SOME LINGUISTIC AND STYLISTIC PROPERTIES OF THE KING JAMES BIBLE

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Abstract: Investigations of biblical texts have always been the topic of heated discussion among theologians and linguists, as well as representatives of other scientific disciplines. Over the years, the biblical stories and testimonies have been persistently challenged by different scholars, with a particular emphasis on the language of the Bible. In this paper, we dwell upon the events preceding the emergence of the King James Version and the immense authority that the KJV gained both in the churches of England and among the common people of the British Isles. As this translation of the Bible was authorised by King James, it is often referred to as the Authorised Version, and has become the Official Bible of England. Many people still believe that the KJV is *The Bible*, since according to them, its creation was inspired by God himself. Hence it becomes essential to reveal the factors which contribute to the supremacy of its language and majesty of style.

Keywords: the Bible, the KJV, advantages, drawbacks, language and style, paraphrasing.

Introduction

The primary concern of the KJV translators was to produce a version of the Bible that would be appropriate, dignified and resonant in public reading. The act of translation itself was carried out in an absolutely unconventional manner. The translator of the KJV would attend the meeting of the committee of the translators and read out what he was suggesting verse by verse. The committee then would submit the suggested translation to the revising committee in London. Here in the congregation of the revising committee, no written text was available. The members of the committee merely sat around and listened to a person reading the text out loud to the others so that the only editorial instrument at work was the ear. The prettiness of the idea was the notion that the future Bible would be *read out* in churches. For this very reason the KJV is highly eloquent and exulted. By and large, it operates perfectly on the level of narrative prose by virtue of emulating the biblical syntax on the one hand, and diction on the other (Alter 1).

The supporters of the KJV claim that this particular version is quite literal and is nothing less than a complete word-for-word translation. The translators of the KJV used the superior technique of verbal and formal equivalence, and almost never resorted to dynamic equivalence. The usage of formal and verbal

equivalence does not only refer to words as isolated units of language or separate phrases, but it is also applied to the grammar and syntax of the language. Accordingly the translators did not take a noun and make a verb out of it, they rather brought a verb into a verb and a noun into a noun wherever possible (Brake).

In this paper, instead of bluntly agreeing with the supporters of the KJV-only movement, through the application of different methods, namely – observation, linguostylistic method of analysis, induction and deduction, we shall first and foremost consider some of the advantages that can be subscribed to the KJV. Thus, in what follows, an attempt will be made to bring out the specificities of the language use in the King James authorized translation of the Bible and spread light on the stylistic features of the KJV, drawing the attention of the target readers to the implementation of paraphrase as one of the effective tools utilized in translation, as well as emphasize the use of different stylistic means, archaisms and syntactic patterns in the KJV.

Paraphrasing

The *'declaration'* that the KJV makes no use of paraphrasing is not exactly true. It is common knowledge that all translators utilize paraphrase. It is the general law of translation. When translating from one language to another, paraphrasing is usually employed to a certain extent in order to clarify the meaning and make it more comprehensible to the readers of the target language. Hence, it is natural to believe that paraphrasing used in translations is by no means a drawback unless it is abused irresponsibly. Our considerations of some cases of paraphrasing in the KJV reveal that this technique of translation is rather widely used in the King James Version of the translation of the Bible. Let us look into some of them:

Albeit the Hebrew phrase *Let the king live* (Nehemiah 2:3) has been translated adequately in many places in the Authorized Version, however there are several cases where the translators substitute the literal translation of this Hebrew expression for the typically British phrase *God save the king* (I Samuel 10:24). This is a very vivid case of paraphrase despite all the efforts of the KJV supporters to insist that this version has been accomplished exceptionally within the frames of literal and word-for-word translation (Wallace).

Another instance of paraphrasing appears in The New Testament.

The thieves also, which were crucified with him, cast the same in His teeth. (Matthew 27:44)

The corresponding Greek word in the original texts standing for the idiom *cast the same in His teeth* is the verb ονειδέξω which actually signifies *to revile, to reproach*. In order to be totally confident in this assertion we have also resorted to the Armenian translation of the Bible. In almost all Armenian

translations of the Bible (Western and Eastern Armenian) we come up with the following rendering: *«Նրա հետ խաչուած աւազակներն էլ էին նոյն ձեւով նախատում նրան»* (Աւետարան ըստ Մատթեոսի). Here we see the implication of the Armenian verb *նախատել* (reprimand) in the past form, which fully corresponds to the original Greek text. We may conveniently claim that the KJV translators made use of paraphrase, moreover, the implication of paraphrasing in some places can be regarded as out of proportion or at least, excessively liberal.

