3.1. Simile and Isaiah’s Literary Style

Simile, one of the figures of meaning, is discussed at great length in this chapter. Similes, including metaphor, personification, etc, make abstract ideas vivid and concrete or sometimes even help generate ideas integral to the text. Figures of forms, on the other hand, are external to the text. Critics have often observed that even if the text is in translation, the figures of meaning remain intact; so, this examination worthwhile as it is helps not only the understanding of the text but also of the mind behind it.

Images are the fabric of figures of meaning; they are the substance of simile, metaphor, symbolism, synecdoche, metonymy, tautology and pleonasm etc. A close study of figures, therefore, reveals an intertwining relationship between imagery and figures. Thus, a discussion of figures of meaning is complementary to the study of imagery.

The use of simile is a hallmark of Isaiah’s literary style; its simplicity and novelty and freshness have often fascinated the connoisseurs of literary beauty. Isaiah’s store of similes is
enormous and its use is quite dense (from the statistical point of view) all over the text. It is, however, noteworthy that the images which make up the simile are not repeated, for example, menservants and maidservants. In some cases, for example, sand there are two instances of its appearance but again it is noteworthy that they appear after the gap of thirty chapters. This fact testifies Isaiah's excellent ease and command over the use of simile. Even simile attests that Isaiah's repertoire of images is bountiful and boundless. Many images appear many times at many places, but surprisingly they have been found mostly at least once as a simile. Sometimes the image is specially used as a simile and that's all. This proves very clearly why Isaiah's simile is all the time fresh, vital and functional. Therefore, before we examine his similes, it is imperative to have a look at what litterateurs opine about simile.

The term simile is a Latin word similes which means like. Wales defines it thus: *It is a figure of speech whereby two concepts are imaginatively and descriptively compared.* His further explanation is; "Like and as are the commonest connectives. Leech & Short(1981) have used the term quasi-similes for literary descriptions involving the use of phrases like as if resembling; suggesting etc."

To Cuddon(1991: 880) simile is: *A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, q.v., where the comparison is implicit)*
recognizable by the use of the words 'like' or 'as'. It is equally common in prose and verse and is a figurative device of great antiquity.

As for its effect, Wales says, Since Aristotle’s Rhetoric, simile has often been compared with ‘metaphor’, where two fields of reference are similarly juxtaposed, but without an explicit marker of similitude: X is Y, rather than X is like Y. Here the figurative meaning must be deduced, but in consequence metaphor is much more dynamic than simile.

With similar views, many argue that the similes lack the impact of the metaphors. But Soskice (1992: 58) provides good ground that simile can retain freshness. He says, We regard the similes as flat not because they are similes but because the parallels drawn seem trite. He adds, Our contention here is that the presence of a ‘like’ in the figure above is an aspect of superficial grammar, and in no real way impedes meaning. In such cases, metaphor and simile, while textually different, are functionally the same. According to his opinion, if any opposition in terms of cognitive function is to be made, it should be made not between simile and metaphor but between illustrative simile, and modelling simile or metaphor. The rationale for this distinction lies partly in a question of epistemic distance, for in the illustrative simile one compares, point for point, two known entities. The present study is an attempt to examine Isaiah’s simile from the viewpoint discussed above.
3.2. Types of Simile

Isaiah uses the simile in a variety of ways skilfully and dexterously; his simile is neither Miltonic nor Spencerian, it is both and yet different as well. In other words, Isaiah is rife with both types. Besides, he exploits his own brand of simile. We present a tabulation of the similes of Isaiah at the end of the chapter.

3.2.1. Single Simile

Though similes like imagery always appear in clustered form in Isaiah, there are also quite a few single similes. A close study shows that appearance of a single simile helps it to overcome monotony besides adding a new dimension to its usage.

Thus, at the level of simile as well, Isaiah strives to keep freshness and novelty.

The first single simile appears in the proper noun Sódom which is based on its traditional allusion stands for sin:

The look on their faces testifies against them; they parade their sin like Sodom; they do not hide it. Woe to them! They have
brought disaster upon themselves.

3:9

There a proper noun is used as a figure of speech.

Such an example of a single simile is found anew with both the literary term and the figure term of proper noun:

The land mourns and wastes away, Lebanon is ashamed and withers; Sharon is like the Arabah, and Bashan and Carmel drop their leaves.

33:9

Sharon is known as one of the most suitable plains for agriculture whereas Arabah which means arid often implies wasteland in Israel.

When imagery is extended, a single simile which is in the middle of the imagery, bears the novelty of the image, even if the image is drawn from everyday life.

