

The Sound of Suffering
Phonological Correspondences in the Book of Job

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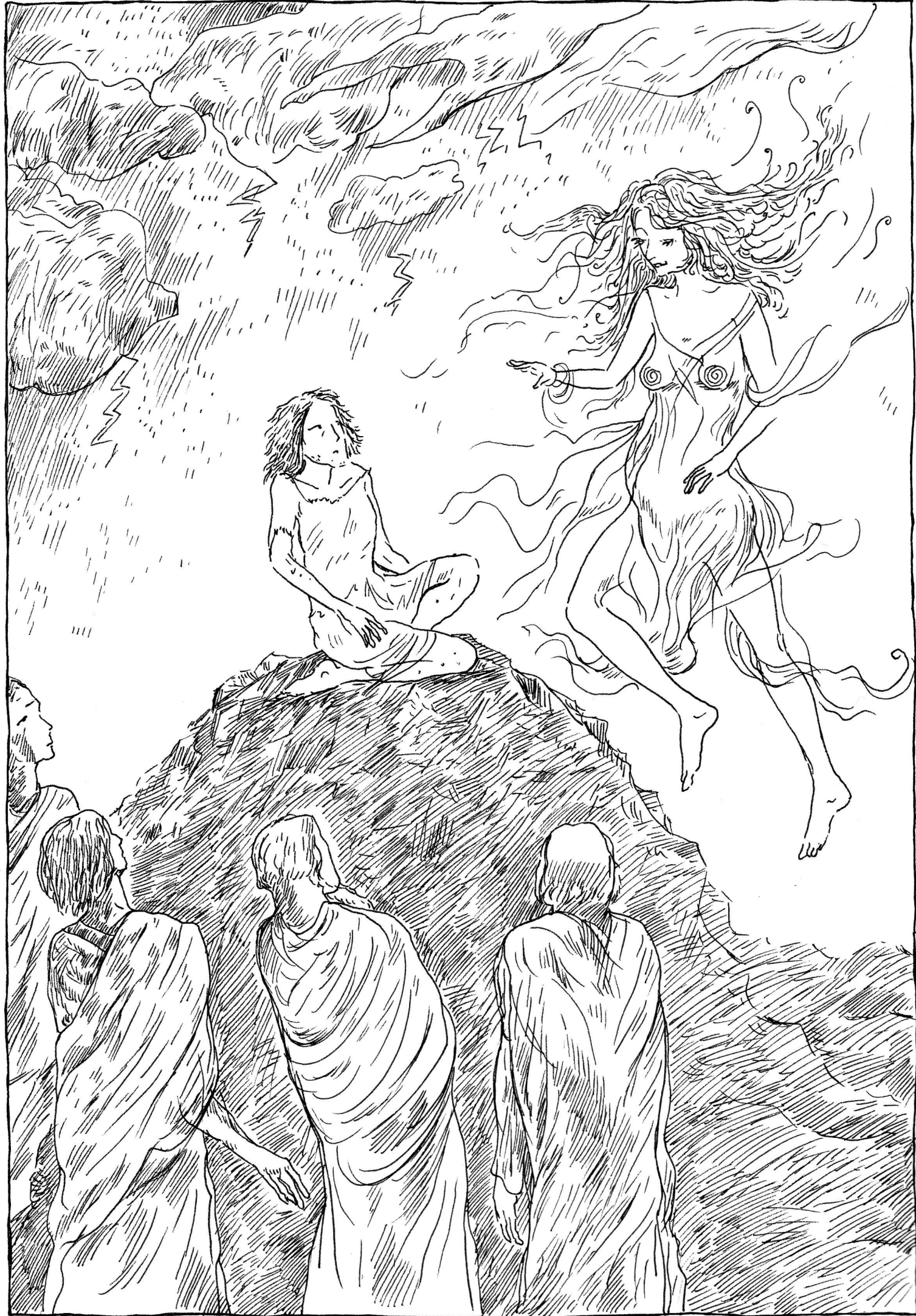
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Summary

In this thesis I examine the use of phonological correspondences as a poetic device in the Book of Job. The theoretical framework for the study is the structuralistic theories of poetics developed by Roman Jakobson, as presented in his article “Linguistics and Poetics” (1959), and the theories of phonological parallelism presented by Adele Berlin in her work *The Dynamics of Biblical Parallelism* (1985).

Berlin focuses on what she calls “sound pairs”: a series of consonantal phonemes repeated (in any order within close text proximity) in otherwise parallel text passages. I look for cases of sound pairs in the Book of Job, and I also record other types of phonological correspondences in the text. I argue that these correspondences function as an important poetic device, and that they may have (consciously or unconsciously) influenced the poet’s (or poets’) choices of words and expressions. This may help us understand why certain strange and/or foreign words are used in the book and possibly also why certain emendations have been done.

I further point out the playful aspect of sound as a poetic device, and I view this as a counterweight to the extremely grave content of the text. This “pleasure of play” is moreover on normative grounds pictured as a feminine principle. The feminine part of God and creation is denied and suppressed in all of the Hebrew Bible, and I feel compelled to protest against this injustice in any way possible. The poetic function is an aesthetic phenomenon, and I have pictured this as a woman, bringing life and reprieve to poor Job, in his endless misery.

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Prescript

*God, sometimes You just don't come through,
God, sometimes You just don't come through,
Do You need a woman to look after You?*

Tori Amos, "God"

The book of Job is a most peculiar text. It has fascinated people through centuries, and is still one of the richest and most complicated books in the Hebrew Bible, both with regard to content and language.

Personally I stumbled into it accidentally – I was asked to perform an analysis of rhetorical figures in the text, and I soon found myself immersed in a universe of suffering, thunderstorms and moral speeches I did not know existed – all chaotically expressed through strange poetical sentences which most of the time made no sense to me.