Such instances of paraphrase are not of rare occurrence in the KJV. The following example is a vivid case in point: In Genesis the KJV renders:
Then Abraham gave up the ghost (גוסע Hebrew). (Genesis 25:8)

This is a sample of an eminently conspicuous paraphrase as the corresponding Hebrew verb for the notion *to give up the ghost* in the original Hebrew text simply denotes *to die, to expire*. This characteristically English expression was merely very popular at the time of the KJV translators.

Nevertheless, we cannot claim that the KJV translators do make use of dynamic equivalence. The latter is not the same as paraphrasing which renders the meaning of the text with other words. Dynamic equivalence presupposes changing, adding or subtracting the text in a way as the translators deem to fit the given context (Nida and Taber)[1]. It should be noted that paraphrase in the KJV is not incorrect or erroneous, so as to cause any misunderstanding. As a matter of fact it cannot always be avoided and is fully acceptable, unless the meaning of the text is violated. As far as the Scripture is concerned, this so-called violation may bring incongruent and misleading concepts which are totally objectionable when the Word of God is in question. The only reason for elucidating those obvious cases of paraphrasing is merely to denounce the policy of some of the KJV supporters who relentlessly deny that the implication of paraphrase technique has ever been exploited in this version.

Archeologically and Historically-Bound Errors

Apart from the implication of paraphrase, some archeologically or historically-bound errors are also detectable in the KJV. However it is imperative to understand that the translators were working back in those days when neither large and voluminous libraries nor the Internet was available. They did not have the same amount of scientific data which is accessible at present. Moreover, many significant discoveries had not yet been made by the time of

[1] Nida and Taber believe that translating presupposes the reproduction of the closest natural equivalent of the source-language message, first of all semantically (i.e. in terms of meaning) and secondly – in terms of style. They focus on the question of contextual meaning, analyzing and describing different processes in Bible translation (Nida, and Taber).

producing this version. As a result, the scholars engaged in translating the KJV, having faced some cases of ambiguity and uncertainty of meaning in the original texts, tried to do their best to resolve the matter, but through their lack of knowledge they inadvertently committed a good deal of archeological errors. For example, the KJV reads:

> But as for the cities that stood still in their strength, Israel burned none of them,
> save Hazor only; that did Joshua burn. (Joshua 11:13)

In the original Hebrew manuscript we have the word *mound* (*לת* – a natural elevation of earth) which is used with reference to the noun *tell* (an artificial mound consisting of the accumulated remains of one or more ancient settlements often used in Egypt or the Middle East as part of a place name). Being unable to translate *mound* correctly, the translators delved in for a meaning that would thoroughly support the idea evoked by the phrase *the cities on mound***.** Therefore they put forward the notion of strength (Campbell). This, of course, is not a case of paraphrase, nor can it be considered an interpretation. It is rather an instance of estimation and description which seems to be quite incorrect. This is borne out by the Armenian translation where we can read: *«Բայց հողաբլուրների վրայ եղած բոլոր քաղաքները չայրեցին իսրայէլցիները, այլ միայն Ասորը, որ Յեսուն այրեց»* (Յեսու 11:12). In the Armenian version the noun *mound (հողաբլուր)* has fully preserved its original meaning. Consequently we can arrive at a conclusion that the KJV translators put something of their own which is incongruent with the original text.

> Another astounding error can be detected in Chronicles.
> And the God of Israel stirred up the spirit of Pul king of Assyria, and the spirit of Tilgathpilneser king of Assyria, [….] (Chronicles 5:26)

Here the KJV translators give us two kings of Assyria[2], being drastically unaware of the fact that at that time the king of Assyria commonly known as Tiglath-Pileser was also referred to by the name Pul[3]. This mistake is particularly

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[2] Assyria was a major Semitic kingdom which existed about nineteen centuries from circa 2500 BC to 605 BC, spanning the Early Bronze Age through to the late Iron Age. Created on the Upper Tigris River, in northern Mesopotamia (Iraq), the Assyrians ruled powerful empires at several times.

