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Metaphors Realized in Narrative: A New Direction for Biblical Metaphor

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ABSTRACT

An insight of Conceptual Metaphor Theory (CMT) is that metaphor is more than a mere literary device; it influences readers through cognitive connections. Yet biblical metaphors have most often been studied in poetic, theological contexts and within linguistic rhetorical devices like “YHWH is my shepherd.” In contrast, some of the most ideologically powerful metaphors are those that shape the Hebrew Bible’s prose stories. These metaphors reify cultural constructs and experiences, making them seem “natural.” The study of **realized metaphor**—metaphor embodied as a literal narrative feature—offers a new pathway for applying CMT to narrative texts, even those without overt linguistic metaphors. This article surveys the history of realized metaphors in literary theory, then provides some brief examples of biblical texts where a CMT approach reveals metaphors embedded in the fabric of the narrative. It concludes with a challenge: how can we extend metaphor theory to the full range of biblical texts, poetry and prose alike, in order to understand how metaphor shapes human perception in the past and the present?

1 | Introductory Remarks

Metaphor theory and biblical studies have had a rewarding, decades-long relationship. Indeed, this itself-metaphorical statement does not do justice to the breadth and depth of the many hundreds of books and articles that have been published about how the Hebrew Bible uses metaphor.¹ But within this abundance of scholarship, most of it can be situated within the two major schools of metaphorical analysis that Max Black identified in 1954. The first embraces a “substitution view of metaphor” (1954, 280): a metaphor is a linguistic instance of “saying one thing and meaning another” and can be substituted with a literal expression with no loss of meaning. As a result, a metaphor like “YHWH is my shepherd” involves an incongruous phrasing (the deity is not literally a herder of sheep) that we mentally replace with some underlying similarity (“YHWH is compassionate”). In contrast, Black preferred what he called

the “interaction view,” the idea that when we compare YHWH with a shepherd, we are linking YHWH to a “system of associated commonplaces”: shepherds are watchful, shepherds guard their flocks, shepherds provide food and water for their flocks, shepherds will seek out missing members of the flock, etc. Not all of a shepherd’s “commonplaces” can be attributed to YHWH, but the metaphor “suppresses some details, emphasizes others—in short, *organizes* our view” (p. 288). This interaction between two subjects reveals rich and multi-layered nuances to metaphors.

Together, Black’s two views can account for most of the Bible’s linguistic metaphors, metaphors that consist of a statement, nonsensical if taken literally, that conveys its true meaning through linking one subject (YHWH) to the associated meanings of another (a shepherd). Most of these linguistic metaphors appear in the poetic texts of the Bible; as a result, very little has

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been written about metaphor in narrative and legal texts.² Yet overt linguistic metaphors are not the only metaphors that shape biblical literature, and those other metaphors can be just as powerful, evocative, and central to the texts' interpretation.

To understand this statement, I turn to Conceptual Metaphor Theory (CMT), the much-cited approach introduced by Lakoff and Johnson in *Metaphors We Live By* (1980). Within this approach, whenever we make a metaphor, we suggest a linkage between two mental concepts, such as a deity (YHWH) and an occupation (shepherd). Initially, this approach resembles Black's interaction model, but its basis is profoundly different: "the locus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another" (Lakoff 1993, 203). (Lakoff and Johnson suggested using a specific format to indicate these mental conceptualizations between a "target domain" and a "source domain": A IS B, as in YHWH IS A SHEPHERD.) Metaphors both reflect and affect our daily experiences; for instance, "she gave me a warm greeting" may just be a metaphor, but a study found that simple exposure to a heated coffee cup led participants to ascribe "warmer" feelings to another person (Williams and Bargh 2008). Conceptual metaphors, in short, are mental links that connect one domain (the source) to another (the target), and they can surface as linguistic metaphors, as sensory metaphors (sight/sound/touch/etc.), and even as plot components.

