

CIRCULAR METAPHORIZATION: The metaphor unveiling itself in the universe of the Torah

METAFORIZAÇÃO CIRCULAR: a metáfora desvelando a si mesma no universe da Torah

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ABSTRACT: The Torah goes through the ages as the most important compendium of Hebrew literature. This work will investigate how the element *metaphor* appears preponderantly in the reading of the holy text. This element is embodied by the rabbinic parables (*mashal*), as metaphorical narratives which will attempt to unveil the metaphors inherent in this Book. In this literary context, it is by metaphor that one comes to a divine sense, from the Torah, which is metaphorical from its origin. The conception of this trope in Jewish perspective breaks with the model of metaphor conceived by the Classical Age: here it is a language founding element and can only be unveiled by itself, causing a circular metaphorization, where the literal meaning is not a cause, but an effect of this investigation.

KEYWORDS: Metaphor; Jewish; Torah; Divine; *Mashal*.

RESUMO: A Torá atravessa as eras como o compêndio mais importante da literatura hebraica. Este trabalho investigará como se insurge de forma preponderante na leitura do texto sagrado o elemento *metáfora*, corporificado pelas parábolas rabínicas – os *mashal* – as quais, sob a forma de narrativas metafóricas, buscarão desvendar as metáforas inerentes ao corpo deste Livro. Neste contexto literário, é pela metáfora que se chega a um sentido divino, proveniente da Torá, a qual já nasce metafórica. A concepção deste tropo na perspectiva judaica rompe com o modelo de metáfora concebido pela Antiguidade Clássica: aqui ela é elemento fundante de linguagem, só podendo ser desvelada por si mesma, ocasionando uma metaforização circular, onde o sentido literal não comparece como causa, mas como efeito dessa investigação.

PALAVRAS-CHAVE: Metáfora; Judaico; Torah; Divino; Mashal.

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INTRODUCTION

This work presents perspectives about the metaphor in Jewish literary context, especially regarding the holy Torah – the main legal and religious compendium for the Jew –, and about the importance of rabbinic parables (*mashal*) for interpreting God's word, present both in the biblical text and in the oral tradition. We will see that the function of the metaphor in the elements studied goes far beyond the embellishment or even the valuation of discourse: it will be preponderant for the existence of a language which connects divine science to human science, allowing men to access the unknown, which only becomes tangible due to metaphor. Through the perspective of the founding metaphor, we will understand better the nature of Jewish texts, especially the nature of the Torah, which will be divided in three fundamental principles: the principle of God's name, the principle of the Torah as an organism, and the principle of the infinite meaning of divine word, all of them conceived by the Kabbalists, who study the mystical nature of the holy text.

In order to locate our study considering classic concepts of metaphor, we will establish a constant dialogue with important works (such as *The New Science*, by Giambattista Vico) which will help us understand the metaphor here as a founding, not founded process. Regarding the biblical context, we will dialogue and trace some similarities with the works *The Trinity* and *On Christian Teaching*, both written by Saint Augustine. However, we will glimpse on considerable differences concerning the metaphorical perspective in the holy text. In our initial section, though, this matter will be dealt with by using founding texts regarding metaphor – *Rhetoric* and *Poetics*, by Aristotle –, in order to understand, based on the Aristotelian thought, how metaphor works and why it is recurrently used in the holy books of Judaism.

We hope this work may lead us to new knowledge about the topics discussed here, but there is no ambition in ceasing questions concerning the subject, because the questions raised here may be contrary to many religious thoughts present in society due to the delicacy of the subject. Our goal is not to refute present certainties, but to show how metaphor works in making God's language understandable and how the rabbinic literature tries to unveil, through new metaphors, the constant enigmas in the texts studied, in order to find literal meaning inside the Scriptures.