[3] Tiglath-Pileser III (Tukulti-apil-Esharra – my trust is the son of Esharra) came to the throne of Assyria in 745 BC following a revolt that may have been prompted by the threat of invasion from the north. It is not clear whether he was a member of the royal family, but his actual name was Pul when he adopted the throne name Tukulti-apil-Esharra which means *my support is the son of the god Esharra*. This name has been simplified by modern scholars to Tiglath-Pileser.

borne out by Elaine Landau's famous book *The Assyrians* which has allowed to reveal some historical records of the Assyrian people and find evidence, also available in other books of the history of the Assyrian civilization, that Pul and Tiglath-Pileser were two different names to refer to one and the same person (Landau).

The Bible Text and William Shakespeare

One of the most mysterious and unprecedented experiments one might have ever conceived of was undertaken by the King James Bible translators and is presumably connected with the date of birth of William Shakespeare. The date of birth (April 26, 1564) of the renowned English poet and playwright actually suggests that in 1611, just a few months before the publication of the KJV, the unmatched author of *Hamlet* would celebrate his 46th birthday. This was a remarkable event that could not pass unnoticed, and the 47 scholars of the KJV presumably decided to present a gift to the best writer of all times and generations by immortalizing his name and heritage in the Book that would be echoing neverendingly through the fog of grey eternity. To become cognizant of this original gift, scholars offer to look into the Old Testament, Psalms 46 where counting down 46 words from the beginning of the passage will reveal the word *shake,* whereas the repetition of the same procedure in the opposite direction, i.e. counting 46 words up from the end of the Psalm, will bring the reader to the use of the word *spear*. Thus, in Psalm 46, 46 words up and 46 words down, will bring the reader to the name Shakespeare in honor of His Majesty's 46th birthday. It may be fair to assume that even a greatness such as William Shakespeare, would not ever mind a gift like this. However not many critics and scholars readily approve of such an ingenious manipulation of God's Holy word to give tribute to a mortal being. It is difficult to argue whether qualifying the mentioned as an experiment conceived by the translators or a manipulation of God's word is justified, but the coincidence is there.

The Language and Style of the King James Version

Having made an attempt to put together observations of different scholars about different types of inaccuracies and errors, as well as a case of deliberate text manipulation detected in the KJV, and leaving out the study of doctrinal ambiguities which, to our firm belief, can become an object of a separate investigation, we shall now turn to the language and style of the KJV, which is righteously reckoned to be a wonder. The style of the KJV can possibly be emulated and imitated, yet it can never be repeated. At present, there are many highly prominent scholars who would strongly advocate the view that the Bible should be rendered in an everyday, colloquial language in order to be easily understood by everybody. Moreover, claiming that the KJV style is out of date being too much of archaic quality, which makes it seem formal and highly

elevated to the modern reader, there have been attempts to carry out and present new translations of the Bible into modern speech[4]. Some scholars even firmly believe that modern translations of the Bible are much more preferable as they give modern audiences a better chance to understand the Holy Script (Mowczko).

However it is the so-called archaism that makes the KJV stylistically and aesthetically as outstanding as it is today. The style of the KJV is tremendously difficult to describe. One may call it elevated, poetic, majestic, and all these qualities will be indisputably correct. As many Bible scholars mention (Holmes; Greenslade: 141-175; Daiches; etc.), the KJV is variously drafted following the manner of the original biblical texts and manuscripts. At places where the original text is excessively embellished and rhetorically elevated so is the KJV. Conversely, when the original text suggests maximum simplicity and plainness, the KJV adheres to the course.

The King James Bible is highly flexible and usually vacillates from the extreme of language grandiosity to the level of utmost simplicity. For instance, there are passages as dignified and majestic as in Psalm 23:4 *(Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me)* alongside some verses which are much simpler in their structure and lexical choice, still not less elegant and extraterrestrial. In Genesis 1:3 *(And God said, let there be light: and there was light)* we deal with an undeniable evidence proving that simplicity is fully compatible with grandeur and elegance. Moreover, they may co-exist in one and the same book, one and the same chapter, one and the same verse, one and the same phrase, and even one and the same word. This was an absolute truth that the KJV translators were comprehensively cognizant of. It is not by chance that once Leonardo Da Vinci considered simplicity as the ultimate expression of sophistication[5]. Likewise all magnificent things, the style of the King James Bible is very simple. The simplicity of the style here is unified with the grandeur of the effect. The vocabulary of the KJV is, in general, positively simple. The stylistic effect is frequently achieved by employing skillfully embellished rhetorical

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[4] A detailed discussion of some of the contemporary translations of the Bible (particularly the Gospel of Mark and the Book of Psalms) can be found in Pearl Sjölander's work *Some Aspects of Style in Twentieth-century English Bible Translation* where the author draws the readers' attention to different aspects of translations and such important criteria as the comprehensibility of the text and the suitability of the style to the subject matter of the Book (Sjölander 13-14).