I was increasingly disturbed by this, and the text also affected my mood. This seems to be a normal syndrome – the Job syndrome: working with the text one can easily start to feel like YHWH's arrows are lined up against oneself, and be sated with tossing until the break of day.

For my part the frustrations were largely tied to gender questions. The book of Job is a masculine universe, and being a woman reading it I felt extremely alienated. God is presented as a male being and all of the main characters are men. In fact human beings are equated with male beings. Women are not counted as spiritual creatures; on the contrary they seem to be thought of as foolish and/or evil (Job's wife) or merely as wombs for birth giving.

This view is dominant through all of the Hebrew Bible, a fact which has become painfully clear to me through my work with the book of Job. It is also the basis of gender roles in Judaism, Christianity and Islam, and for a woman religiously inclined it is devastatingly disturbing to realize this.

I have therefore felt compelled to protest against it. My protest is not part of the analysis, which pertains to the field of poetics and phonology, but it pops out in comments to the text, in ideas of aesthetics and in theological speculations. It is my hope that slowly things

will change, and that women will be mirrored in the divine on equal terms with men, like we deserve. This thesis is a philological work, but additionally it is the voice of a woman in a masculine universe – whispering as loud as she can within the confines of academic conventions of linguistic studies.

1. Introduction

The following introduction is a brief description of this paper – its content, structure, limitations and technicalities:

1.1. Content – the poetics of sound

In the fall of 2007 I was asked to perform an analysis of stylistic figures in the book of Job, based on classical rhetoric. The analysis was intended to be a part of Professor Christoph Harbsmeier's data basis TLS – *Thesaurus Linguae Sericae – Thesaurus Linguae Sericae – a historical and comparative encyclopaedia of Chinese conceptual schemes*. I decided to make the task a part of my master thesis. However, as I started to explore the book of Job and classical rhetoric, I found that:

- 1) The book of Job is an intense text to work with semantically, especially when one is supposed to do it eight hours a day during a whole year.
- 2) The system of classical rhetoric seemed to me unable to provide tools for a thoroughly meaningful textual analysis.¹

I therefore came to two conclusions:

- 1) I decided to focus primarily on the phonological aspect of the text, thus avoiding the task of diving too deep into metaphors for suffering.
- 2) I changed my system of analysis from the system of classical rhetoric to modern, structuralistic theories of poetics – more specifically, theories of Roman Jakobson. My

¹ This is of course due to the fact that the book of Job is part of a different rhetorical and literal tradition than the one from which the system of classical rhetoric was developed – it is not a classical European text.

One could argue that it is still worth analysing rhetorical figures in it – many of the figures of speech recorded in European classical rhetoric may reflect universal poetic structures of language. Attempts have been made, more or less successful, to record figures of speech in the Hebrew Bible, see e.g., Bullinger (1970, 1st ed. 1898), Bühlmann and Scherer (1973), and König (1900). I have also myself employed rhetorical terminology to describe phonological patterns in the text (cf. p. 41), but I do not use it as my basic conceptual framework. Rather, I adhere to a tradition of analyzing Biblical Hebrew poetry centred on parallelism. This tradition goes back at least to Bishop Robert Lowth (1710-1787), and it has been further developed and investigated during the last centuries. Important works are among others: Gray (1972, 1st ed. 1915), Kugel (1998, 1st ed. 1981), Alter 1985, and Berlin 1985.

main inspirational work has been Adele Berlin's *The Dynamics of Biblical Parallelism* (1985) (abbreviated *Dynamics*), and Berlin in turn is influenced by Jakobson.²

Adele Berlin's work *Dynamics* will be presented in greater detail below (cf. p. 28-35). It has been most important to me in the process of writing this paper. When I read it, I believed that I understood something essential about biblical poetry and parallelism. The title is suitable: Berlin shows convincingly how different aspects of parallelism – the semantic, grammatical (syntactical and morphological) and phonological aspects – work dynamically together.

I was especially fascinated by her chapter on phonological parallelism – earlier I had never read any presentation of parallelism where this aspect was explicitly included. Her examples of phonological parallelism, some of which were from the book of Job, made me wonder whether there were more in the same text and whether these had any conspicuous poetic effects on it. I have thus asked the following questions:

- 1) Are there any examples of phonological correspondences in the book of Job not registered by Adele Berlin in her work *Dynamics*?
- 2) If so, what characterizes these correspondences? Are they of a certain type?³
- 3) Does the phonological aspect of parallelism interplay with the semantic and grammatical aspects, so as to create another layer of meaning?⁴
- 4) Which positions do the corresponding sound sequences have within e.g., a verse or a stich?
 - a. Is it possible to make structural representations of sound patterns in the text?
 - b. Can the positions of corresponding sound sequences within a certain text passage be semantically relevant?
 - c. Can rhetorical terminology be used to say something meaningful about the effect of the positions of phonological parallelism?

² Berlin is inspired by several sources, not only Jakobson (she uses e.g., also psycholinguistic theories – cf. the chapter in *Dynamics* on lexical and semantic parallelism (1985: 64-102)). However, the theories of Jakobson are pervasive throughout her work.

³ Berlin specifically explores one particular type of correspondence, which she calls “sound pairs.” This has been a basic concept for me too, and I will define it later (cf. p. 31-35). I have however, also looked for other types of phonological correspondences, all of which will be defined during the paper.

⁴ The interplay between sound and meaning is a crucial point for both Jakobson (see e.g., LP 36-39) and Berlin (1985: 111-112), and it will be discussed more thoroughly later in this thesis (cf. p. 23-28 and p. 28-35).