As an introduction to this last category, I now turn to the largely prose book of Jonah. An "open thoroughfare between the literal and the metaphorical" characterizes Jonah, according to Sherwood (2000, 251). For instance, she notes that "Biblical lament psalmists typically position themselves in the depths, in pitch darkness, deep down in the Pit ... Jonah simply turns the metaphors into flesh." (p. 257) Though Sherwood does not bring in CMT, a conceptual analysis makes the parallels between Jonah's narrative and the Bible's poetic metaphors crystal clear. Three examples will suffice (Table 1):

As these three examples illustrate,³ the very same conceptual metaphors that appear in the Psalms are also present in the narrative of Jonah; the physical actions of traveling, swallowing, and shading have significance beyond themselves. The difference is that in Jonah, they *also* have a literal meaning. Whereas the blameless ones of Ps 119 do not literally set foot down a pathway, Jonah actually does travel in the opposite direction from God's instructions. Whereas YHWH does not literally swallow evildoers in Ps 21, a fish physically swallows Jonah. And whereas Shaddai does not provide literal shade to the faithful in Ps 91, Jonah receives a respite from the sun thanks to a divinely appointed plant.

How can we make sense of these narrative moments? A purely metaphorical reading rejects Jonah's narrative genre, but a purely literal reading excludes the metaphorical resonance that made each narrative development so meaningful. The story is not allegorical in a clear way, and an appeal to "symbolism" is vague and theoretically insufficient. What we have are examples of conceptual metaphors, but *metaphors that are realized through narrative instead of language*. I refer to these narrative features as "realized metaphors."

2 | A History of Realized Metaphors

The concept of realized metaphor (sometimes called actualized metaphor) is not new. In particular, it has been present in Russian literary analysis for many decades. Viktor Shklovsky, one of the premier Russian formalists, was discussing realized metaphor in novels in his 1929 *Theory of Prose* (p. 165), and he used the term as early as a 1922 novel (*Zoo, or Letters Not About Love*). Emery would summarize Shklovsky's definition of realized metaphor as "the emergence of figural elements into the 'real world' of a novel." (2017, 9) For instance, in *Zoo*, Shklovsky's final chapter claims that "Alya [the book's love interest] is the realization of a metaphor. I invented a woman and a love for a book about misunderstanding, about alien people, about an alien land." (2017, 134) In other words, he claims (somewhat disingenuously) that the book's romance is actually a metaphor for his love for Russia and his desire as an exile to return home. The claim is disingenuous because, though his love for Russia appears heartfelt, "Alya" was also a real person, Elsa Triolet, with whom Shklovsky was very much in love (Wilson 2021). So is the book about his passion for her, or about his diasporic longing for his mother country? In a word: yes.

In the 1970s and 1980s, the concept of realized metaphor made its way from Russian Formalism into German literary theory, most pointedly in Ruberg (1976) and Wessel (1984), with a more recent discussion in Bässler's (2003) monograph (pp. 14–15). It was particularly noted in medieval texts like Gottfried von Strassburg's *Tristan*, where objects like ships, hunts, and wounds appear in both metaphor and literary reality, each reinforcing the other (Anson 1970). However, Bässler's discussion contains an important warning for seekers of realized metaphor: because narratively realized metaphor does not involve the initial incongruity of a linguistic metaphor, it can be difficult to notice, "swallowed" by the literal meaning (2003, 15). Only once the text cues the presence of metaphor will the reader step back and examine the metaphorical interpretation of the literal events.

TABLE 1 | Metaphors in Jonah and Elsewhere.

Linguistic metaphor	Conceptual metaphor	Event in Jonah
"Happy are those whose way is blameless, who walk in the law of YHWH." (Ps. 119:1)	FAITHFUL BEHAVIOR IS A JOURNEY	Jonah takes a boat to Tarshish, away from Nineveh. (Jonah 1:3)
"YHWH will swallow (בלע) them in his anger, and fire will devour them." (Ps 21:9b)	UTTER DESTRUCTION IS BEING SWALLOWED	A large fish swallows (בלע) Jonah (Jonah 2:1)
"You who stay in the hiding-place of <i>Elyon</i> , and abide in the shade (צל) of <i>Shaddai</i> ..." (Ps 91:1)	GOD'S PROTECTION IS SHADE	God appoints a plant to give Jonah shade (צל) (Jonah 4:6)

When Lakoff and Johnson began to publish on Conceptual Metaphor Theory (CMT), they integrated realized metaphor into their theory. In one article, after giving examples from cartoons, myth, law, and more, Lakoff would summarize realized metaphor thus: “What makes all these cases realizations of metaphors is that in each case something real is structured by conventional metaphor, and thereby made comprehensible, or even natural.” (1993, 244) This principle is just as true when we focus on literary narrative: real elements of the narrative can evoke conceptual metaphors, making the structure of the narrative seem “comprehensible, or even natural.” In 2010, Kövecses expanded upon Lakoff’s discussion with an in-depth set of various forms of “nonlinguistic realizations of conceptual metaphors” (pp. 63–75).