ARISTOTELIAN THEORIES OF METAPHOR

One of the scopes of metaphor, both in rhetoric and poetics, is language, and we represent the world with it. This idea of language as a representation system is first seen in Aristotle and will surround his subsequent theories. When talking about rhetoric, specifically about its usefulness, he says it is important, since it construes the truth for those who do not have access to information, and provides arguments to defend truth and justice. And what is the role of metaphor in this context? As virtues of rhetorical lexis, for example, there is clarity, where language should not be treacherous or too solemn. However, Aristotle says it is possible to use weirdness, in order to please, as long as it goes unnoticed. Metaphor, then, would serve rhetoric in order to value speech, but when it is well-employed and not overused. As a phenomenon of lexis, metaphor would function as the transport of the name of one thing to another, in order to embellish speech. And we will see the importance of metaphor, through this Aristotelian prism, in Moses' rhetoric, in which we will notice the persuasive effectiveness of the discourse full of metaphors – considering it refers to the living metaphor, the Torah. In the scope of poetics, unlike rhetoric, in which we looked on a pragmatics of metaphor, we will observe it as essential to its structure. The metaphor as a veiled enigma pursues both valuation and description itself. It cannot go unnoticed, due to its constitutive character. What is considered “*weirdness*” in rhetoric becomes “*beauty*” in poetics. The metaphor in this context works not only as a delight, as something which pleases the listener, but also presents its educational value. It is instructive, surpasses pure embellishment and intends to spread knowledge. From this perspective, the poetic metaphor is more similar to the metaphor in Jewish context, given that it illuminates and also teaches.

TRAGIC POETRY

The function of poetic lexis is to convey beauty by imitation. Especially in tragedy, which revolves around myth and imitation of the higher man, the role of metaphor is highlighted and should be emphasized for the sake of comparison with the objectives of this work. Poetry comes from the pleasures of imitating and learning, and metaphor is a part of these both acts. Tragic poetry, as seen in Aristotle, deals with the universal, what could have been, and not with what is true or false. From this point of view, it is necessary

to know how to use metaphor well, in addition to an evaluative science of the perceptions of similarities in discourse, because tragedy is the imitation that magnifies. Therefore, there is the need of choosing beautiful metaphors, because the obsolete ones do not bring knowledge. Comparing tragedy to the Torah's biblical text, regarding the use of metaphors, there is also a concern with the use of beauty, but the attention to the instruction the metaphor should convey is much bigger. Unlike tragedies, which are about the universal and verisimilar, the biblical text is concerned with what is true, thus it focuses on being. In order to do so, it will not give up on the use of metaphors, which are results of a need – for the Kabbalists –, not of stylistic options.

RULES FOR DEVIATION

In Aristotle, it is seen that the use of metaphor, in rhetoric or in poetics, is so important that he sets the rules which one should stick to when metaphORIZING:

Metaphor is the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, or from one species to another or else by analogy. (Poetics, 1457b)

We will see that, in Jewish literature, analogy is the most frequent resource to control the interpretive drift of holy texts, materialized in the *mashal*, a kind of parable. And also that, inside the Holy Torah, there is a series of these transferences mentioned by Aristotle. Here are some examples:

- From genus to species → (...) she took of the fruit thereof, and did eat; and she gave also unto her husband with her, and he did eat. (BERESHIT, 3:6).
- From species to genus → For a day in Thy courts is better than a thousand; (Tehilin, 84:11)
- From species to species → And I will make My covenant between Me and thee (...) (Bereshit, 17:2)
- By analogy → Thy word is a lamp unto my feet, and a light unto my path. (Tehilim, 119:105)

What Aristotle wrote about in Rhetoric and Poetics will be much seen throughout the Torah, a text eminently metaphorical, on which both Kabbalists and great Rabbis focused in order to unveil the *nimshal* – literal meaning – underneath its veiled enigmas.

DISCUSSIONS ON METAPHOR IN THE BIBLICAL CONTEXT

In this section, we will establish an intense dialogue with the works of Saint Augustine previously mentioned, drawing parallels between the Jewish view of the presence of metaphors in the holy text and the reason for their frequent use. Moreover, we will go over the need of preventing the interpretive drift of the biblical text in Saint Augustine, in contrast with the possibility of several interpretations, according to the Kabbalists. On the other hand, the rabbinic literature will try to control this drift with its parables, as it will be seen later on. A question which haunted many thinkers who studied the biblical text was *"how to use human language to talk about God"*, and there was some difference in opinions regarding the answers for this question.

St. Thomas Aquinas, in his *Summa Theologica*, says the Scripture should not use metaphors, because what is proper of lesser doctrines, in this case poetry, cannot be part of Supreme Science. St. Thomas criticizes the use of comparisons to make the bible clear – which goes against our subject matter, the rabbinic *mashal* –, and this is a criticism to the Scripture itself, considering its vast repertoire of comparisons. However, he recognizes later that it is convenient for the Scriptures to spread divine knowledge by comparisons, which are proper of men, and this leads us to resume Aristotle's concept regarding the metaphor with instructive value, another one made in the biblical context.

