chs.1-12) which exposes the guilt of Judah (Chs.1-5), God's call on Isaiah (Ch.6) and the prophecy on the Messianic kingdom (Chs.7-12). Second
proclamation is the judgment on nations (Chs. 13-27) which prophesies the judgment on Babylon (13:1-14:23, 21:1-20), Assyria (14:24-27), Philistine (14:28-32), Moab (Chs. 15-16), Damascus and Israel (Ch. 17), Ethiopia (Ch. 18), Egypt (Chs. 19-20), Edom (21:11-12), Arabia (21:13-17), Jerusalem (Ch. 22), and Tyre (Ch. 23) and songs of woes and blessings (Chs. 28-35) which are the conclusion of the part of God's judgment. It tells that if they obey God's law, they will be blessed, and if they forsake God, woes will be given them—concretely woes on Samaria and Jerusalem (Ch. 28), woe on Judah (Chs. 29-31), blessing of Messianic kingdom (Ch. 32), blessing of defeating foes (Ch. 33) and ultimate glory of Israel (Chs. 34-35).

The second part of The Book of Isaiah is a historical record in prose: Assyrians attacked Israel and were defeated (Chs. 36-37), and King Hezekiah was healed by God's grace and he made the mistake of showing all the treasures and weapons to Babylonians, which would incur their assault (Chs. 38-39). The same content is found in II Kings 18:13-19:37 and II Chronicles 32:9-23.

(Leupold 1979: 19-20; Lee 1991: 23-30)

1.3.3. Author

The author is Isaiah who is known as a brother of King
Amaziah according to the Rabbinical tradition. (Bultema 1983: 1) Though the proof is destitute, it makes us understand that he was from at least noble descent and probably well educated to speak about all the matters - international affairs, morality of people etc. He uses richest vocabulary among the Old Testament writers, which confirms it internally.

1.3.3.1. Background of His Time

Compared with other prophets who worked mostly in the countryside, Isaiah lived and worked in Jerusalem the capital of Judah Kingdom (cf. 7:3; 22:1, 15; 37:2, 21; 38:5; 39:3). His repentance message was mostly delivered to the arrogant and morally corrupt inhabitants of Jerusalem. We find him here during the Syro- Ephraimitic War and also during the invasions of Sennacherib. In the former war, Pekah, the king of Israel, who had killed 120,000 and carried 200,000 captive to Samaria the capital of Israel from Judah has allied with Rezin the king of Syria to destroy the Judah kingdom in 734 B.C. But it was not successful. Rather, Pekah was murdered by Hosea his own subject two years later and the Israel kingdom was besieged for three years and finally destroyed by Shalmaneser king of Assyria in 722 B.C. In the latter war, Sennacherib the successor of Tiglath-pileser king of Assyrian empire marched upon Judah with a mighty army. (Tullock 1981: 206-208; Bultema 1981: 12-15) Though Judah won the war, fierce battle was there and
it caused the kingdom to be destroyed by Babylon. With this tumultuous international situation, Isaiah had lived and seen the misery of war and prophesied the dreadful day of last scourge. He received his call to prophethood in the year of the death of King Uzziah. (Ch.6) Jerusalem the capital of Judah was the centre of people’s religious life. It also was the heart of culture, but had become the city of every wickedness. Isaiah saw the stately chariots of the proud princes and courtiers, the refined and sensuous ladies in their luxurious attire and makeup, walking with mincing steps, and with wanton eyes casting seductive looks at men. 3:16 shows it well.

The LORD says, ‘The women of Zion are haughty, walking along with outstretched necks, flirting with mincing steps, with ornaments jingling on their ankles.’

It was also in Jerusalem that Isaiah saw the feasts and banquets at which wine flowed so freely that even the spiritual leaders of the people, who were not supposed to take it wallowed dead drunk in their own vomited excrement.

And these also stagger from wine and reel from beer: Priests and prophets stagger from beer and dare befuddled with wine; they reel from beer, they
stagger when seeing visions, they stumble when rendering decisions. All the tables are covered with vomit and there is not a spot without filth.

28:7-8

Isaiah saw the helplessness of the widows and orphans on account of their rich oppressors; the wailing of the poor who were deprived by their rich creditors.

Woe to those who make unjust laws, to those who issue oppressive decrees, to deprive the poor of their rights and withhold justice from the oppressed of my people, making widows their prey and robbing the fatherless.

10:1-2

He saw people depending on superstitions, practicing divination which was not supposed to be performed in his country. Seeing all this, his eyes were burning with indignation and his mouth was uttering fuming message.