Still, the study of metaphor realized in narrative remains rare in English-language scholarship to the present day, beyond occasional appearances in discussions of specific genres of fiction. For instance, McHale’s discussion of *Postmodernist Fiction* notes the genre’s use of it: “Devices such as ‘realization of metaphor,’ by rescuing metaphorical objects from the limbo of nonexistence and reintroducing them as existents in the presented world of the text, further foreground this ontological dimension, in effect heightening the opalescence of metaphor.” (2004, 134) Likewise, Krongold’s discussion of literature about the Holocaust, “When Facts Become Figures,” notes that authors like Art Spiegelman and Jane Yolen used realized metaphors, like the Jewish mice of *Maus*, “to actualize abstract concepts and make the Holocaust accessible to a late twentieth-century youth audience” (2020, 113).

One recent monograph that brought this framework to the study of ancient cultures was Hopman’s *Scylla: Myth, Metaphor, Paradox*. In this study of the Greco-Roman monster, Hopman argues that Scylla represents the realization of three conceptual metaphors: WOMAN IS DOG, SEA IS WOMAN, and SEA IS ANIMAL. As Hopman notes, “pre-Hellenistic utterances of Scylla’s name often occur in collocation with linguistic metaphors linking the ideas of woman, sea, and dog” (2012, 16); these linguistic metaphors were then realized in a literary depiction of Scylla as an entity who embodied traits of woman, sea, and dog. Moreover, the realizations were not static: “Depending on the mode of realization of each conceptual domain, individual utterances may offer very different versions of the symbol. For instance, Scylla’s dog component may be realized as hunter or protector, the female component as aggressive matron or shy maiden, and the sea component as mysterious path or engulfing gullet.” (2012, 255) Hopman’s work models how a metaphor-aware approach to ancient narrative can result in profound insights about linguistic metaphor and how realized metaphor can propel a story forward.

As this survey demonstrates, realized metaphor is well established in literary theory more broadly and CMT more specifically. However, much of its historical discussion has been in non-English languages, and it has yet to penetrate the realm of biblical metaphor theory—at least, not under that name. The next section will explore the immediate objection—that its absence is a matter of semantics, not lack of inquiry.

3 | Answering Objections

As Umberto Eco has noted, “the boundaries between metaphor, allegory and symbol can be very imprecise” (Eco and Paci 1983, 252). This is all the more true of realized metaphor, which seems to violate one of the central features of metaphor as it is commonly defined. To quote Harshav:

Normally, in the metaphor, ‘my heart is on fire’, one may transfer any property or connotation of fire to the ‘heart’ (which is a metonymy for the domain of feelings and emotions), except for one, the existence property: the heart is not really burning. In a realization of the metaphor, it is precisely this property which is transferred: the real heart of flesh and blood (rather than its metonymic domain) is burning.⁴

Indeed, in Janet Soskice’s influential *Metaphor and Religious Language*, she defines metaphor as “that figure of speech whereby we speak about one thing in terms which are seen to be suggestive of another.” She then reiterates that “‘speaking’ is intended to mark that metaphor is a phenomenon of language use.” (1985, 15) So is “realized metaphor,” along with all metaphor beyond linguistic phenomena, a misuse of the term “metaphor”? Conversely, is it truly a distinct literary device, or merely a renaming of the venerable devices of allegory, symbolism, and/or figuration? In this section, I briefly address these concerns.