Therefore the LORD'S anger burns against
his people; his hand is raised and he strikes them down. The mountains shake, and the dead bodies are like refuse in the streets. Yet for all this, his anger is not turned away, his hand is still upraised. 5:25

Here, God's punishment on His people is compared to a furious man raising his hand to strike his enemy. The dead bodies are portrayed vividly with the figure term refuge, which is a common image of our daily life. This never gives us trite feeling, rather, it draws and holds our attention.

In general, Isaiah uses concrete images for abstractions in most of his similes and manages to convey what can not be conveyed otherwise. Isaiah's simile, however, is not without fault; in single isolated similes he uses abstract images and the simile consequently appears to lack in communicative force.

Wail, for the day of the LORD is near; it will come like destruction from the Almighty. 13:6
The doomsday is compared with destruction. Destruction is abstraction and therefore doesn't create the usual force and vividness.

The simile is often single but it is mostly in the stream of extended imagery. Thus, the author does not need to supplement the meaning of figure term, for in the context, it produces the unconfused connotation which is easily acceptable. An example is:

His breath is like a rushing torrent, rising up to the neck. He shakes the nations in the sieve of destruction; he places in the jaws of the peoples a bit that leads them astray.

30:28

The harsh sound of breath has common character with the sound of rapidly rushing torrent which has the concrete description of the words rises up to the neck.

Another type of single simile is one which explains the meaning of the figure term in the following sentences or phrases:
He tends his flock like a shepherd: He gathers the lambs in his arms and carries them close to his heart; he gently leads those that have young.

40:11

The figure term a shepherd in the simile is explained by the following sentences He gathers... and... carries... and... leads....

Again, the literary term in the sentence is explained through a figure term attached to support the description. An example:

Your sons have fainted: they lie at the head of every street, like antelope caught in a net. They are filled with the wrath of the LORD and the rebuke of your God.

51:20

The situation of literary term your sons is explicated with the help of two sentences and the figure term antelope is added in the simile.

In general, Isaiah uses the single simile in the course of an
extended imagery, but mostly in the later parts of Isaiah, a single simile without any relation with the imagery is exploited. An example is:

Is this the kind of fast I have chosen, only a day for a man to humble himself? Is it only for bowing one’s head like a reed and for lying on sackcloth and ashes? Is that what you call a fast, a day acceptable to the LORD?

58:5

The figure term reed is to prop up the description of the literary term head only. It does not show any further function.

Similarly, simile assists only one word which is a verb as evident below:

When you see this, your heart will rejoice and you will flourish like grass; the hand of the LORD will be made known to his servants, but his fury will be shown to his foes.

66:14
The figure term *grass* contributes to the character of *flourish* which is a verb.

Sometimes, a more descriptive simile is found:

See, the LORD is coming with fire, and his chariots are like a whirlwind; he will bring down his anger with fury, and his rebuke with flames of fire.

66:15

*His chariots* exerts more picturesque impact on the Lord’s *coming* on account of the single simile *whirlwind*.

### 3.2.2. Paired Simile

Next to the single simile, what is called a paired simile deserve mention here. In this case, we notice that there are two figure terms for one literal term. Even syntax is varied which will be discussed later on. The reason for paired simile can be attributed to Isaiah’s fascination for piling images.

The first paired simile begins with an allusion to the two cities known very well to the Israelites, viz, *Sodom* and
Unless the LORD Almighty had left us some survivors, we would have become like Sodom, we would have been like Gomorrah.

Based on the image of destruction of Sodom, the other simile Gomorrah augments the overall impact of the same image.

Paired simile used for a supplementary purpose without touching the tenor of the sentence is also found at places:

I will restore your judges as in days of old, your counselors as at the beginning. Afterward you will be called the City of Righteousness, the Faithful City.

Figure terms in days of old or at the beginning which do not have any literal terms, do not vary the tenor of the sentence.

A paired simile sometimes concretizes an ambiguous literal
Like a hunted gazelle, like sheep without a shepherd, each will return to his own people, each will flee to his native land.

13:14

Literal term is *each* that can not have an explicit description. So, to draw a perceptible picture, Isaiah uses paired similes, *a hunted gazelle*, and *a sheep* which are from the same semantic field.

In a complex sentence, each clause may have one and two similes respectively. This is considered as single and paired simile respectively.

Although the peoples roar like the roar of surging waters, when he rebukes them they flee far away, driven before the wind like chaff on the hills, like tumbleweed before a gale.

17:13
The first simile *roar* is in the subordinate clause whereas the other two *chaff* and *tumbleweed* belong to the main clause. Paired simile strengthens the image in the main clause.