1.2. Structure

The structure of this thesis will be as follows: After this introduction (chapter 1, p. 7) I will make a short presentation of the book of Job – its structure, content, theories of composition and style of language (chapter 2, p. 12). Subsequently I will present my theoretical framework and methodical approaches (chapter 3, p. 19). The methodical and theoretical aspects of this work are to some extent intermingled, and I have therefore chosen to include them in the same chapter. However, the more theoretical aspects will be presented in the first part of the chapter (approximately 3.1.-3.4., p. 20-36), and the more practical ones in the last (3.5.-3.9., p. 37-44). After that follows the main part – a commented recording of phonological correspondences in the text (chapter 4, p. 45).

I then discuss certain questions which have occurred during the process of working with this thesis (chapter 5, p. 115), before I make some conclusions (chapter 6, p. 126). Finally I have included an appendix of terms from classical rhetoric, p. 131.

1.3. Focus of the study

I have limited my study to the poetic part of the book (Job 3:1-42:6). The same type of analysis may be performed for the prose introduction and ending (as these also contain poetic features), but it is a slightly different task, and for the purpose of unity I have chosen to focus on the poetic chapters.

I have also had to make a selection of examples of phonological correspondences to be presented, as the number of relevant examples is enormous. I have found several correspondences which did not make it to the final version of this thesis, and I suppose that there are many which are yet to be discovered.

Clearly, more thorough analyses of the examples could also be executed – containing discussions of how sound, grammar and semantics work together in creating meaning and ambiguity. These questions are most important, and I hope that someone will continue the exploration of them – not only regarding the book of Job, but regarding all of the texts in the Hebrew Bible.

1.4. Translation

The translations are my own, but I have also consulted other translations, especially two English ones, by Robert Gordis (1978) and Marvin H. Pope (1973), respectively. The internet source Mechon Mamre⁵ has also been helpful, as has other major Bible translations and commentaries: Norwegian, English and German such (consult the bibliography for a complete list). When in need of an appropriate English expression, or when not understanding the Hebrew text, I have looked at these translations and adapted mine to them.

I have of course also searched for explanations in the theological/philological commentaries to the book of Job (notably Gordis 1978 and Pope 1973) and considered possible solutions on the basis of these.

1.5. Transcription and important signs

The following combinations of diacritics and letters are used:⁶

š for ש (šade),

ḥ for ח (ḥet),

ṭ for ט (ṭet),

š for שׁ (šin),

ś for שׂ (šin),

b̲ for ב (bet),

g̲ for ג, (gimel),

d̲ for ד (dalet),

k̲ for כ (kap),

p̲ for פ (pe),

t̲ for ת (taw).⁷

⁵ <http://www.mechon-mamre.org/>, 10.09.09.

⁶ For a phonological description of the assumed pronunciation of the letters, consult p. 42, about corresponding consonants.

⁷ These are the fricative allophones of the begadkefat letters, i.e. those without a *dāgēš*.

Additionally, I have used the following signs:

‘ for ם (‘*ayin*),

’ for א (‘*alep*).

I have marked long vowels (i.e. vowels in an open and / or stressed syllable) with a macron, (e.g. ā, ē, ī). Short vowels are unmarked, and ultra-short vowels have a caron ((i.e., an inverted circumflex), e.g. ǎ, ě).

Morphological boundaries are by a hyphen (-), and the same sign is used when there is a *Maqqēp* between words in the Hebrew Bible, e.g. *hen-zōt* in Job 33:12.

To divide between semantically parallel stiches I have used a semicolon; for semantically non-parallel stiches, a comma. For the marking of sound pairs (/ triplets / quadruples), I have used two forward slashes: // (e.g. to mark the sound pair in Job 4:5: *tābō(’)* ’ēl- // -*tibbāhēl*, cf. p. 49. For the marking of phonologically corresponding sequences that are not otherwise parallel, or do not qualify for a sound pair, I have used one forward slash: / (e.g. to mark the correspondence in Job 19:24 *bə-’ē~~t~~barzēl* / *lā-’ad ba~~s~~šūr*, cf. p. 99).

Well known Hebrew words and grammatical terms are transcribed informally, e.g., Torah, Hif’il, etc.

2. The book of Job – a presentation

2.1. Structure⁸

The book of Job consists of a prose introduction of two chapters (1:1-3:1), a poetic main part of over 39 chapters (3:1-42:6), and then a short prose ending (42:7-17). The poetic part is designed as a dialogue. It contains an introductory lament by Job (3:2-26), three cycles of speeches by Job and the friends (1st cycle, 4:1-14:22; 2nd cycle, 15:1-21:34; 3rd cycle, 22:1-31:40), including what appears to be an independent poem about wisdom (28:1-28), a long statement by Job (29:1-31:40), a speech by Elihu (32:3-37:24), a final speech by YHWH (38:2-41:26), and then a short, last statement by Job (42:1-6) (JSB: 1500).

2.2. Content

In the prose introduction, Job is presented as an unusually righteous man, “blameless and upright and fearing God, refraining from evil” (Job 1:1). Still, as the result of a bet between the Adversary (Hebrew: *haš-šāṭān*) and God, Job is inflicted with tremendous of suffering: loss of dear ones (his children), loss of wealth, loss of reputation, and finally a horrible disease – apparently some kind of leprosy. In spite of his distress, Job is faithful to his God.

His three friends *Eliphaz the Temanite*, *Bildad the Shuhite* and *Zophar the Naamhite* come to him to comfort him, but they are rather lousy relievers; instead of supporting and helping Job, they keep telling him (in the dialogue)⁹ that he is a sinner, and that the gruesome things that have happened to him must be a punishment from God. Job however, insists on his

⁸ For a short and comprehensive discussion about the content and structure of the book of Job consult JSB (1499-1505). This is my general reference source for this section. Overviews (more or less detailed) are also found in many commentaries, cf. e.g. Pope 1973: xv-xxiii.