1.3.3.2. His Life
The year of Isaiah's birth was uncertain. He was the son of Amoz and he began his prophet's life when he was young. His prophet's life can be divided into the five periods as follows - his call in 738 (Ch.6), the Syro-Ephraimitic war in 734-733 (7:1-8:18; 17:1 -6), the siege of Samaria in 724-722 (9:8-10:4; 5:24-30), the siege of Ashdod in 711 (Ch.20) and the invasion of Sennacherib in 701 (Chs.36-39) (see, Exposition of Isaiah by H.C. Leupold, p.18) He was married. His wife was also a prophetess (8:3). The prophet Isaiah was the father of at least two sons. His elder son bore the symbolic name of Shear-jashub which means A Remnant Will Return (Isaiah 7:3) and the second shows another symbolic name, Maher-Shalal-Hash-Baz, which means Quick to the plunder, Swift to the Spoil (Isaiah 8:3). He was isolated and hated as an exaspering spoilsport and was mocked by the drunk prophets and priests.

Who is it he is trying to teach?
To whom is he explaining his message?
To children weaned from their milk,
to those just taken from the breast?

28:9

He even went out naked and barefoot and delivered the message of God's judgment in order to make the Israelites realize shame which they would face on the day of last
judgment (20:2-3). This shows how he made audience or reader feel not simply understand. Irrespective of other spiritual leaders or people's rejection and ridicule, he seems to have gathered a small circle of his disciples who could succeed him (8:16). He must have lived for more than seventy years and worked as a prophet long time, experiencing five kings; Uzziah (783-742 B.C.), Jotham (742-735 B.C.), Ahaz (735-715 B.C.), Hezekiah (715-687 B.C.) and Manasseh (687-642 B.C.) (Tullock 1981: 423-424)

How he died is found in extrabiblical ground. According to a strong Judeo-Christian tradition, Isaiah had hidden himself in a hollow tree from the angry king Manasseh. He was ordered to be sawn asunder with a wooden saw. Hebrew 11:37 supports this traditional view of how he died. A very old story, entitled The Vision of Isaiah or The Ascension of Isaiah confirms the same view. The old Roman Book of Martyr even specified the date of his death as the 6th of July and Roman Catholics commemorate it. (Bultema 1981: 4) Considering his death in Manasseh's reign, he worked as a prophet for more than sixty years, which explains why his writing style varies.

1.3.3.3. Isaiah as Poet

Harry Bultema talks about the poetic talent of Isaiah as follows in his book Commentary on Isaiah (p. 5), "He lets us hear the rumble of thunder, the roaring of the lion, the war cry
of on-marching armies, the screaming of fugitives, the crackle of flames, the rattle of chariots, the clanging of armor, the roar of the seas, and the din of earthquakes. His feeling and imagination is well fused in his poetic talent and he produced the most powerful and soul-stirring songs in the great diversity of poems: lyrical, elegiacal, and epical. Almost all the poetic devices are used to resuscitate poetic images—simile and metaphor, rhyme and alliteration, epigram and proverbs, rhetorical questions and exclamations, monologue and dialogue, antithesis and parallelism, synecdoche, symbol, hyperbole, parable, wordplay, irony, and sarcasm—all these are found in their most perfect form in Isaiah.

His range of vocabulary is richer than that of any other writer of the Scriptures—Ezekiel used only 1,535 words, Jeremiah 1,653, the Psalmist 2,170, while Isaiah uses 2,186 words. (Bultema 1981: 6) His double, triple and sometimes quadruple usage of synonyms and semantic repetitiveness bolster the substantial contents intrinsically.

1.3.3.4. Authorship

Many scholars today challenge the claim that Isaiah wrote the entire book that bears his name. The belief in the multiple authorship of The Book of Isaiah is one of the most generally accepted dogmas of biblical higher criticism today. This theory is based very heavily upon what is considered to be a lack of unity
in the composition. That the three main sections of the book differ significantly cannot be gainsaid. Anybody with some skills in style observation can feel the change in tone and focus at Ch.40, and they can easily detect a similar change at Ch.56 though it is not very conspicuous as the previous chapters show. Further studies reveal that certain vocabulary is used in one section but not in the other of the sections. Thus in the late 18 century, theory was proposed by J. C. Döderlein(1775) and J. G. Eichhorn(1780-83) etc. that these differences reflected different authors, whose works had been later combined. As this position gained more and more influence in Europe and then in America, scholars lost interest in seeing any unity among the parts of the book. A clear indication of this trend is that most commentaries since 1900 treat chapters 1-39 in one volume by one author and chapters 40-66 in another volume by another author, as though they were separate books. Even Bernard Duhm insisted that it is written by three authors. That is that chapters 1-39 are written by Isaiah and chapters 40-55 by someone else, and chapters 56-66 by another living at Nehemiah’s time. (Oswalt 1988: 17; Lee 1991: 12-13) But Oswalt presents his view of one authorship by taking the case of Radday’s computer analysis on languages of *The Book of Isaiah* and raising questions on the results. Considering all the literary grounds, he says that there is no concrete evidence that any part of the book ever existed without the other parts. Nonetheless, every edition of Isaiah back to that found at Qumran and dated to at least the first century B.C. presents chapters 1-66 as a physical unit. He recognizes
objective proof of a lack of unity in the composition in Y. Radday’s impressive investigation, *The Unity of Isaiah in the Light of Statistical Linguistics*. Radday analysed numerous linguistic features of *The Book of Isaiah* with the help of a computer and compared these in the various sections of the book. As a control he studied other pieces of literature, both biblical and extrabiblical, which were reputed to have come from one author. As a result of these researches he concluded that the linguistic variations were so severe that one author could not have produced the whole *Book of Isaiah*. But here, Oswalt raises a few questions concerning Radday’s methodology. "Do we yet know enough to speak with confidence about the possible limits of variation in a given person’s usage? More seriously, is the analysis of language in the predetermined sections of the book (the language of chs. 1-12 as opposed to the language of chs. 40-48) able to do justice to variations in similar segments, such as paragraphs and sentences? Does not the averaging involved in treating the book in sections tend to level off some variations which might otherwise appear?"