A similar example that has three similes in one verse is in fact, one single and one paired simile in 40:22:

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He sits enthroned above the circle of the earth, and its people are like grasshoppers. He stretches out the heavens like a canopy, and spreads them out like a tent to live in.
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40:22

The paired simile in the following example brings out God's invisible presence in concrete and clear way:

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This is what the LORD says to me: 'I will remain quiet and will look on from my dwelling place, like shimmering heat in the sunshine, like a cloud of dew in the heat of harvest.
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18:4
Shimmering heat and a cloud of dew show God’s latent power; they manifest God’s omnipotence to punish Cush.

Abandonment of an obstinate nation is portrayed with the help of the paired simile flagstaff and banner in the example below:

A thousand will flee at the threat of one; at the threat of five you will all flee away, till you are left like a flagstaff on a mountaintop, like a banner on a hill.

30:17

The LAST DAY is dazzled by the help of paired simile the sun and the light of seven full days with another figure climax enhancing the effect further:

The moon will shine like the sun, and the sunlight will be seven times brighter, like the light of seven full days, when the LORD binds up the bruises of his people and heals the wounds he inflicted.

30:26
The tenor of a full sentence is propped up with the help of a paired simile; shepherd's tent strengthens action verb pulled down, and weaver vivifies rolled up.

Like a shepherd's tent my house has been pulled down and taken from me. Like a weaver I have rolled up my life, and he has cut me off from the loom; day and night you made an end of me.

38:12

King Hezekiah's pain finds voice in the paired simile a swift or thrush and mourning dove:

I cried like a swift or thrush, I moaned like a mourning dove. My eyes grew weak as I looked to the heavens. I am troubled; O Lord, come to my aid!

38:14

Withering character of men's life and falling character of glory are subtly accentuated by a paired simile:
A voice says, 'Cry out.' And I said, 'What shall I cry?' 'All men are like grass, and all their glory is like the flowers of the field.'

40:6

A paired simile with subjunctive mood is also found:

I have stirred up one from the north, and he comes— one from the rising sun who calls on my name. He treads on rulers as if they were mortar, as if he were a potter treading the clay.

41:25

The LORD will march out like a mighty man, like a warrior he will stir up his zeal; with a shout he will raise the battle cry and will triumph over his enemies.

42:13
Here the paired simile consists of two figure terms: mighty man and warrior which belong to the same semantic field. Figure terms one committed and servant used in paired simile in 42:19 also happen to belong to the same semantic field.

Who is blind but my servant, and deaf like the messenger I send? Who is blind like the one committed to me, blind like the servant of the LORD?

42:19

Surprisingly, exactly the same is observed in 44:4 and 44:22. They clearly hint at Isaiah’s latent but profound fascination for nature. In the former, the figure terms grass and poplar tree belong to the same sphere. In the latter, much to our surprise, cloud and mist are also found to belong to the same sphere.

They will spring up like grass in a meadow, like poplar trees by flowing streams.

44:4

I have swept away your offenses like a
cloud, your sins like the morning mist.
Return to me, for I have redeemed you.

44:22

The paired simile in 51:3 is remarkable in the sense that the figure term *Eden* and *the garden of the LORD* do not simply belong to the same sphere but they are one and the same thing; the latter figure is an elaboration of the former.

The LORD will surely comfort Zion and will look with compassion on all her ruins; he will make her deserts like Eden, her wastelands like the garden of the LORD. Joy and gladness will be found in her, thanksgiving and the sound of singing.

51:3

However, in v.23 in the same chapter the figure terms *the ground* and *the street* are again found to come from the same sphere.

I will put it into the hands of your
tormentors, who said to you, 'Fall prostrate that we may walk over you.' And you made your back like the ground, like a street to be walked over.

51:23

The images from nature seem to dominate Isaiah's paired simile; the figure terms shoot and root not only simply belong to the same sphere but are closely associated; their close association is echoed in their rhyming itself.

He grew up before him like a tender shoot, and like a root out of dry ground. He had no beauty or majesty to attract us to him, nothing in his appearance that we should desire him.

53:2

Loveliness of nature seems to have such a profound and indelible impression on Isaiah's perception; it is often manifested in a paired simile, as in 58:11 through the images well-watered garden and spring.
The LORD will guide you always; he will satisfy your needs in a sun-scorched land and will strengthen your frame. You will be like a well-watered garden, like a spring whose waters never fail.

58:11

Paired simile in 59:10 reiterates the earlier observation: some of the figure terms in paired simile do not simply belong to one sphere but they are one and the same thing. The figure terms *the blind* and *men without eyes* are tautological expressions.

Like the blind we grope along the wall, feeling our way like men without eyes. At midday we stumble as if it were twilight; among the strong, we are like the dead.