In chorus with the Thomasian statement that God cannot be understood by the intellect, Saint Augustine will affirm on his *On Christian Teaching*, Book II, regarding the signs to be interpreted in the Scriptures, that indeed, one must not speak of God; however, *"woe to those who keep silent concerning You"* (*Confessions*, IV). He will also refer to Apostle Paul's statement, when he said we should not stick to the letter, as *"the letter kills, but the spirit vivifies"*. From that, Augustine will recognize that literalness is not the necessary path to truth and will call our attention to the dangers of taking literally what is figurative. Having said that, we get back to the starting question: how can we control the interpretive drift of biblical texts, if they are full of metaphors? Augustine will propose a solution by saying that when the word does not lead the reader to Christian morality, it must be taken figuratively.

OBSCURITY IN THE BIBLE

In any case, Augustine highlights the importance of metaphor as protective mantles of the Scriptures by saying he has no doubt that *"the obscurity in the Holy Books is a particular arrangement of Divine Providence to overcome the pride of men for the effort and to prevent their spirit from boredom, which not infrequently befalls those who work too easily"*. In accordance to it, Rabbi Eliezer, in the *Midrasch Tehilim*, claimed that *"the many sections of the Torah were not given in their correct order, as if it was so, anyone who read it would be able to bring back the dead and work miracles"* (SHOLEM, 2009, 156). In both views, we have that biblical metaphor has didactic character, given that it must be seen as an instrument of moral and spiritual elevation. The difference we will see between Saint Augustine and the study of metaphor in Jewish texts is that, for the former, metaphor does not have a main role, since *"what was said metaphorically, was said explicitly before"* (*On Christian Teaching*, Book II, § 8), while for Judaism, especially for the Kabbalah, the holy text is metaphorical since its birth. In the rabbinic *mashal*, there is an escape from the Kabbalists' theoretically mystical concepts to a work in which the search for the literal starts by the metaphorical narrative, in order to unveil these biblical obscurities mentioned by Saint Augustine. However, we shall speak first of the Kabbalah's point of view regarding the nature of the Torah, the main compendium of Jewish tradition, as aforementioned. Hereafter, we will work with the concept of metonymy, so we can contemplate the concept of metaphor, as this association is imperative for the next chapter, considering the contemplation of the Torah as originated from God himself, more specifically of His mystical nature.

THE TORAH AND THE PRINCIPLE OF GOD'S NAME

To compare with the object being analyzed from now on, Saint Thomas Aquinas also wrote about divine names, where he questioned the existence of too many names assigned to God himself. For him

Nouns are taken to signify substance with quality, but none of these can be applied to God, for He has no quality, nor accident, nor time; moreover, He cannot be felt, so as to be pointed out; nor can He be

described by relation, (...) Therefore God cannot in any way be named by us. (S. Th. a I, q 13, obj. 3)

However, throughout the Torah there are 6,828 references to the tetragrammaton YHWH (understood as Yahweh or Jehovah) and, for the Kabbalists, the Torah is not only composed by God's Names, but is, as a whole, the great Name of God. In the Torah, God expressed His transcendent Being, or an aspect of His Being that can be revealed to and by Creation. Therefore, it is important to understand metaphor in Jewish context as the origin of communication between God and men, because the Torah is not only a work written for social coercion or religious institutionalization, but it came from God's hidden essence, two thousand years before the world was created, according to Kabbalist tradition, an occasion in which we contemplate its metonymical sense, as it is the most important part of a Whole – The Almighty.

If the Torah already existed before the world was created, and if it came from God's hidden essence, it made some Kabbalists, such as Menahem Recanati, come to the conclusion, through the old saying *“Before the world was created, only God and His Name existed”*, that God himself is the Torah, *“because the Torah is not beyond Him, and He is not beyond the Torah”* (Zohar, II, 60a). For them, the letters represent God's mystical body, while God is the soul of the letters. In order to understand the divine soul behind His body, it is necessary to *“unveil the letter”*, according to Saint Augustine's reference to Apostle Paul. However, such task would not be easy at all, because we see language as a way to represent the world – as it is seen in Aristotle – and language has not always had this function. Vico, in his *New Science*, will show us that, according to a historical perspective, language does not have an essence, it goes through the ages. Only in the Age of Men, it serves to give some articulated representation to ideas. Erstwhile, it had other functions, thus it is not created in the Age of Men, it is from an age of ruins or even before it.