In general, it is accepted that even if such result is recognized, and more authors and a large number of editors or redactors are acknowledged as well, it can not remove our wonder how the book came to exist in its present form at all. Oswalt presents a strong lexical ground: the expression *the Holy One of Israel*, for example, which is used 13 times in chs.1-39 and 16 times in chs. 40-66 and only 7 times elsewhere in the
Bible. (Oswalt 1988: 19; Lee 1991: 15) Thus it becomes necessary to posit a school of students of 1 Isaiah who steeped themselves in the style and thought of the master. It would be out of such a group that 2 Isaiah sprang during the Exile and from which, later still, came the writings which now constitute chs. 56-66. Aside from the fact that there is no other evidence for the existence of this school, it is hard to imagine how it ever would have come into existence for Isaiah (and not the other prophets) in the first place.

Recent Bible scholarship's tendency is to reduce the original Isaianic statements to a smaller corpus. It is now argued that what is truly Isaianic is not of much more extent than the material of Amos or Hosea. According to Oswalt's view, it is quite hard to believe that only Isaiah sparked a movement which would continue for some five centuries and eventually produced a book in the founder's name that would be some five to six times the volume of the original input.

This in brief is the pattern of discussion for and against the structure of Isaiah.

1.4. Stylistics

Stylistics is known to have developed from rhetoric in the twentieth century after Bally published a two-volume treatise
(Stylistique) on French stylistics(1909). It was strengthened by the work of Spitzer(1928, 1948) and others. Stylistics gradually spread across Europe and in 1960s it began to flourish in Britain and the United States.(Wales 1989: 437–438)

Stylistics is the study of style covering all the expressive aspects of language: phonology, prosody, morphology, syntax and lexicology. With the influences of linguistics and literary criticism, different stylistic approaches have developed.

In general, literary critics do not agree on an objective approach to literary texts, which is the method of stylistics. But stylistics is not totally distinct from literary criticism, rather it has close relationship with literary criticism and practical criticism in that its attention is largely text-centered and the goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but to show their functional significance for the interpretation of the text, i.e. to relate literary effects to linguistic causes where these are felt to be relevant. On account of this, stylistics draws on the models and terminology provided by different relevant of linguistics. In the late 1960s Generative Grammar was influential; in the 1970s and 1980s Discourse Analysis and Pragmatics. Stylistics also draws eclectically on trends in Literary Theory, on parallel developments in this field. So the 1970s saw a shift away from the text itself to the reader and his or her responses to the text.
Stylistics is also called literary stylistics or linguistic stylistics: the former focuses on literary texts and the latter takes its models from linguistics. However, linguistic stylistics can refer to a kind of stylistics whose focus of interest is not primarily literary texts but the refinement of a linguistic model which has potential for further linguistic or stylistic analysis. (Wales 1989: 438)

Stylistic features are basically features of language. However, the language is in some ways distinctive and significant for the theme and its articulation. The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be loose or periodic etc), the shape of his paragraphs—indeed, of every conceivable aspect of his language and the way in which he uses it. Style defies complete analysis or definition because it is the tone and voice of the writer himself as peculiar to him as his laugh, his hand writing and the expressions on his face. In this work, we attempt to analyses mainly the figures of speech and the devices.

1.5. New International Version

In general, the King James Version is known as the recognized literary work which has literary value among the
English Bible translation. The loyalty to the text, however, was argued as the time goes by. The Bible was written in Hebrew, Aramaic and Greek. It has to be translate into other languages. The King James Version was one of them. When it was translated in 1611, the scholars had less than 25 copies for the New Testament only. It is too poor source considering that 5358 manuscripts and fragments of the New Testament are found until now. The 1611 situation for the Old Testament was even poorer. The KJV scholars had only a single text the Septuagint (Greek) translated in 3c B.C. Due to this reason, accuracy problem arises in KJV for instance, original the Masoretic text rendered Genesis 12:19 as "I might have taken her to me." when the KJV says, "I took her."