The first concern can be distilled to a single question: is metaphor (only) a figure of speech? The developing study of “multimodal metaphors”—metaphors that use “at least two different sign systems (one of which may be language) or modes of perception” (Forceville 2008, 463)—has pointed out numerous examples where the visuals and sounds of movies or advertisements depict “what, in the spirit of Black’s interaction theory of creative metaphors, must be called metaphors.” (Forceville 2008, 462) For instance, a cartoon character with steam coming out of her ears is doing the same conceptual work as a character saying “I’m boiling with rage!” Yet in many of the standard examples of multimodal metaphors, the metaphors are also diegetically real: when Pocahontas and John Smith *fall* in love by *falling* down a waterfall in *Pocahontas*, they are literally enacting their dive within the movie.⁵ So if a multimodal metaphor can both do the work of a metaphor *and* present a fictional reality, there is no good reason why a written story cannot do the same. Moreover, this conclusion should come as no surprise in the context of CMT, which asserts that “the locus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another” (Lakoff 1993, 203).

This latter insight is also crucial to the question of why we should refer to “realized metaphor” rather than allegory, symbolism, or figuration—all of which also refer to situations where the features of a narrative evoke something beyond themselves.⁶ My response to this semantic concern is twofold. First, there are formal literary distinctions between the categories. In allegory, the “literal meaning has been entirely effaced,” (Todorov 1973, 62) resulting in a secret meaning—a “hidden code or key” (Macwilliam 2011, 64) that entirely supersedes the face-value

narrative. In contrast, a realized metaphor has an actual role within the narrative. Additionally, allegory normally describes a series of events or objects, each of which points to something different and specific; a metaphor is focused on a singular subject and its network of associations. As for symbolism, it connects two nodes of meaning, the textual reality and an abstract, “higher” reality, but it does not connect two networks of associations. When Song 1:15 says “your eyes are doves,” it evokes a map of associations: like doves, the beloved’s eyes are beautiful, lively, gentle, etc. On the other hand, if a Christian reader says that Noah’s dove symbolizes the Holy Spirit, they are not linking the Spirit to a network of dove-like attributes; they are simply saying that the presence of one cues the other. Conceptual blending (cf., Fauconnier and Turner 2002) generally does not take place in symbolism.

These are admittedly imprecise distinctions, and a variety of examples could certainly be provided that blur the edges between the different terms. My other reason for using the term “realized metaphor” is that by recognizing its inherent affinities with other forms of metaphor, we can then apply the full range of metaphor research already in print. CMT has seen substantial advances in recent decades: quantitative research, theoretical nuancing, and much more. By linking realized metaphors to this broad corpus, scholars have access to a body of literature that can open up the Bible’s narrative texts in innovative ways. As just one example, Goatly’s *Washing the Brain—Metaphor and Hidden Ideology* (2007) uses a CMT approach to explore metaphor’s ideological impact, arguing that the metaphors we use shape and reinforce our sociopolitical realities. Given the growing interest in examining the Bible for its ideological messages about women, ethnic minorities, immigrants, people with disabilities, and other marginalized groups, the ability to analyze its metaphors through CMT has the potential to contribute substantially to these analyses of power.

4 | Realized Metaphor in the Hebrew Bible

I turn at last to concrete examples within the Hebrew Bible. A survey of all the realized metaphors in biblical narratives would be excessive (and practically impossible), but this section will offer a few illustrative examples to show the breadth and depth of possibilities. I focus on examples that have already been researched, rather than unexplored passages, to show that this research is both possible and fruitful. However, when these examples are viewed together as manifestations of the same broad literary phenomenon, they illustrate the vast and largely unexplored field of realized metaphor in the Hebrew Bible.

1. **WOMAN IS FOOD.** This metaphor, well-documented in modern literature and advertising,⁷ is the subject of my 2024 monograph, *Gendered Violence in Biblical Narrative: The Devouring Metaphor*. I examine three examples of biblical women who experienced violence (the *pilegesh* of Judges 19, Tamar the daughter of David, and Jezebel) and argue that in each case, the text presents the women as metaphorically edible figures who undergo the process of objectification, fragmentation, and consumption.⁸ For instance, Tamar produces real bread rolls for her brother/rapist Amnon to

consume, but the text metaphorically links her to the bread. Using a rich network of allusions and associations, it illustrates Amnon’s lustful mindset, in which Tamar is something to be consumed.⁹ This is no rhetorical metaphor; Tamar makes literal bread and is literally raped. But by relying on the cognitive association between women and consumption, the text heightens its emotional effectiveness.