A DIALOGUE WITH VICIAN SCIENCE

In *New Science*, metaphor appears as a founding element, unlike the cases previously seen here, and this is interesting for this work in particular. Putting science on a rational and empirical basis, Vico will look for the existence of a pattern in history, in human behavior. Vico then, considering history, concludes that the first way to express the

world is poetic, because from the understanding man seeks about himself, he projects this knowledge to the world, for example by saying “*an arm of the sea*”, or “*the hands of a clock*” (VICO, 1999, p. 18). Considering the firstness of poetical wisdom, in Vico we have the suggestion of poetry as the origin of world, going against an Aristotelian history, which refers to the rationality paradigm from the start. Vico puts at stake this kind of thought by speaking of non-abstract, illogical, unreasoned age. In Jewish perspective, there would be, as in Vico, an Age of Gods, where poetical wisdom could be exchanged by the term divine wisdom, in which the prophets’ jurisprudence to interpret the divinities reigned, personified in the figure of Moses, the one to whom God made His essence materialize, and whose purposes and intentions the whole Israel should be based on.

ALLUSIONS THE TRINITY

In the *Trinity*, Saint Augustine will speak of the enigma of the divine Word, prophesied by the canonical books of Judaism and Christianity, and that has been with God since the beginning of the centuries. According to Kabbalistic studies, the Torah is not only seen as the great name of God, but, as we will see later, it is a living organism, which sums up a part of God himself, reveals the nature that can be understood by human beings, and as it has been said before, came from God’s hidden essence, two thousand years before the creation of the world, therefore, it would be the incarnation of the divine Word. And in the Trinity, Augustine talks about the similarities of this Word of God with our inner word, when he compares the sentence “*all things were created by Him*” with the passage in Ecclesiasticus “*In all thy works let the true word go before thee*” (Ecl. 37:20). For the Christians, this word would be the incarnation of the Son of God, who gave his life to save mankind, and probably it was Him, and not the Torah, that Augustine referred to when mentioning the term “*Only Begotten Word*”. Anyway, for the time this incarnated word – Jesus – has been among humans, he incessantly highlighted Moses’s Law – expressed in the Torah – as the Law of God himself. This goes against the statement taken from Ecclesiasticus, “*In all thy works let the true word go before thee*”, and from that we can understand that by the word – Word – all things were created, therefore Augustine admonishes us about what we say.

THE TORAH AS AN ORGANISM

Symbolism is something very present in the Kabbalists' tradition, considering that they study the Torah under this mythical prism to which It refers. According to the Kabbalah, the Torah does not have a single superfluous letter or point, since it is a "building" made from the Name of God, and unlike a living organism that has vital parts and others which are not so much, the entire Torah is equally preponderant for the whole to work. Considering this theory, there is no distinction, for example, between the chapter about the census of Israel, in which Moses lists the generations of Jacob's sons, and the ten commandments of the Holy Torah, in which the legal, moral and religious basis of Jewish tradition is.

The book *Tikunei Zohar* says that "the Torah has a head, a body, a heart, a mouth and other limbs, just like Israel", and this heart is the written Torah, while the mouth is the oral Torah – mashaal: metaphorical narrative. Rabbi Isaac claimed that the written Torah can only take corporeal form by the strength of the oral Torah, and that in its mystical organism, there is no written Torah free from the oral element that may be known by people who are not prophets. It is in this context that the importance of the mashaal appears, as the necessary demonstration for the human beings – those who are not prophets – to have access to the Verb which filled God's heart. It is the mouth about which Jesus himself referred in his Gospel, according to Matthew, 12:13: "the mouth speaks what the heart is full of".