Compared to the KJV, the NIV scholars used the Masoretic text considered as the standard of the Old Testament mainly and others; the Dead Sea Scroll, the Septuagint and other versions an manuscripts.

The New Testament of New International version was issued in 1973, Isaiah and Daniel in 1976, an Proverbs and Ecclesiastes in 1977, and finally the completed Bible appeared in October, 1978. The NIV is a combination of traditional renderings, renderings that have previously appeared in other modern translations; and innovative renderigs(Lewis 1981: 293–294)

Poetical passages are printed as poetry. These are generally designed to reflect the structure of Hebrew poetry.
With the same reason, the KJV may bring some stylistic difference from the original of the Bible. For example, *light a candle* (Mt 5:15; Lk 15:8) *Candlestick* for *lamps* (oil lamps). Men *sat* for *recline*, *shoes* for *sandals*; *bottles* for *wineskin*, *boxes* for *flask*.

1.6. *Why The Book of Isaiah?*

Why have we selected *The Book of Isaiah* for stylistic analysis? One of the major reasons is that there are abundant stylistic features in *The Book of Isaiah*, which are supposed to be causally related with its power and beauty. Also the language of Isaiah has been analysed extensively in the context of the author as we have noted above. The most distinctive characteristic of *The Book of Isaiah* is repetitiveness; semantical, lexical, syntactical, of the linguistic devices. A stylistic analysis of these, and their other features, is likely to unravel the source of its power and also shed light on the relation between linguistic devices and interpretation.

The name *Isaiah* is the name of the author of this book. The word *Isaiah* means that *the LORD is Salvation*, which literally says that God saves from oppression and gives deliverance. (Pfeifer 1988: 855) The essential idea of the book out of many themes of the voluminous book of 66 chapters is
symbolically expressed by this name.

The character of the author Isaiah is unveiled in this work very well. Thus, Harry Bultema describes his character in his book *Commentary on Isaiah* (p. 3) saying, "We see Isaiah, not only as a prophet but also as a man, as a sharply outlined figure, a noble personality and a fearless warrior. There is no imaginable talent of head and heart which he does not possess,.... He has the courage of a Daniel, the sensitivity of a Jeremiah, the pathos of a Hosea, and the raging anger of an Amos; and moreover he leaves all of them far behind in the unique art of holy mockery." Rooted in this character, his poetic talent, which is melted in his holy prophecy, radiates mystic and energetic power in each word of this work.

All the contents of this book are expressed in a high tone - his reprimand, deploring, bitterness and exultation all expose him as a man of heart who poured out his soul in his work and produced one of the most soul-stirring songs. Such an inspiring work of stylistic exuberance shows Isaiah is a poet. His lively imagination creates unforgettable figures of speech and exploits all kinds of images and figures: simile and metaphor, assonance and alliteration, monologue and dialogue, antithesis and repetition, proverb and epigram, hyperbole and rhetorical question, wordplay and parallelism, irony, personification and sarcasm and chiasm. In the text we have both prose and poetry; the beauty of its poetry is unsurpassed in the Old Testament. The main prose material is found in chapters 36-39, the historical interlude that
unites the two parts of the book. The poetic material is very wide ranging and includes a series of oracles in chs.13-23, and a taunting song against the king of Babylon found in 14:4-23. Chs.24-27 comprise an apocalyptic section stressing the last days. A wisdom poem is found in 28:23-29. The song of the vineyard begins as a love song as Isaiah describes God's relationship with Israel. Hymns of praise are given in 12:1-6 and 38:10-20, and a national lament occurs in 63:7-64:12. Like the poetry the prophet's vocabulary is also rich and varied. One of Isaiah's favorite techniques is personification; the sun and moon are ashamed(24:23), while the desert and parched land rejoice (Ch.35) and the mountains and forests burst into song(44:23); the trees clap their hands(55:12). The power of Isaiah's imagery is seen in 30:27-33, and he makes full use of sarcasm in his denunciation of idols in 44:9-20. A forceful example of wordplay appears in 5:7, and one finds chiasm in 6:10 and alliteration and assonance in 24:17. The overwhelming scourge of 28:15, 18 is an illustration of mixed metaphor.

Isaiah's narrative is constructed against the backdrop of earlier events in Israel's history, especially the exodus from Egypt. The crossing of the Red Sea forms the background for 11:15 and 43:2, 16-17, and other allusions occur in 4:5-6. Gideon's victory over Midean is mentioned in 9:4; 10:26. Several times Isaiah draws upon the song of Moses in Deuteronomy Chapter 32.