2. **SADNESS IS DOWN.** Another well-documented conceptual metaphor from as early as Lakoff and Johnson (1980), this linkage is the subject of a recent paper by Lamprecht, who uses it to examine the unusual syntax of Judges 11:37. Jephthah’s daughter, in her preparations for death, asks to “go down upon the mountain,” a phrase that is spatially puzzling. However, as Lamprecht notes, DOWN has metaphorical associations of sadness and undesirability. Jephthah’s daughter is literally traveling, but also emotionally mourning; as a result, the verb represents “a dual mix of orientation and functional criteria” (Lamprecht 2021, 7). While Lamprecht does not use the phrase “realized metaphor,” this passage provides an example of how metaphorical associations can shape narrative passages that are not engaging in overt literary metaphor.
3. **GOD’S COVENANT IS A MARRIAGE.** This metaphor has, of course, many manifestations in the Hebrew Bible; as one example, Ezekiel 16 describes Jerusalem’s faithlessness by addressing her as a woman unfaithful to her husband YHWH. But the book of Hosea presents an unusual manifestation of this metaphor, because the prophet literally engages in marriage with Gomer, an “unfaithful woman” (Hos 1:2), in a literary realization of the familiar metaphor. Hosea’s metaphor has received some attention, more than the realized metaphors in more predominantly narrative texts (for a recent discussion, cf., Ben Zvi 2022), but analyses such as Weems’ (1989) push back on reading the text as “merely” metaphorical. Whereas the challenge with much narratively realized metaphor is recognizing the implicit metaphor that lends force to the narrative, the challenge here is moving past the metaphor to empathize with the narrative experiences of the character Gomer.
4. **ISRAEL’S HISTORY IS THE SEA MYTH.** Cho’s recent work *Myth, History, and Metaphor in the Hebrew Bible* examines the “sea myth,” the mythic plot in which a deity vanquishes a deity of watery chaos, establishes cosmic order, and enthrones himself, as seen in the *Enuma Elish* and the *Baal Cycle*. Cho argues that the Bible’s writers repeatedly used this myth (*muthos*) as a metaphor for key points in Israelite history, such as Creation, Exodus, and the coming eschaton.¹⁰ In other words, by evoking the sea myth through narrative events (e.g., the parting of the Red Sea), biblical authors established “the creation of a new reality in which mundane existence is shot through with the nobility of cosmic mythology.” (Cho 2019, 113) Metaphoric resonance imbues real literary events with a meaning beyond themselves, promising through each round of “reenactment” that Israel’s history will similarly end in the divine establishment of cosmic order. Though Cho does not cite metaphoric realization, he describes this process as “reactualization,” a repeated, familiar metaphor that becomes literally manifest in history (Cho 2019, 136).

5. **THE BODY IS A GARDEN.** In the Song of Songs, linguistic metaphors abound. The countless linguistic metaphors for love, sexuality, and the lovers' bodies have inspired considerable analysis, most prominently by Gault (2019). Yet these metaphors are in many cases not mere figures of speech. Westenholz and Westenholz noted that it was "difficult to read the Song of Songs without sensing the distinction between the metaphorical and the literal meanings of the words vanish like smoke" (1977, 217). Gault elaborated on this blurring in more depth, citing instances like Song 1:6, where "the poet employs the term *vineyard* as a physical place *and* a metaphorical symbol, preparing the reader for the dual nature of such imagery" (2019, 119), and later passages where "springtime garden imagery depicts the place lovers meet, but the sexual undertone must not be missed" (p. 122). This situation demonstrates the ways that biblical analysis of realized metaphor can complement analysis of linguistic metaphors, since the boundaries between the two (especially in poetic texts) can be blurry indeed.

These five examples come from a variety of different biblical texts, metaphorical models, and hermeneutical approaches, and they represent the tip of the iceberg when it comes to the ways that metaphor shapes the narrative passages of the Hebrew Bible. Other salient examples that have received some attention include **FERTILITY IS FOOD** (Stone 2013), **WAR IS RAPE** (Keefe 1993),¹¹ and **CRISIS IS CHILDBIRTH** (Bergmann 2008).¹² Yet by and large, the narratives (and legal material)¹³ of the Bible offer unplumbed depths for metaphorical analysis.