⁹ The speeches in the poetic part of the text before Elihu’s appearance run as follows: 3:2-26, Job’s soliloquy; 4:2-5:27, Eliphaz’s first speech; 6:2-7:30, Job’s reply; 8:2-22, Bildad’s first speech; 9:2-10:22, Job’s reply; 11:2-20, Zophar’s first speech; 12:2-14:22, Job’s reply; 15:2-35, Eliphaz’s second speech; 16:2-17:16, Job’s reply; 18:2-21, Bildad’s second speech; 19:2-29, Job’s reply; 20:2-29, Zophar’s second speech; 21:2-34, Job’s reply; 22:2-30, Eliphaz’s third speech; 23:2-24:25, Job’s reply; 25:2-6, Bildad’s third speech; 26:2-28:28, Job’s reply (actually including 28:1-28, the “poem of wisdom”); 29:2-31:40, “Job’s final summary of his cause” (NAB, see: Ceresko 1990:1). (Following BHS, no emendations made. The first verse in the beginning of a speech is usually devoted to the introductory formula: *way-ya’an X way-yōmar*, “And X answered, saying,” or to a similar opening statement.)

own innocence and demands that God should show him what he has done to deserve such agony.

Towards the end of the book (32:2), a man named *Elihu* shows up and speaks to Job. He is younger than the other friends, and has kept silent until then because of that. However, when he realizes that the others are not able to answer Job properly, he as well attempts to comfort him and explain his view on the matters (32:2-37:24).

Then, as a climax, God Himself (under the name of YHWH) appears out of a storm and speaks to Job (38:1). He does not explain the pain Job has been going through, and He does not tell him about the bet that has taken place between Him and the Adversary; instead He simply points out the grandness of the universe. In a series of rhetorical questions intermingled with pompous descriptions of great animals/mythological monsters,¹⁰ He ponders His Almightyness into poor Job (38:2-41:26), and Job, faithful and humble, prostrates himself completely to the Deity and states that he did not know what he was talking about when he objected to the misery befallen upon him (42:1-6).

In the prose epilogue (42:7-17), Job is restored to his old state and even better, and his three friends¹¹ are punished for not having spoken the truth about God, as has Job.

2.3. Theological perspectives

The book of Job falls into a category of wisdom literature in the Hebrew Bible,¹² but together with the book of Qoheleth (Ecclesiastes), it transcends the traditional theology and view of life presented in this type of literature (see, e.g. Gordis 1971: 283). The text is not a theological, logical work – rather it is full of emotions, contradictions and expressive

¹⁰ The debate runs still as to whether Behemoth and Lewiathan are natural animals (hippopotamus and crocodile, respectively) or mythological creatures. A thorough discussion about this question is found in Fuchs 1993: 225-264. The “naturalistic” viewpoint can be led back to Samuel Bochart, who in 1663 published a “Hierozoikon” (!). Later such prominent scholars as Budde, Hölscher, Fohrer and Gordis have adhered to this theory (Fuchs 1993: 225). The mythological view was prevalent in pre-modern times, and in modern times it has found adherents such as Gunkel, Pope and Weiser (loc. cit.). Fuchs herself presents the theory that the distinction between mythological and natural creatures was perhaps not so clear for the ancient mind as it is for us, and that both views may actually be present in the text simultaneously (227-228). (For the Lewiathan-Behemoth complex, see also e.g. JSB: 1559-60.)

¹¹ That is: Eliphaz the Temanite, Bildad the Shuhite and Zophar the Naamhite. Elihu is not mentioned in the epilogue, a fact which by many is taken as an argument for the late imposing of the Elihu-speeches.

¹² According to Gordis (1971: 281-283), Wisdom literature was the third great intellectual tradition in ancient Israel (the two others being prophecy and expounding of the Torah), and it flourished in the Second Temple period, after the Babylonian Exile. The book of Proverbs is the classical example of such Wisdom literature.

outbursts. It is at times painfully honest and brutally hopeless in its expression of grief, suffering and confusion.¹³

The theological implications of the book are radical. The text opposes the traditional retribution theology,¹⁴ where good things happen to good people and bad things to bad people. The disturbing question of apparently undeserved suffering is raised. However, as mentioned, no clear answers are presented. The righteous sufferer is restored and even strengthened in the end, but he receives no explanation as for why he had to go through the tremendous horror inflicted on him.

Many attempts have been made to explain the text, but the best comment I have read so far is written by Carl Gustav Jung – *Answer to Job* (1973).¹⁵ Jung here points out the monstrous traits of YHWH (e.g. His total lack of self-reflection, His continuous need of being praised as just, His incalculable mood and rage attacks), and he considers Job to be intellectually and morally more developed than Him (Jung 1973: 7-10). He also writes about the lack of a feminine side in this God-picture – the forgetting of Sophia, and about the same womanly absence in modern Protestant theology (24-35 and 99-107).¹⁶

In my opinion he here points to one of the great tragedies of Jewish/Christian/Muslim thought – that the feminine side of the divine has been ignored, denied and demonized. I hope that this will change, and I believe that if people start to speak about the feminine side, it cannot be ignored any longer. I moreover think that a playful attitude towards the question may help, and that a reconstruction of religious thought is possible if we start to give room for the suppressed voices in it, and for chaos.

The book of Job is a good place to start doing this – chaos and playing is needed to solve Job's tragic and locked situation, and as I will argue below, both of these forces are found in the text. I will thus in this thesis make a humble attempt to point towards some of the suppressed aspects of western religious thought – through the chaos of playful sound.

¹³ For a passionate introduction to the book, cf. the article: "All Men's Book – The Book of Job" (in: Gordis 1971: 280-304). (The extremely discriminating title is symptomatic for the whole article, which is centered around expressions like "mankind," "man" and "all men" used "neutrally," supposedly comprising all human beings (are women human beings?), but if one is able to deal with this language, it may be worth reading.)