59:10

Figure terms *soil* and *garden* in 61:11 belong to the same sphere; God's comparison with *soil* and *garden* bring out that God is the crux of the universe:
For as the soil makes the sprout come up and a garden causes seeds to grow, so the Sovereign LORD will make righteousness and praise spring up before all nations.

61:11

On the whole the paired simile is one of the idiosyncratic features. Its features are:

First, they are mostly from the same semantic field, and secondly in many cases the second figure term is an elaboration of the previous one. So, the paired similes are used to reinforce a thought and achieve intensity of conceptualization.

3.2.3. Clustered Simile

Clustered simile is a distinctive factor of Isaiah's literary beauty. To augment the impact of images, simile is used not separately but repeatedly in clusters introducing different figure terms. At the very outset the first clustered simile consisting of three figure terms: shelter, hut and city bring out a vivid and forceful description of Zion's desolation and misery on account of its being sans God. Like the paired simile, in this case as well we notice that the figure terms belong to the same semantic field. This is an evidence of Isaiah's habit of concentrated
thinking without digression and deviation to drive home his message to the readers:

The Daughter of Zion is left like a shelter in a vineyard, like a hut in a field of melons, like a city under siege.

1:8

Next noteworthy example of a clustered simile is:

Their people, drained of power, are dismayed and put to shame. They are like plants in the field, like tender green shoots, like grass sprouting on the roof, scorched before it grows up.

37:27

Isaiah presents a kaleidoscopic picture of Assyrians sad plight through three figure terms: plant, green shoots and grass. Surprisingly, the three figure terms are found to be drawn from the same semantic field, that is, the nature.

Further, a bigger clustering of four figure terms deserves
special mention:

But whoever sacrifices a bull is like one who kills a man, and whoever offers a lamb, like one who breaks a dog's neck; whoever makes a grain offering is like one who presents pig's blood, and whoever burns memorial incense, like one who worships an idol. They have chosen their own ways, and their souls delight in their abominations;

66:3

In the above example, the persons sacrificing bull, lamb, grain, and burning incense are compared to the persons killing a man (a murder), breaking dog's neck, presenting pig's blood and worshipping an idol respectively. Unlike the previous examples, here the figure terms are not drawn from the same sphere. The reason perhaps is that people indulged in these four different kinds of practices focussed here.

There are many more examples of clustered simile which can not be simply enumerated because of the limited space of discussion here.
3.2.4. Epic Simile

Epic simile is the feature of epic poetry; Isaiah being an epic of human sin and consequent judgement and salvation has the qualities of epic poetry. It is an extended simile, in some cases running to fifteen to twenty lines, in which comparisons are elaborated in considerable detail. Through it, the author has been able to communicate the undaunted and boundless divine potential in a very simple lucid and emphatic way.

The remnants of the Israelites after God's judgement are portrayed forcefully using the epic simile:

And though a tenth remains in the land, it will again be laid waste. But as the terebinth and oak leave stumps when they are cut down, so the holy seed will be the stump in the land.

6:13

The vivid depiction of *stumps* of nature or trees, viz. of *terebinth* and *oak* in the first clause extends the picture-like image of stumps of *holy seed* which implies spiritual remnants in the second clause.

God's anger against Israel is described in terms of a fire
Surely wickedness burns like a fire; it consumes briers and thorns, it sets the forest thickets ablaze, so that it rolls upward in a column of smoke.

9:18

The image of fire is extended in the second and third clauses; briers, thorns and thickets symbolize the wickedness of the Israelites, which are the objects of burning, maintaining the image of fire.

God's desire for saving the world is portrayed with the help of a simile which extends the images of eggs or young ones of birds:

As one reaches into a nest, so my hand reached for the wealth of the nations; as men gather abandoned eggs, so I gathered all the countries; not one flapped a wing, or opened its mouth to chirp.

10:14
One is depicted to reach into a nest and men to gather abandoned eggs. This image is extended with words, *not one flapped a wing* and *opened its mouth to chirp* specifying *all the countries*.

Chapter 28 shows God's judgement against Ephraim in an epic simile:

That fading flower, his glorious beauty, set on the head of a fertile valley, will be like a fig ripe before harvest—-as soon as someone sees it and takes it in his hand, he swallows it.

28:4

The metaphors for Ephraim the *fading flower* and his *glorious beauty* are drawn as a fig ripe. Its contextual continuation appears in the consecutive sentences, viz. *sees, takes and swallows* in the irrespective sentence.

A very conspicuous example of an epic building up of a single simile is:
this sin will become for you like a high wall, cracked and bulging, that collapses suddenly, in an instant.

30:13

The moral or spiritual sin of the Israelites is drawn as a high wall but already cracked, bulging and what collapses in an instant. Simile is single here, but contextual meaning is extended without erratic juncture, sketching vivid and imminent danger.