UNVEILING THE METAPHOR BY METAPHOR: the mashaal

Representing here the Oral Torah, the mouth which the Zohar talks about, the rabbinic mashaal reveals itself as eminently metaphorical, where the metaphor is taken as a linguistic instrument proper for the hermeneutic function of language. According to Jonah Fraenkel, in the rabbinic mashaal, the function of metaphor is predicative, not decorative or denominative. From this principle, we acknowledge that, while the metaphor as a trope could be seen as transference of a strange name to another thing, according to the old and classical rhetoric, here it is considered that the whole enunciation constitutes metaphor. It is not a deviation from literal to figurative, but an answer to a certain inconsistency of the enunciation that is taken literally. Metaphor is not the deviation, but its reduction. It

intervenes to cause this reduction created by impertinence. From now on, we will study thoroughly the parts which constitute the mashal, how it works in controlling the interpretive drift of biblical texts and how, through this metaphorical narrative, we can unveil a literal meaning – if we can call it so – underneath the letters that compose the Torah’s mystical body.

THE ANALYSIS OF THE MASHAL

Previously, we had already said that its primary function is to comment on the Torah, both written and oral, and to do so, it is divided into four elements:

- 1- A biblical versicle/a sage’s saying
- 2- Derasha (comment on)
- 3- Parable
- 4- Nimshal (moral that comes from the mashal)

Such division is strategically didactic, and as we will see, it provides a simple structure for the understanding of a prolix object, which are the holy texts. First of all, the mashal is composed by its subject matter, whether it is a passage of the Torah, a sage’s saying or a Talmudic passage. The derasha will have the function of scanning the versicle, synthetically looking for new meanings that are not provided by written texts. After the derasha, it is inserted the parable, the metaphorical narrative, by which we will try to understand the text under study, conceiving, then, the nimshal, which is the moral that comes from the mashal. In short, it is what is at stake, which is “parablized”. Let us take as an example the Mashal of the Tenant:

Now Abel kept flocks, and Cain worked the soil. In the course of time Cain brought some of the fruits of the soil as an offering to the Lord. And Abel also brought an offering — fat portions from some of the firstborn of his flock. The Lord looked with favor on Abel and his offering, but on Cain and his offering he did not look with favor (Bereshit, 4,3).

Damaged fruits (derasha). Parable about a bad tenant, who ate the first ripe figs, but honored the king with the late figs. First, let us distinguish the parts which compose this mashal. They are the quotation of a versicle, the comment on this versicle and the parable, with no explicit nimshal. Before going over the biblical versicle, we shall analyze the

parable: it introduces two characters, a king and a tenant. It seems that the word “tenant” leads us to infer a contractual relationship between the characters, in which the landlord rents his land to the tenant, who offers part of the crop as payment. The choice of this kind of mashaal is due to the obligation which connects the tenant to the landlord. It leads us to believe that the fruits brought are not an offering, according to the biblical versicle, but a duty in the contract. Choosing this mashaal makes us question, or even better, reinterpret the versicle in the Torah regarding the word “offering”, now understood as a duty Cain must fulfill.

Now, we shall observe the derasha, which says “*damaged fruits*”. It is by this brief comment that we can notice that, not for nothing, the holy text contains the adjunct “*in course of time*”, occasion in which the fruits are not as good and beautiful as in the beginning of the season. In other words, besides the fact that the relationship between Cain and the Lord is not merely incidental, but mandatory, given that God is the landlord and Cain is just a tenant, the fruits brought by Cain are dubious, unlike the ones brought by his brother Abel. Therefore, it is through this mashaal that we can understand why God turned against Cain, and looked with favor for Abel’s offering. Until now, this passage caused doubts in many religious people, because they could not understand why God had been “*unfair*” with Cain. This way, the nimshal which used to be misunderstood is now clear, and shows us that, in fact, all of our offerings to the Lord are just returns of what belongs to Him, and for this reason, we should, above all, care for the quality of what we give back to Him.

MASHAL OF THE STRWBERRY THIEF

Then the Lord said to Cain, “*Where is your brother?*” He replied: “*I don’t know. Am I my brother’s keeper?*” The Lord said, “*What have you done? Your brother’s blood cries out to me from the ground*” (...).Mashaal about someone who entered an orchard, collected strawberries and ate them.

The owner of the orchard ran after him

And said: “*What do you have in your hands?*”

He replied: << Nothing >>.

“*However, your hands are stained*”.