¹⁴ Retribution theology is sometimes called deuteronomic theology, based on the principles of divine retribution set forth in the book of Deuteronomy (cf. Bechtel 1995: 230).

¹⁵ The book was first published in Zürich in 1952.

¹⁶ The Catholic Church is by Jung viewed as having incorporated the feminine principle in the Deity at least to some degree, by the promulgation of the dogma of the Assumption of Mary (1950). This is in his opinion a result of the psychological need in people to have both the feminine and the masculine archetypes represented in the divine. The Mother of God is reinserted, and the Assumption may be viewed as a fulfilment of the *hieros gamos* (Jung 1973: 99-107).

2.4. Composition

Scholars do not agree as to when the book of Job was composed, and by whom, but it is generally agreed that it stems from sometime between the mid-6th century and the mid-4th century, in the second Temple period (JSB: 1502, and Gordis 1971: 281).¹⁷

The theme of the righteous sufferer however, is much older and has parallels in Middle Eastern literature in other languages, such as Akkadian, Ugaritic and Sumerian (Pope 1973: xxxiii- xxxiv). Also in other books of the Hebrew Bible there are references to a man named Job. The prophet Ezekiel refers to him as one of three righteous men – Job, Noah and Daniel, who supposedly, were they to be alive in Ezekiel’s time, would have been able to save only themselves, not their children (Ezek. 14:14-20). This points towards the existence of a story in which Job saves his children by virtue of his righteousness (Noah of course, in the story of Genesis 6-9, saved not only himself, but also his children and others, and Daniel (assumed to be not the Daniel in the book of his name, but a hero called Dan’el in a Ugaritic epic tale) gathers the remains of his slain son Aqhat, and by this possibly restores him to life¹⁸) (Gordis 1971: 284-285). These tales and/or themes of the righteous sufferer (and perhaps the righteous man and his children) may have been used by the writer of the book of Job for the purpose of exploring “the meaning of life, the nature of death and the mystery of evil ...,” to quote Gordis (1971: 283).

The prose parts (the prologue and epilogue) of the book of Job have the form of a folk-tale. There are arguments which suggest that the prologue/epilogue and the poetic dialogue are composed by different authors, as they display great differences in style and content: The Job we meet in the prologue is patient and pious; the Job in the dialogue on the other hand, is angry, desperate and outspoken. The temper in the prose parts is distant and impersonal; in the dialogue it is filled with anguish and excitement. Moreover, the names used for God in the pro-and epilogue are YHWH and *Elohim*; in the dialogue they are *El*, *Elohim* and *Shadday* (although He is introduced as YHWH in the prose beginning of chapter 38, 40 and 42) (Pope

¹⁷ Reasons mentioned in JSB (1502) for the dating of the book are the many allusions it contains to Isaiah 40-66, and its use of the term *haš-šāṭān* in a manner similar to Zechariah 3. (Both Isaiah 40-46 and Zechariah 3 are considered to be post-exilic texts.) For a summary of different theories regarding the time of composition, see e.g., Gordis 1971: 299.

¹⁸ The Ugaritic tale of Aqhat and his father Dan’el is unfortunately fragmentary and the fate of Aqhat is not known (Gordis 1978: 285).

1973: xxiii-xxiv). What concerns language, obviously the poetic function is much more foregrounded in the dialogue than in the prose parts.

Most scholars believe that the prologue/epilogue was part of an ancient folk tale, which the author of the dialogue used as a framework for his poetic treatment of the problem of suffering (xxxiv).¹⁹ Some think however, that the prose parts were composed by the author of the dialogue as a setting for his poetic work (xxxiv).

The poetic dialogue also contains parts that are assumed to have been added at different times, perhaps also created by different people (JSB: 1500): Regarding (at least parts of) chapter 28 “The poem of wisdom,” most scholars are convinced that this is extraneous to the rest of the poetic speeches (JSB: 1501 and Pope 1973: xxvii). This is largely because of content – not style: It is strange that Job should suddenly describe the inability of human beings to attain wisdom, when he has earlier wanted to bring God to court, screaming desperately for answers. The style of the poem is however, very similar to the rest of the poetic dialogue (except for the Elihu-speeches and the YHWH speeches, see below). Many scholars therefore think that it is composed by the same author, and that it is a later addition to the text (Pope 1973: xxvii).²⁰

Many also consider the Elihu speeches to be a later, separately implemented text. This is due both to content (Elihu to a large extent merely repeats the arguments of the other friends) and to style (the style is called “diffuse and repetitious” by Pope (1973: xxvii), and is clearly different from that of the other speeches.) The fact that Elihu is not mentioned in the distribution of rewards and punishments in the Epilogue also speaks in favour of a different and later author of the Elihu-speeches. Pope (1973: xxviii) asserts the theory that these speeches were added by a later author, who found the content of the book of Job shocking and, unsatisfied by the friends’ inability to refuse Job’s arguments, attempted to refute them himself.²¹

Even the YHWH speeches are by some considered to be secondary, especially the second speech, about Behemoth and Lewiathan. It is argued that the Elihu speeches would not have been added if their author had known that YHWH would speak, because of piety, and furthermore that they are neither literary nor theologically of great value. Others think the

¹⁹ Gordis (1971:287) also adheres to this theory. In general, he seems to be an eager advocate for the unity of the book of Job.

²⁰ Not surprisingly, Gordis supports this theory. He writes about chapter 28, that it “...can plausibly be attributed to the author of Job or a disciple” (1971: 302). I think he actually may be right – the style of the poem is refined, but in my opinion similar to the rest of the poetic text, at least in its use of phonological correspondences as a literary device.