Isaiah says that those who condemn him will be worn out just as a garment loses flexibility and density year by year:

It is the Sovereign LORD who helps me. Who is he that ill condemn me? They will all wear out like a garment; the moths will eat them up.

50:9

With this single simile, Isaiah stretches out the contextual stream to the next sentence which does not include any simile, however.
3.3. Syntax of Simile

Isaiah’s meticulous and varied craftsmanship shows itself even at the deeper level of the simile, that is, its syntax. Like many masters of literature he uses a varied syntax and easily dodges monotony; he uses both hackneyed as well as the most original and abnormal syntax. The very syntax adds and enhances the freshness of a simile.

Syntactical arrangement is different. Such a syntactical difference is discovered dominantly in paired and clustered similes.

3.3.1. Syntax of Single Simile

Basically this has the syntax of <A is(does) like B> and contextually it may be extended to the next sentence(s) or sometimes to the next paragraphs, for example:

this sin will become for you like a high wall, cracked and bulging, that collapses suddenly, in an instant.

30:13
Sin is compared to a high *wall*. This keeps the syntax of *<A is like B>* , but the contents of B is extended to *cracked, bulging, that collapses* in the next phrases.

Another similar example is:

but those who hope in the LORD will renew their strength. They will soar on wings like eagles; they will run and not grow weary, they will walk and not be faint.

40:31

*They* is compared with *eagles*. The characteristics of *eagles* are displayed in the consecutive sentences, i.e. *not grow weary* and *not be faint*. With so much passion, Isaiah tries to emphasize the emotions.

### 3.3.2. Syntax of Paired Simile

Compared to intermittent usage of single simile, paired similes are found more recurrent to increase the concentric effect on image creation. The discrepancy of patterns is discovered depending on whether emphasis is on tenor or vehicle and to avoid tedium as below. In this sense the syntax of a simile is functional.
3.3.2.1. A is like B, A is like B’

The traditional usage of a simile in pair, that is, <A is like B, A is like B’> is shown as below:

Unless the LORD Almighty had left us some survivors, we would have become like Sodom, we would have been like Gomorrah.

1:9

Two literal terms, which are the same word we, bring together two figure terms Sodom and Gomorrah. This pattern emphasizes conceptual core of figure terms. Obviously this is different from the structure, (It does like B and like B’) because if the tenor is maintained with the same subject and the same verbs, and the same syntax is repeated, the writer’s focus is understandably on each word. Repetition of the words we would have become implies the impending dreadful consequence on us (this had already happened in the past) with added stress.

3.3.2.2. Like B, like B’ A does, A does

The same structure, < A is like B and A is like B’> with
inversion, that is, < like B, like B' A does, A does ...> is found in another example:

Like a hunted gazelle, like sheep without a shepherd, each will return to his own people, each will flee to his native land.

13:14

Figure terms *gazelle* and *sheep* appear prior to the same literal term *each*, possibly to overcome ennui which might have come on account of the same structure. Besides, this structure of a simile along with vivid images contributes more force to figure terms.

3.3.2.3. A is like B, like B'

Another structure with one literal term and two figure terms, constructing the syntax, <A is like B, like B'> shows strength of the tenor, for example:

Although the peoples roar like the roar of surging waters, when he rebukes them they flee far away, driven before the wind like
chaff on the hills, like tumbleweed before a gale.

They is compared with chaff and tumbleweed. The tenor is accentuated more effervescently with the help of two vehicles drawn from the same semantic sphere.

3.3.3. Syntax of Clustered Simile

The syntax of clustered simile is the same as that of the expanded pattern of paired simile, and it is functional as the paired simile manifests.

3.3.3.1. A is like B, like B', like B''

One literal term the daughter of Zion is compared with three consecutive figure terms, i.e. , shelter, hut, and city. This syntax seems to maintain emphasis on the conceptual core of the figure terms, that is , isolation.

The Daughter of Zion is left like a shelter in a vineyard, like a hut in a field of melons, like a city under siege.
3.3.3.2. A is like B, A’ is like B’, A’’ is like B’’

With the same semantic core, Isaiah uses the syntax of a clustered simile, for example:

But whoever sacrifices a bull is like one who kills a man, and whoever offers a lamb, like one who breaks a dog’s neck; whoever makes a grain offering is like one who presents pig’s blood, and whoever burns memorial incense, like one who worships an idol. They have chosen their own ways, and their souls delight in their abominations:

66:3

The syntax is like that of a single simile, yet different: there are four, and each tenor has its own vehicle. The arrangement has the effect of the figure of climax.