[5] Leonardo di ser Piero da Vinci's genius of a painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer perhaps more than that of any other figure, epitomized the Renaissance humanist ideal:
http://www.lingquotes.com/authors/leo nardo-da-vinci-en/

patterns, such as alliteration, assonance, pun, parallelism, polysyndeton, rhyming, and repetition, and so on to elevate it above the level of everyday conversation. The narrative prose of the KJV, which had been initially designed to be the pure imitation of the plain rhetorics and syntax of the Hebrew, Greek and Aramaic texts, has enigmatically emerged into a combination of the plain and grandiloquent at the same time (Sjölander). Sometimes the narrative prose seems to develop into the lines of poetic eloquence in the KJV. In the Old Testament, particularly the Book of Job one may come across an obvious use of rhyming which endows the verb with the power of poetic effect (Alter 2).

Who knoweth not in all *th*ese *th*at *th*e han*d* of *th*e Lor*d* hath wrought *th*is? (Job 12:19)

The presence of the figure of alliteration[6] is obvious in this verse from Job, and it is a conspicuous advantage for the KJV. It should be noted that the implication of words with an exquisitely designed sound symbolism is in general a characteristic feature of the KJV. The secret is in the vocabulary which creates a fascinating polyphony from both the phonostylistic and the aesthetic points of view. In this polyphonic globality every note speaks for itself. In the given verse the constant repetition of the sound [d] or anything close to it, together with the semantic value of the line (which is realized here in the sense of vigilance and fear) creates a strong resonance, giving birth to some associations with William Blake's[7] poetry, namely – his poem *The Tyger* in which the sound symbolism in one of the verses is achieved through the repetition of the same sound [d]. Notable is the fact that this poem by W. Blake is also teeming with Biblical motives[8].

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[6] Alliteration is a figure of speech which is common in verbal art in general and in poetry in particular. Its use is based on the repetition of consonants, particularly at the beginning of words or stressed syllables. Since the Old English period until the late Middle Ages alliteration was used in poetry as a continual and essential part of the metrical scheme, and now the application of alliterative techniques is aimed at achieving a special effect (Cuddon 25-29).

[7] William Blake is considered a seminal figure in the history of poetry and visual arts of the Age of Romanticism though during his lifetime the English poet, painter and printmaker was unrecognized. His prophetic poetry has been said to form "what is in proportion to its merits the least read body of poetry in the English language." His visual artistry led one contemporary art critic to proclaim him "far and away the greatest artist Britain has ever produced": https://en.wikipedia.org/wiki/William_Blake. Date of access: August 23, 2021.

[8] In *The Tyger* W. Blake presents the essence of the evil which gets accumulated in a human being through his experience by age and maturity. He opposes it to the good, though on the other hand he enhances the idea that the good and the evil are the extreme ends of the spectrum of human spirituality, one end simply needs to be balanced out with the other (Friedlander).

In Ecclesiastes, we have an obvious case of parallelism, which is a figure of speech based on the use of similar syntactic patterns in two or more sentences or syntagms[9].

> To every thing there is a season, and a time to every purpose under the heaven:
> *A time to* be born, and a time to die; *a time to* plant, and *a time to* pluck up that which is planted;
> *A time to* kill, and *a time to* heal; *a time to* break down, and *a time to* build up;
> *A time to* weep, and *a time to* laugh; *a time to* mourn, and *a time to dance;*
> *A time to* cast away stones, and *a time to* gather stones together; *a time to* embrace, and *a time to* refrain from embracing;
> *A time to* get, and *a time to* lose; *a time to* keep, and *a time to* cast away;
> *A time to* rend, and *a time to* sew; *a time to* keep silence, and *a time to* speak;
> *A time to* love, and *a time to* hate; *a time of* war, and *a time of* peace.(Ecclesiastes 3:1-8)

In the KJV this particular figure of speech has been extensively made use of innumerable times and serves the specific purpose of enhancing doctrinally significant concepts, focusing the readers' attention to the importance of following the rules established by God and facilitating memorability.