This mashal was chosen because its topic continues the previous mashal. In this one, after Cain kills Abel, the event portrayed above happens and it is mentioned by the mashal of the strawberry thief, in order to unveil each word from the Torah. We noticed that the author of the mashal chooses an owner, and not a guard of the orchard, which would not be unusual. We can assume that for the owner of the orchard to run after someone who may have invaded his land, he was certain of what happened. However, if he was certain of the fact, what gave rise to the innocent question “*What do you have in your hands?*”; if the owner was really unaware, after the answer of the invader, the problem would be solved; yet, what happens is that the answer reveals the owner was completely aware of the event. In order to find out the nimshal of this mashal, we shall observe the following chart:

Owner of the orchard	God
Thief	Cain
Strawberry theft	Abel’s murder
Question “what do you have in your hands?”	Question “where is your brother Abel?”
Thief’s answer: “nothing”	Cain’s answer: “Am I my brother’s keeper?”
Your hands are stained	Your brother’s blood cries out to me from the ground

Once this parallel is drawn, we understand that the owner of the orchard represents God in the mashal, and He is omniscient, so the man knew about the theft in the orchard. Then, why the question “*what do you have in your hands?*”. The nimshal brings a new element to our analysis regarding Cain’s and the thief’s behavior. If the latter denies the theft, it is because he thinks the owner hasn’t seen it. The same goes for Cain, who claims he does not know where his brother is, thinking that God hasn’t seen his crime. Another important element of the narrative are the hands, instrument of murder. This is why, in the mashal, they are stained and will keep this way, because as it is in Bereshit, 4:15: “*And the Lord set a sign for Cain*”.

Resuming the questions asked by the owner of the orchard, and by God to Cain, if both of them were aware of the fact, what was the reason behind the inquiry? The questions aim at giving up on a direct accusation in order to give room for the offender to

think over, so he can recognize his sin and ask forgiveness. However, both of them missed the opportunity from the moment they waste the chance to take the blame and regret. The consequence is inevitable, the last sentence of the mashal and the biblical text shows they were trapped, and that, in fact, both the owner of the orchard and God already knew it all. Thus, the figure of the owner, not a guard, was chosen due to the possibility of forgiveness: only the owner of the orchard could have the authority to forgive the strawberry thief, as well as only God could forgive Cain, and so can forgive us, as long as we regret our wrongdoings. From these observations, we could draw some similarities between some versicles of the Holy Torah and the tragic poetry, in Aristotle, because in the passages analyzed we have metaphors of specific situations, which truly intend to be universal, instilling into the reader the morality which comes from its interpretation. Therefore, in the biblical letters there is not only truth, but also verisimilitude, what could and should have been.

FINAL CONSIDERATIONS

From the perspectives adopted here and also from the dialogues established with other works, we conclude our work, so that is clear the attempt to introduce metaphor, under Jewish viewpoint (both from the Kabbalists and the Rabbis), as a founding element of the discourse inherent to this tradition, given that metaphor is the first communicative manifestation to appear, as it was seen in the previous sections, and it is materialized in the Written Torah. According to Saint Augustine, there is no possibility of speaking of God, but we must accomplish this task anyway. Therefore the importance of the metaphors, which bring to our understanding what is unknown to us. In Vico, we contemplate the idea of the poetic firstness as the world's first language, fact that we use as an analogy to show that, according to Jewish tradition, the world's first language could not be represented only by our linguistic model of mere representations.

Even with the obstacles, the Kabbalists and the Rabbis will use their own "issue" in question – the metaphor – as the antidote which will unveil the biblical obscurities: the metaphorical narrative, the mashal, which by parables contextualize the Torah's text and make the reader refer to a morality which emerges from the Scriptures, bringing on a meaning that is not metaphorical, even though it comes from the metaphorization process. Unlike what is seen in *On Christian Teaching*, by Saint Augustine, where the metaphor

hides a literal meaning, in Jewish perspective the metaphor reveals, strips the metaphorical itself. We hope this work could answer the questions raised in its beginning, in order to bring up the Jewish view regarding metaphor in their holy texts and its extreme importance for the understanding of the values and beliefs of this society. For reflection purposes, and for those who consider the mashal as worthless and incongruous for the interpretation of the Holy Torah, we have these last lines, which conclude this work: Mashal of a king who had lost a golden coin or a precious pearl inside his house; Isn't it due to a wick of smallest value that he finds it? So, may the mashal be not easy in your eyes, because due to this mashal, the words in the Torah can be understood.

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