²¹ Not all would necessarily assume the author of the Elihu-speeches to be another person than the one who composed the rest of the poetic text (cf. for example Gordis 1971: 292-293).

opposite – that they are the climax of the book, describing the greatness of God and creation. These argue for the authenticity of the speeches (Pope 1973: xxviii-xxix).

There are several inconsistencies in the speech cycles between Job, Eliphaz, Bildad and Zophar, especially in the third speech cycle. Job here seems to contradict himself and defend the arguments expounded by his friends, which he has so far denied (Pope 1973: xxvi-xxvii). The speeches are of highly unequal length, and Zophar's third speech is entirely lacking. According to Pope (xxvi), the irregularities could be the result of a deliberate attempt's by some pious meddler to refute Job's supposedly blasphemous utterings.²²

As is clear from the above brief outline, the composition history of the text is complicated, and there is no absolute consensus concerning the origin, unity or order of it. In this paper I will not immerse deeper into these questions. I will simply accept the text as it is and study the issue of phonological correspondences according to the Masoretic delivery of it.

2.5. Style and language

The book of Job is hard to classify with regard to literary genre – several suggestions have been made throughout history: It has been compared to Greek dramas and tragedies, Homeric epics and Plato's dialogues, but in reality it is quite unclassifiable, and could perhaps best be described as a work *sui generis* – a genre of its own (Pope 1973: xxxi). The language is heightened, poetic and obscure, and it contains a large amount of *hapax legomena* – words only used once in the corpus of the Hebrew Bible (See e.g., JSB: 1500). Moreover, the text is abounding with poetic devices – diverse stylistic figures and different patterns of parallelism.²³

Translation of the text is difficult, and greatly different renditions have been made. Prominent biblical scholars such as Frank More Cross and Mitchell Dahood have suggested that 30-50 % of it is hitherto untranslated (Ceresko 1980: 1). There is also a large amount of foreign vocabulary and cognate roots in it – mainly from Aramaic and Arabic. This fact has been explained in various ways: as a dialectal variant of Hebrew, as a result of a translated

²² Scholars have suggested various emendations of the text, in order to make it more symmetrical and semantically consistent. In the translations and commentaries I have used, the following references are relevant: JSB 1499-1505; Pope 1973: XV-XXIII, esp. XX; Hölscher 1952: 5- 6; Gordis 1978 (consider his "Special Notes" 501-581, esp. 534-535, about the structure of the third speech cycle); Gordis 1971: 290, and 302.

²³ Cf. section 3.3., p. 28-35, which describes Adele Berlin's theories of the different aspects of parallelism (and their interplay).

text from an original composition in another language, and as a poetic device (Greenstein 2003: 651-653). For a more in depth discussion about this, cf. p. 119-121.

Lyn M. Bechtel (1995: 222-251) has some notable perspectives on the fusing of meaning and form in the poetic dialogue in the book of Job: According to her, the chaotic forces that break through the orderly universe Job lived in at the beginning are reflected in the poetic form: “Job’s struggle for answers is intentionally set in poetry, with strong elements of ambiguity, ‘full of rare and difficult words, archaic grammatical forms, elliptical syntax, and subtle intertextual allusions’” (236).²⁴

On a more technical level, it is worth noting that the book of Job is one of the three books in the Hebrew Bible which were counted as poetry, based on the special system of cantillation marks used. (The two other books are Proverbs and Psalms.)²⁵

²⁴ The text in single quotation marks is quoted by Bechtel (1995: 236) and taken from Newsom 1993: 127.

²⁵ There are however several poetic passages in books traditionally not counted as poetry, e.g.: Judg 5 (Song of Deborah), Ex 15 (Song of Moses), Gen 49 (Blessings of Jacob), Deut 33 (Blessings of Moses), Num 23-24 (Oracles of Balaam) and Deut 32 (Poem of Moses) (Sáenz-Badillos 1993:56-57). Furthermore, the borders between poetry and prose are by no means unequivocal. Prophetic writings, Lamentations and Song of Songs clearly exhibit poetic traits, as do some parts of the Hebrew Bible traditionally regarded as prose, such as the Pentateuch. These texts have features like parallelism, alliteration and other figures of speech. This fact has been taken note of by James Kugel, who holds forth that the relation between “poetic” and “prose” passages in the Hebrew Bible is better described as a continuum (Kugel 1998: 85).

3. Theoretical framework and methodical approaches

In the following, I will present my theoretical foundations for and methodical approaches to the analysis of phonological correspondences in the text. I have chosen to include these aspects in the same chapter, as the borders between theory and methodology are not always clear-cut. However, I have described the more theoretical perspectives first (approximately 3.1.-3.4.) and discussed more practical questions later (approximately 3.5.-3.9.).

My theoretical base has as mentioned, changed during the process of writing this thesis. Starting out with the theory of classical European rhetoric, I have moved towards more modern theories of poetics.

For the study of poetics, I have used two main sources, one deriving from the other:

- 1) The source that is closest to my paper, which has influenced me most directly, is Adele Berlin's work *Dynamics* (1985). Berlin here investigates several aspects of the phenomenon called biblical parallelism. She is inspired by Roman Jakobson and his structuralistic approach to linguistics and poetics, and she refers extensively to several of his works.²⁶
- 2) Consequently, I have looked into some of Jakobson's theories of poetics. This is my second main theoretical source.²⁷ His theories constitute much of the theoretical foundation for this paper, as they do for Berlin's work.
- 3) However, as already hinted to (cf. p. 14), I am not pretending to follow a purely structuralistic method – in fact, I believe in more of a post-structuralistic such, allowing myself to take detours from systems, discovering varied patterns of correspondences.

In the following presentation of my theoretical framework I will start out rather widely, looking with a bird's eye view, and then move on to smaller, more specific circles.