3.4. Function of Simile
Quoting David's words, Wales says, 'all similes are true; but most metaphors are false.' (1989: 421) His remark appears relevant so far as The Book of Isaiah is concerned. Isaiah does not seem to rely on the metaphor because herein similes outnumber metaphors and other figures. Similes, on the whole, thus, seem to add and enhance the divine Truth intended to be communicated by Isaiah. Through simile, an author can arouse human recognition. Besides this, he also seems to create realistic pictures to evoke the readers' feeling through similes taken from real life, so it has an immediacy of appeal. The readers are not taken away, since the simile is not alien but near to life.

An example of a realistic picture is:

I send him against a godless nation, I dispatch him against a people who anger me, to seize loot and snatch plunder, and to trample them down like mud in the streets.

10:6

God will send the Assyrian to punish a godless nation. The presumed wretched consequence after being trampled is portrayed with the help of a simile having figure term mud. This simile does not have decorative purpose; it rather helps readers feel the forlorn state.
Allusive similes generate the truthfulness of a text reinforced with historical sense, for example:

Unless the LORD Almighty had left us some survivors, we would have become like Sodom, we would have been like Gomorrah.

1:8

_Sodom_ and _Gomorrah_ are twin cities which had been destroyed entirely for their sin. The seriousness of people's sin is compared with these two historical cities, and the conceptual core _sin_ brings the desired effect.

Another example deserves attention:

'Has not Calno fared like Carchemish? Is not Hamath like Arpad, and Samaria like Damascus?

10:9

Calno, Hamath, and Samaria which belonged to Israel and were later captured by the Assyrians are compared with Carchemish, Arpad and Damascus which had been under the
Assyrian rule.

The abstract concepts *peace* and *righteousness* which may not be easy for readers to feel are delineated with the help of similes, so the visible effect of these abstract words comes to the readers with immediacy. *Peace* and *righteousness* are switched into *river* and *waves of the sea*.

If only you had paid attention to my commands, your peace would have been like a river, your righteousness like the waves of the sea.

48:18

In another example below the two images, *hungry* and *thirsty* are from the same semantic field, and mutually reinforce the proposition of the statement. The juxtaposition of hunger with thirst drives the message home to the reader.

as when a hungry man dreams that he is eating, but he awakens, and his hunger remains; as when a thirsty man dreams that he is drinking, but he awakens faint, with his thirst unquenched. So will it be with the
hordes of all the nations that fight against
Mount Zion.

Similes, sometimes have the function of summarizing the contents, which were presented through many other figures like rhetorical questions in the previous verses. An example is:

Before him all the nations are as nothing;
they are regarded by him as worthless and less than nothing.

The figure term *nothing* is explained and intensified by the following sentence. As another example shows below, sometimes it works with other stylistic features to make his statement forceful.

As the rain and the snow come down from heaven, and do not return to it without watering the earth and making it bud and flourish, so that it yields seed for the sower
and bread for the eater,

55:10

Here, the simile with a climax enhances the strength of the contents: the climax of development of bud to flourish and yields constitutes a number of pictorial effect.

3.5. Relation between Simile and Imagery

As found in the previous chapter, Isaiah exploits concrete images for facilitating readers to feel abstract concept as tangible. Therefore, most images are functional rather than decorative, and his similes too concretize those conceptions. Hence, when he wants to emphasize certain point, he uses images and simile together. However, they are not redundant nor impose seeming effect of literariness on them.

An example is:

Though your people, O Israel, be like the sand by the sea, only a remnant will return. Destruction has been decreed, overwhelming and righteous.
Here, the imagery of sand, which stresses the myriad number of the Israelites, appears here with a simile. This is not just ornamental but for accentuating the numerousness of people.

Another example deserves attention:

An oracle concerning the Desert by the Sea:
Like whirlwinds sweeping through the southland, an invader comes from the desert, from a land of terror.

Here, the image whirlwinds which visualizes the actions of the invader appears 5 times in the whole text and 3 times out of them is materialized with a simile. This reveals that the role of simile is to envision and to promote the image till readers feel real.

When Images decrease in the later chapters, rhetorical questions increase, and the force of the former seems to be replaced by the strength of rhetorical questions.
Who are these that fly along like clouds,
like doves to their nests?

60:8

With a rhetorical question, God is identified evidently. However, the image seems to be weaker than in the previous chapters, since figure terms are from different semantic field. For force, pleonasm is exploited but *simile* disappears because maybe simile needs more imagination.

For the nation or kingdom that will not serve you will perish; it will be utterly ruined.

60:12

Here, *perish* and *ruined* are pleonastic, and cover the same semantical sense and stress the same semantic core replacing simile in the effective use of images.