The next figure of speech rather extensively used in the KJ Version of the Bible is polysyndeton which gives the opportunity of linking verses to one another by means of the same conjunction[10]. The example adduced below presents a case of polysyndeton observed in Genesis:

> *And* the food was forty days upon the earth; *and* the waters increased, *and* bear up the ark, *and* it was lift up above the earth. *And* the waters prevailed, *and* were increased greatly upon the earth; *and* the ark went upon the face of the waters. (Genesis 7:17-18)

The conjunction and*,* linking the clauses in these verses, comes to indicate the sequence of substantially significant events that cause the world to be totally flooded by the *towering waters.* The use of polysyndeton in the passage is meant

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[9] Syntactic parallelism is also a common device very widely used both in poetry and prose. It presupposes the side-by-side use of different phrases and sentences with similar syntactic construction and meaning (Cuddon 680).

[10] Polysyndeton consists in the repetition of conjunctions. The most frequently repeated conjunction in English is *and.* Vivid cases of polysyndeton can be observed in Earnest Hemingway's writings who was specifically famous for his frequent use of this particular device (Cuddon 729).

to emphasize the importance of the idea of cleansing the earth of evil and filthy creatures. Besides, it adds to the rhythmical organization of the passage. Even though polysyndeton was considered to be a typical way of constructing a sentence in Hebrew, it was not the best option to organize syntactic structures in the 17th century English language. Nonetheless, it became highly popular and widely used even in the context of literary English after the publication of the KJV.

In fact, the whole text of the KJV is undulating between prosaic and poetic endeavors. At times it sounds as free-verse poetry where the rhyming patterns are of no necessity. It is even said to resemble the unrhymed verses by T.S.Eliot[11].

Native English speakers often fail to realize how extensively their language is influenced and even refined by the King James Bible. One of the most prominent features of the KJV lies in its aphoristic and proverbial character. Dozens of Hebrew idioms and familiar sayings have been introduced into the English language through the Authorised Version. However, initially these Hebrew idioms seemed odd and unnatural and did not make any sense to the uneducated people or average readers, as these Jewish idioms had not been converted into appropriate and familiar English proverbs. It was essentially a word-for-word translation that mostly resembled Hebrew inscribed in the English words. For instance, if one were to translate the Armenian idiom «Ես նրան հինգ մատիս պես գիտեմ» into English, probably they would not translate it literally as *I know him as my five fingers*. Rather they would say *I can read him like a book*. Or «անձրև է գալիս» would never be translated as *the rain is coming*. However, the translators of the KJV had the courage to translate the Hebrew text into English words rather than English phrases. There are still many scholars who erroneously assume that the KJV translators have translated many Hebrew and Greek idioms literally for they were unaware of the true meanings of those idioms. This assumption is however altogether unacceptable and none-scientific, as any examination or investigation of the KJV translators' competence and their biography makes it clear that the 47 men were scholars of exceptional knowledge and legitimacy (McClure)[12]. What many modern

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[11] An unrhymed verse, otherwise described as *free verse (vers libre)* presents forms of irregular, syllabic verse which is free from the traditional demands of metre. With reference to free verse specialists usually mention poets such as R.M. Rilke, T.S. Eliot, E. Pound, and D.H. Lawrence for whom the unrhymed verse seems to be a preferred mode of versification. (Oxford Reference, Steele, T., summer 294-319: https://www.jstor.org/stable/43469759 Date of access: Nov. 22, 2021.

[12] As confirmed by Alexander McClure, the king designed to employ in the work of the Bible translation the highest and ripest talents in the realm, and many men in England, distinguished for learning, like bedell scott broughton, were enrolled on the list of

scholars fail to realize is the philosophy of translating the King James Bible. The objective of the translators was to present to the reader the original text as far as reckoned possible. Nonetheless the private and public readings of the Authorised Version have eventually resulted in diminishing the oddness of the translation. Thus, the Hebrew idioms, initially considered as strange and odd, became part of the Standard English. One reason that allowed English to simply engross these Hebrew idioms and anglicize them so easily is the peculiar course of the development and historical background of the language. English can be characterized as a language exhibiting an outstanding commitment to borrow words from other languages and adjust them in conformation with its own rules and regulations. Similarly the biblical Hebrew idioms were so effortlessly engrossed and accustomed by modern English, that presently it is very difficult to tell whether this or that idiom originates in Britain or has its roots in the farthest East.