All that said, the discerning reader will have noticed that the overt concept of realized metaphor was absent in all but one example. Why introduce a new term, then, if all this research could take place without it? My answer is that these analyses were painstakingly gathered together in the absence of a common keyword or topic. Little unifies their biblical passages, which span poetry and prose, prophecy and history. The scholarly articles and books did not engage in direct dialog or even cite each other. Yet by recognizing their commonality and naming them as instances of realized narrative, their common tactic becomes visible. Each text relies on a cognitive mapping that connects one domain to another, telling a story that reflects and concretizes that linkage. Nor are the linkages arbitrary; they stem from a combination of embodied experience and cultural norms that shaped their authors and audiences. As a result, by analyzing the conceptual metaphors that underlie these passages, we can gain an insight into the thoughts and preconceptions of those ancient authors. In some cases (like **SADNESS IS DOWN**), the metaphors remain powerful today; in others (**ISRAEL'S HISTORY IS THE SEA MYTH**), they have been preserved primarily in the context of religious memory.¹⁴ Either way, the identification of conceptual metaphors within these passages illuminates them as subjects for cognitive linguistic research, opening new windows for the critical examination of their contents.

To investigate any one of these subjects in depth as a realized metaphor would be beyond the bounds of this survey, but I will illustrate my point by lingering on the final example. The Song of Songs provides concrete examples of conceptual metaphors

(such as **THE BODY IS A GARDEN**) that appear both as linguistic metaphors and as narratively realized metaphors. Gault argues persuasively that this imagery is not a deliberate allusion to the Eden story; "the Song does not raise creation-related questions nor seek to restore what was lost" (2019, 122). But if a garden can be both a literal location and a sensual metaphor in the Song of Songs, then could the author of Genesis 2–3 be using a similar tactic? How might our reading of the so-called "Fall" shift if we viewed Eden as a realized metaphor for the fecund and violable female body? In what ways does the text use conceptual blending to link the entailments of garden-ness and womanhood?¹⁵ These are the kinds of questions that CMT enables us to ask.

5 | New Directions for Biblical Metaphor

In 2010, Jindo's foundational work on biblical metaphor, *Biblical Metaphor Reconsidered: A Cognitive Approach to Poetic Prophecy in Jeremiah 1–24*, would comment briefly on realized metaphor in a footnote:

Poets thus play with the 'semantic fluidity' of metaphors. By semantic fluidity I mean what Harshav describes in the following words: 'A metaphor in poetry may begin with a connotation of a word and grow into a central object in the fictional situation of a poem; i.e., it may hover between "style" and the "World" of a poem' (Harshav, 'Poetic Metaphor and Frames of Reference', 34). This poetic phenomenon, which deserves a monograph-length discussion, has not received the attention it deserves in biblical scholarship. (p. 35 f.23)

Over a decade later, realized metaphor in the Bible still "has not received the attention it deserves." Not only does it not represent a productive approach for analyzing narrative passages, it also offers the possibility of examining the power dynamics that lie below the surface of the text. Metaphors represent, reify, and reinforce existing beliefs in a society. They are intelligible because they draw on preexisting assumptions and widespread experiences, but they concretize those assumptions and experiences into the narrative text, forcing the reader to accept them (if only provisionally) to understand the text's rhetorical force.

Nor can the influence of metaphors be segregated to the past. While any attempt at universalizing all but the most basic of metaphors should always be viewed with caution, a number of the Bible's conceptual metaphors remain prevalent up to the present day. Only by naming and analyzing these metaphors can we prevent their unthinking acceptance—and the consequent reification of their power structures. Using the metaphor where this article began, in order for the relationship between metaphor theory and biblical studies to continue to flourish, each field must be willing to open up their whole selves to the other. Scholars must be willing to apply the full insights of CMT, cognitive linguistics, and other contemporary research, and they must apply those insights to the full corpus of biblical texts,

whether their metaphors are overtly linguistic or realized more covertly in narrative.¹⁶ The resulting thriving relationship will be able to engage with both the cultural world of the biblical authors and the needs of the present day.