The first section (3.1., p. 20) is a speculative sketch of the larger views surrounding this paper. I cannot work without a sky around me, and especially when facing a situation like

²⁶ Cf. Berlin's bibliography, s.v. Jakobson (164-165). The works she mainly refers to (e.g. 7-11; 26-27; 100; 111) are LP, PGGP and GPRF (a list of abbreviations is provided at the end of this thesis).

²⁷ The work that has been most important to me is LP, as Jakobson here presents the theoretical base which Berlin uses when she discusses phonological parallelism. I have also looked into PGGP and GPRF, as well as other articles and expositions (consult the bibliography for a complete list).

Job's, it has been difficult to leave ideological questions untouched (as mentioned in the prescript).

In the next section (3.2., p. 23) I will recount those of Roman Jakobson's theories of poetics that have been important for this work. I have mainly used his article "Linguistics and poetics" (in the following abbreviated LP).²⁸

Thereafter (section 3.3., p. 28) I will present Berlin's work *Dynamics*. I will try to explain how she uses Jakobson's ideas on Biblical Hebrew poetry. I have largely adapted her terminology and theories regarding parallelism in general, not only concerning correspondences in sound, and I will therefore give a brief account of her main thoughts. Her theories about phonological parallelism I will explain more in detail.

Subsequently (section 3.4., p. 35) I will recount some theories about sound – sound as a playful aspect of language. These are not necessarily structuralistic theories, although at least one of the works I refer to is clearly influenced by Jakobson.²⁹

What regards the more practical aspects of the theory and methodology of this thesis, I have discussed certain advantages of and problems with focusing on the phonological aspects of the text (section 3.5., p. 37). I have also explained my classifications of different types of phonological correspondences (section 3.6., p. 39), and discussed my use of rhetorical terminology (section 3.7., p. 41). At the end I have included a list of those consonants which I consider to be mutually corresponding (section 3.8., p. 42).

3.1. Idealistic speculations

The idea of the creative part of this paper is quite simple: Job is sitting on his ash heap, complaining and crying towards the sky, and towards YHWH, who torments him for no apparent reason. His "friends" come to comfort him, but instead of doing so, they surround him, mock him and tell him that he himself is the cause of his suffering and that he is a sinner. The world of Job is gruesome, and there seems to be no hope for joy in his merciless, vertical universe.

²⁸ Jakobson, Roman (1959): *Linguistics and Poetics*. The article was originally Jakobson's concluding statement at the Conference of Style held at Indiana University in April 1958.

²⁹ Cf. Weir 1962.

However, as Job is howling out his pain, anger and agony, he uses poetic language. And here – in the sound of suffering, there may be small sparks of joy – drops of counterweight to all the torment and the serious questions of sin and guilt. The poetic function of language is, according to Jakobson, concerned with what makes a verbal expression art (LP 1). Art is to some extent playful, and sound is considered to be an especially playful aspect of language, as apparent from child rhymes, etc.³⁰ This playful aspect might be just what Job needs. Perhaps no one can justify what he is going through, perhaps YHWH is not as righteous as He claims, and perhaps he lives in a cruel world, but at least there is beauty in the middle of it, and there is play.³¹

This could be seen as a sort of reversed Kierkegaardian way of thinking: jumping from the religious stage of existence – “the seventy thousand fathoms of water” of faith (clearly Job has lived there, as well as in the ethical stage of existence, fulfilling his duty instead of enjoying beauty), to the aesthetic stage – looking for pleasure and for a while forgetting about the Angst.³²

I picture the aesthetic, playful aspect as a woman – simply to include the feminine in an otherwise (at least on a surface level) almost exclusively masculine text. The voices of women are conspicuously absent in it (the only one being Job’s wife’s desperate one-liner-cry in verse 2:9), and I am convinced that something is painfully missing in the world view this generates. The imaging of the poetic function as feminine is not to say that the feminine is more aesthetic than the masculine, or that aesthetics is the sole or the main trait of the feminine, but simply to include it – visually and orally. I wish to point out its absence in the content and to claim its right to be there – through play, through art.³³

³⁰ This will be more thoroughly discussed in section 3.4., p. 35-36 (cf. also TSSL: 220-223).

³¹ Gordis (1971: 298-299) also embraces the idea of beauty as a soothing medicine against the suffering of human beings in the world (including Job, I suppose). He however, finds this beauty in YHWH’s speeches, in the parts where He describes the world – the masterpieces of His creation.

³² These are the three stages of existence as presented in Søren Kierkegaard’s famous work *Either/Or*. Whether Kierkegaard actually thought of the stages as hierarchically arranged, with the aesthetic stage at the bottom and the religious stage at the top, is actually disputed, and as such the description “reversed Kierkegaardian way of thinking” can be misleading, but in any case I think Job needs to live in the aesthetic stage for a while. He may have something to learn from Johannes Climacus. (Cf. Job 31:1: “I have set a ban upon my eyes – how could I then look upon a maid?” Maybe he should remove the ban just a little bit.)

For a Danish edition of *Either/Or*, cf. e.g., Kierkegaard, Søren: *Enten-Eller*: bind 1-2, Gyldendal Dansk Forlag, København 2004. For an English version, see e.g.,: Kierkegaard, Søren: *Either/Or*, Part I/II, Edited and Translated by Howard V. Hong and Edna H. Hong, with Introduction and Notes, Princeton University Press, Princeton, New Jersey 1987.

³³ If the biblical language is violently masculine, at least we can try to dance Her into the text, in this case through phonological “co-respond-dances.” Job and his friends supposedly respond to each other speeches, but often it seems like they are more concerned with hearing their own voices than really communicating. A little bit more corresponding and a little bit of dancing would not hurt.