In his book *Begat*, published in 2004, one of the leading linguistic minds of modern days, David Crystal (very well known also among the Armenian philologists) offers an adventurous journey to the majestic world of verbal art of the King James Bible, where he aims at demonstrating how significant a contribution to the formation of the English language the KJV is. According to David Crystal, the reason why he undertook writing *Begat* was merely to find out how many English idioms actually derive from the KJV. His computations show that there are precisely 257 idioms which have entered the language from the KJV. As Crystal states, "It's twice the number that Shakespeare introduced, so it's not doing badly" (Conan). Most of the phrases and idioms proper come from the New Testament. For instance, *a fly in the ointment, new wine in old bottles, the salt of the earth, my brother's keeper, like a lamb to the slaughter, vanity of vanities, to put words in one's mouth, to give up the ghost, the root of the matter, a thorn in the flesh*, and many others. In this regard, Alister McGrath, a British-Irish priest, Professor of theology, states in his interview that the main reason for the impact of the King James Bible on the English language consists in the ignorance of the present day essentials for good translation (McGrath).

translators. It can therefore be concluded that even those who are now less known to us or even unknown, were then considered to deserve a place among the best (McClure).

Conclusion

Consideration of the advantages of the King James Bible outlined above, brings us to the conclusion that the significance of the Authorised Version can never be overestimated. The number one property of this version of the Bible is the eloquence and heavenly beauty of its language that sets it apart from other English translations of The Book. It is common knowledge that at least to modern readers this version sounds more glorified and celestial than the newer translations. Another significant advantage is its rhythmical effect mostly typical of poetry that enhances the memorability of doctrinally significant concepts, thus making the KJV most frequently cited book of all times and generations. However, the great majority of biblical scholars unanimously claim that by and large the King James Bible did not make the same aesthetic impact upon the readers of the 17th century England as well as modern readers.

Nowadays, Native English speakers, often unconsciously, quote idioms or phrases from the KJV as the Bible's publicly accessible style is easily memorizable and perfectly fits the everyday language. For instance, Psalm 23:4, already mentioned above, is an exclusively outstanding exhibition of the so-called non-biblical poetry, for the corresponding verse in Hebrew is on no account characterized by the same beauty and incisiveness. Conversely the KJV style appears to be a magnanimous accumulation of uncompromising grandiloquence elevating the Authorised Version to the superlative degree of aesthetic supremacy achieved due to the extensive employment of a variety of stylistic devices and figurative means, rhetorically elevated elements and archaisms, alliterations and stylistically coloured syntactic patters, etc. Paraphrase revealed in the KJV is another effective translation tool utilized to clarify the biblical meanings to the target language readers.

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НЕКОТОРЫЕ ЯЗЫКОВЫЕ И СТИЛИСТИЧЕСКИЕ СВОЙСТВА БИБЛИИ КОРОЛЯ ИАКОВА

Исследования библейских текстов всегда были темой горячих дискуссий среди богословов, лингвистов, а также представителей других научных дисциплин. На протяжении многих лет различные ученые постоянно оспаривали библеские истории и свидетельства, уделяя особое внимание языку Библии. В данной статье мы останавливаемся на событиях, предшествовавших появлению версии Короля Иакова и на том огромном авторитете, который Библия короля Иакова приобрела в церквях Англии и среди простого христианского населения Британских островов.

Поскольку этот перевод Библии был санкционирован королем Иаковым, его часто называют Авторизованной версией, и он стал официальной Библией Англии. Многие верят, что версия короля Иакова – это Библия в собственном смысле слова, так как уверены, что ее создание было вдохновлено Самим Богом. Однако вместо того, чтобы прямо согласиться со сторонниками движения, подерживающего только версию короля Иакова, в данной статье, применением методов наблюдения, лингвостилистического анализа, индукции и дедукции, мы выявляем некоторые преимущества, характеризующие эту версию перевода.

Ключевые слова: Библия, версия короля Иакова, преимущества, недостатки, язык и стиль, парафразировка.