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Conflicts of Interest

The author declares no conflicts of interest.

Peer Review

The peer review history for this article is available at <https://www.webofscience.com/api/gateway/wos/peer-review/10.1111/rec3.70005>.

Endnotes

¹For a recent and quite comprehensive overview, cf., Lancaster, "Metaphor Research and the Hebrew Bible" (2021). Another useful resource for surveying the field is Sherman's "Biblical Metaphor Annotated Bibliography" (2014). For a strong overview of metaphor theory more broadly, with a focus on biblical studies, the reader is directed to Weiss's "An Introduction to the Study of Metaphor" in Weiss (2006, 1–34).

²"The field is in dire need of studies on the metaphors of narrative books of the HB, as almost all work focuses on poetic material." (Lancaster 2021, 261).

³An additional instance of realized metaphor in Jonah, but one more complex than these three examples, is the narrative depiction of Nineveh and its shift in metaphorical associations from UP to DOWN. Cf., Vermeulen (2017) for a discussion of this.

⁴Hrushovski (1984), 35. Here Harshav refers to a poem by Mayakovsky, but he could as easily be describing the playfully realized metaphors of Tom Lehrer's song, "The Masochism Tango": "My soul is on fire/It's aflame with desire/Which is why I perspire when we tango."

⁵This example is taken from Kövecses (2010, 63).

⁶Cf., Friedman, who says that symbols are "a kind of figurative language in which what is shown (normally referring to something material) means, by virtue of some sort of resemblance, suggestion, or association, something more or something else (normally immaterial)" (1993, 1252). This broad definition certainly encompasses what I would call realized metaphors

⁷For some academic analyses of this metaphor, cf., Rodríguez (2008), Hines (1999), Henry (1992), Emanatian (1995), etc.

⁸This process is borrowed from Carol Adams's magisterial work *The Sexual Politics of Meat* (2010), which inspired much of my work on this metaphor.

⁹For more details on this case study, cf., my recent article (Brown-smith 2022) on the passage.

¹⁰For another important application of the concept of *muthos* to the Hebrew Bible, which manifests many of the same key features as realized metaphor, cf., Gorospe's important applications of Ricoeur in *Narrative and Identity: An Ethical Reading of Exodus 4*.

¹¹Keefe calls this metonymy, but note Bal's response to the article in the same volume: "Instead of metaphor, Keefe uses the term metonymy, understandably as metonymy connects its two terms through juxtaposition, and the rapes are causally 'juxtaposed' to the ensuing wars. But the meaning she attributes to the connection is metaphoric, not metonymic." Bal (1993), 195.

¹²While most of Bergmann's examples are linguistic metaphors, she also notes their narrative realization in 1 Samuel 4 and the labor of Phinehas's wife (2008, 67, 82).

¹³This article does not primarily deal with legal material, but that material represents a parallel and similarly under-explored direction for the application of metaphor theory. For some examples, cf., Kazen (2014), Feder (2021), and Lam (2016). In particular, note Eilberg-Schwartz's discussion of "The Actualization of Metaphor in Israelite Ritual," where he argues that "religious practices enact the metaphorical structures that control Israelite thinking" (1990, 122–126).

¹⁴Although Cho does not explore the Sea Myth in postbiblical usage, there is undeniable room to apply it to the stream of cultural thought that linked the Exodus, and specifically the crossing of the sea, to the liberation of enslaved Black Americans. As the spiritual goes, "Looks like the band that Moses led/God's a-gwinter trouble de water." (Cf., Callahan 2006, 119.).

¹⁵While scholars, for example Veenker (1999), have linked this story to agrarian metaphors, their approach is one of seeking linguistic metaphors (i.e., the eating of fruit as a euphemistic metaphor for sexual intercourse) rather than identifying metaphors bound into the narrative structure.

¹⁶It should be emphasized that realized metaphors are not limited to narrative prose and can often coexist with linguistic metaphors in the very same passage. An example of an analysis that recognizes this, going "beyond" the overt linguistic metaphors that decorate Jeremiah 17, is Robinette (2014).

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