3.5.1. **How to Represent – Clustered Simile**

Isaiah the Prophet being a staunch believer in God's ultimate judgement and salvation had been a man buried deep in thought
about suffering humanity all the time. The text shows that his thoughts are not blurred and inconsistent but, in fact, are as clear as hordes of pictures arranged properly in a photo album. One, therefore, finds not only hordes of images but also hordes of similes perhaps on account of his deep fascination and preoccupation with vivifying thought couched in concrete images.

On the whole, a simile is regarded as simpler and more explicit as compared to a metaphor. It has the effect of arousing the readers' feeling with immediacy irrespective of the depth of their intellectual understanding because one or some interrelated objects which are to be described tangibly, audibly or with any other sense may be used for describing the tenor.

The daughter of Zion is left like a shelter in a vineyard, like a hut in a field of melon like a city under siege. Unless the LORD Almighty had left us some survivors, we would have become like Sodom, we would have been like Gomorrah.

1:8, 9

Jerusalem sans God, whose nexus with God got cut off at the time of judgement looks like a wretched shelter in a vineyard. The vast expanse of hilly area is a lonely shelter among vine
trees. Prickly sunshine makes it look more isolated. This picture is accentuated by another consecutive simile like a hut in a field of melon. Among creeping melon stems and leaves adjacent to the ground is a forlorn hut, getting the heat of sunshine. It looks deserted and dejected. Isaiah's outpouring does not stop his stress on helplessness at this point. He brings another simile which removes even the residual doubt if any of the romantic feeling in the previous ones. Like a city under siege plants more realistic and serious feelings in the readers' mind and the meaning of God's punishment comes to them palpably. It obviously means that Isaiah uses a cluster of similes to clarify the meaning of his message and for arousing the feeling of readers. His three-fold highlighting simile is extended further in the following verse once again with another two similes. The abandoned position of total isolation is further developed in the two exemplary ruined cities. By these clustered similes, an image of helplessness and destruction comes to the readers' mind vividly.

To arouse the readers' feeling around a certain image, Isaiah inspires them with elements such as color in clustered simile. In the same chapter, verse 18 shows:

Come now, let us reason together, says the LORD. Though your sins are like scarlet, they shall be as white as snow; though they
are red as crimson, they shall be like wool.

1:18

With the help of similes, sin is stressed with the most conspicuous colors, scarlet and crimson with a good contrast of color effect for innocence through snow and wool. In fact, the semantic core of the two colors is the same, that is, red and white respectively. As readers feel the sense of sin through color, the clear translucence of God's forgiveness strikes them. This is hammered with another two similes. Four similes work through this color contrast effect.

3.5.2. Novelty of Simile

The range of simile in Isaiah is very vast. As we have noted, images are built with similes:

Therefore, the Lord, the LORD Almighty, will send a wasting disease upon his sturdy warriors; under his pomp a fire will be kindled like a blazing flame.

The Light of Israel will become a fire, their Holy One a flame; in a single day it will burn and consume his thorns and his briers.
Fire image recurs throughout the text. Here, however, Isaiah uses it with a simile *like a blazing flame* and builds an epic simile, thereby.

Another example is:

Like fluttering birds pushed from the nest, so are the women of Moab at the fords of the Arnon.

As in the example above, *birds* image in a simile appears 3 times in the whole text after a lapse of 15 chapters. But the image is everytime remarkably fresh. Another simile with *harp* image is used only once in the whole text. Likewise, a particular image even if it appears a number of times in the text, is seldom used more than twice as figure term. We now tabulate Isaiah’s similes:

**SIMILE**
<table>
<thead>
<tr>
<th>Ch. Vs.</th>
<th>What Is Compared/ Connectives/ Compared with/</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 8-9</td>
<td>Daughter of Zion like(3) shelter, hut, city</td>
<td>degraded</td>
</tr>
<tr>
<td>18</td>
<td>sins like, as scarlet, crimson intensified</td>
<td></td>
</tr>
<tr>
<td></td>
<td>as, like snow, wool dignified</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>you like(2) oak, garden degraded</td>
<td></td>
</tr>
<tr>
<td>2 6</td>
<td>they like Philistine degraded</td>
<td></td>
</tr>
<tr>
<td>3 9</td>
<td>they like Sodom degraded</td>
<td></td>
</tr>
<tr>
<td>5 24</td>
<td>roots, flowers as tongues, grass degraded</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>horses' hoofs like flint intensified</td>
<td></td>
</tr>
<tr>
<td>9 18</td>
<td>wickedness like fire intensified</td>
<td></td>
</tr>
<tr>
<td>10 6</td>
<td>they like mud degraded</td>
<td></td>
</tr>
<tr>
<td>10 9</td>
<td>Can like Carchemish degraded</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hamath like Arpad degraded</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Samaria like Damascus degraded</td>
<td></td>
</tr>
<tr>
<td>10 13</td>
<td>I like mighty one intensified</td>
<td></td>
</tr>
<tr>
<td>10 16</td>
<td>fire like blazing flame intensified</td>
<td></td>
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<tr>
<td>10 22</td>
<td>Israel like sand intensified</td>
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<tr>
<td>11 7</td>
<td>lion like ox degraded</td>
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<tr>
<td>13 4</td>
<td>noise like a great multitude intensified</td>
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<td></td>
<td>uproar like nations massing intensified</td>
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<tr>
<td>13 6</td>
<td>the day like destruction intensified</td>
<td></td>
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<tr>
<td>13 8</td>
<td>they like women in labour degraded</td>
<td></td>
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<tr>
<td>13 14</td>
<td>each like hunted gazelle degraded</td>
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<tr>
<td></td>
<td>each like sheep without shepherd</td>
<td></td>
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<tr>
<td>13 19</td>
<td>Babylon like Sodom and Gomorrah degraded</td>
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</tr>
<tr>
<td>14 10</td>
<td>you like us degraded</td>
<td></td>
</tr>
<tr>
<td>14 14</td>
<td>I like the Most High intensified</td>
<td></td>
</tr>
<tr>
<td>14 19</td>
<td>you like rejected branch degraded</td>
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</tbody>
</table>

133
you like corpse degraded
16 2-3 women of Moab like fluttering birds degraded
shadow like night degraded
16 11 laments like harp intensified
17 3 remnant of Aram like glory intensified
17 9 cities like place abandoned degraded
17 12-13 they like sea intensified
people like roar intensified
they like chaff degraded
they like tumble-weed degraded
18 4 I like shimmering heat degraded
I like cloud of dew degraded
19 16 Egyptians like women degraded
21 1 invader like whirlwinds intensified
21 3 my body like woman in labour degraded
22 18 you like ball degraded
22 23 him like peg degraded
24 20 earth like drunkard degraded
it like hut degraded
24 22 they like prisoners degraded
25 4-5 breath like storm intensified
breath like heat intensified
26 19 dew like morning intensified
27 9-10 altar stone like chalk stone degraded
city like desert degraded
28 2 Lord like hailstorm intensified
Lord like rain intensified
downpour intensified
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<th>Object</th>
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<td>sins</td>
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<td>morning mist</td>
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<td>9 none</td>
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<td>14 they</td>
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<td>8</td>
<td>them</td>
<td>like garments degraded</td>
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<td>they</td>
<td>like wool degraded</td>
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<td>51</td>
<td>23</td>
<td>your back</td>
<td>like antelope degraded</td>
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<td>53</td>
<td>2-3</td>
<td>He</td>
<td>like tender shoot degraded</td>
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</tr>
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<td>53</td>
<td>6-7</td>
<td>we, he</td>
<td>like sheep degraded</td>
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<tr>
<td>54</td>
<td>9</td>
<td>this</td>
<td>like the days of Noah degraded</td>
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<td>12</td>
<td>tomorrow</td>
<td>like today intensified</td>
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<td>57</td>
<td>20</td>
<td>wicked</td>
<td>like tossing sea intensified</td>
<td></td>
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<td>58</td>
<td>1</td>
<td>voice</td>
<td>like trumpet intensified</td>
<td></td>
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<td>58</td>
<td>5</td>
<td>one's head</td>
<td>like reed degraded</td>
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<td>58</td>
<td>8</td>
<td>light</td>
<td>like dawn intensified</td>
<td></td>
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<tr>
<td>58</td>
<td>10-11</td>
<td>night, you</td>
<td>like noonday intensified</td>
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<td>59</td>
<td>10-11</td>
<td>we, you</td>
<td>like garden intensified</td>
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137
feeling like men without eyes degraded
we like the dead degraded
we like bears degraded
we like doves degraded
59 19 he like pent up flood intensified
60 8 these like clouds intensified
these like doves intensified
61 10 bridegroom like priest intensified
62 1 righteousness like dawn intensified
salvation like blazing torch intensified
63 2 garments like the winepress degraded
63 13-14 who like horse intensified
who like cattle intensified
64 6 all like one who is unclean degraded
acts like filthy rags degraded
we like leaf degraded
we like wind degraded
65 25 lion like ox degraded
66 3 whoever like one intensified
whoever like one intensified
whoever like one intensified
whoever like one intensified
66 12 peace like river intensified
wealth like flooding stream intensified
66 14-15 you like grass intensified
chariot like whirlwind intensified