For related thoughts, cf. Lyn M. Bechtel (1995: 238), who writes about the dialogue in Job: “But, in this struggle, the characters do not listen to one another. Job and his friends do not respond to each others questions.

Moreover, the structuralistic approach to literary text is somewhat horizontal – more concerned with synchrony than diachrony.³⁴ This does perhaps not save Job, but it brings us readers some relief, as it takes us out of the endless disputes of guilt and punishment, cause and effect, and into a more technical textual sphere. Focusing on linguistic patterns in the text gives us reprieve – it allows us for a while to look away from the abhorrent injustice Job is going through.

Schematically, then, there are three main points of relief that I attempt to present in this paper:

- 1) *Horizontal structures*. The structuralistic approach allows us, as mentioned, to look away from the vertical lines of cause, effect, guilt and punishment, and to focus instead on structural patterns of language in the text.
- 2) *Art*. Roman Jakobson's functionalistic theories (cf. p. 23) help us distinguish different functions of language. To focus on the poetic function is to look at the artful aspect of a text. This is an aesthetic viewpoint, which brings some beauty into the cruel world of YHWH, Job and his friends. For me this is also a way of introducing the feminine as a positive principle in the text.
- 3) *Play*. Sound is as mentioned considered the most playful aspect of language. It is often played with by children, and it seems somehow to be less serious than the semantic and grammatical aspects. Job definitely needs some fun. The focus on phonological correspondences is hence not coincidental.

Instead, each simply restates the conventional deuteronomic theology in his own words. It seems that each person's thinking is fixated, with no possibility of transformation. It is a dialogue of sound and fury, leading nowhere – except to frustration and exhaustion.”

³⁴ This is of course a general, non-scientific statement. Roman Jakobson did not exclude diachronic perspectives from his structural theories of poetics (and linguistics); rather, he claimed that any structural stage includes conservative and innovative forms, and that dynamic perspectives must be considered. On the other hand, he asserted that diachronic analyses of texts are to some extent concerned with the continuous, static factors. (LP: 4-5).

In this case, the diachrony in question does not concern the development of the text as a structural system, but the lines of Job's life, which are somehow vertical, occupied with cause and effect, guilt, sin and punishment – with a God on top and a human being at the bottom. From this, the structural analysis of sounds can be quite a relief.

These ideas could be associated with certain thoughts presented by Mieke Bal (2008: 19): “Semiotics presupposes a social framework within which communication by means of sign is possible. This is a crucial form of binding – one without which the human life cannot be sustained. With religion, the binding occurs among members of a group that share the religion but also between the individual and the deity he or she feels connected with. Thus, if I may be forgiven the simplification, while aesthetics and semiotics concern primarily horizontal relationships, in religion the bond is both horizontal and vertical. Here the trick is to realize the need for a horizontal bond, not only to form a group of “selves” as distinct from “others” but also to counterbalance too strong a vertical bond.”

3.2. Roman Jakobson – Linguistics and Poetics

Roman Jakobson (1896-1982) was one of the most prominent linguists in the 20th century. He is known for his structuralistic approach to linguistics as well as to poetics.

In his article with the accordingly fitting title “Linguistics and Poetics” (abbreviated LP, and mentioned above, p. 19) Jakobson presents many of the presumptions made by Berlin in *Dynamics*. In the following I will make a summary of those that are relevant for this paper.

3.2.1. Functionalism

According to Jakobson, several factors are involved in a communication situation: *addresser*, *addressee*, *contact*, *context*, *code* and *message*. These factors all have functions of language which correspond to them (LP 6-7). Jakobson consequently distinguishes six different functions of language: the *referential*, the *emotive*, the *phatic*, the *conative*, the *metalingual* and the *poetic*. The *referential* function is orientated towards the context in which a verbal message is delivered. It is also called the denotative/cognitive function (7). The *emotive* (expressive) function is focused on the addresser and her/his attitude towards the message (this can be expressed e.g. through interjections) (LP 7-9). The *conative* function is orientated towards the addressee. Its purest expression is imperatives and vocatives (LP 9-10). The *phatic* function serves to prolong, establish or interrupt communication, e.g. “Do you hear me?” “Hello?” etc. (LP 10-11). It corresponds to the factor “contact” in the communication situation. The *metalingual* function is at work when one is talking about language, e.g.: “What does this mean?” etc. It corresponds to the factor “code” (LP 11-12). Finally, the *poetic* function focuses on the message for the sake of the message (LP 12).

3.2.2. The poetic function

No function appears in a verbal statement alone. Rather, the various functions of language work together. The poetic function is thus not the sole function in a poem – it is just the dominant one, and it cannot be studied independently of the other functions (LP 12-14). It is also important to take note of the fact that the poetic function is found not only in poetry (LP 12-13).

For example, many people would tend to say: “Pat and Nathalie,” and not the other way around: “Nathalie and Pat.” They feel that the first variant sounds better. It is not that Pat

is considered more important than Nathalie; it is simply the rhythm of the sound that makes them prefer this order: the shorter word first.³⁵ Also, certain expressions become widespread (and perhaps even come into being) because of their foregrounding of the poetic function. This is the case for example in the phrase “tiny-whiny.” The rhyming effect here is obvious, and the expression is easy to remember – people may even enjoy using it because of the rhyme. In this manner diverse poetic effects penetrate everyday speech as well as other communication situations. (The examples in this paragraph are my own, but cf. LP 12-13 for similar examples.)³⁶

Jakobson asks what the empirical, linguistic criterion for the poetic function is: “What is the indispensable feature inherent in all poetry?” (LP14) His answer is that there are two basic modes of verbal expression: *selection* and *continuation*. Selection is the mode used when selecting between similar words, for example between “baby,” “infant,” “kid,” etc. for “child.” The selection is made from equivalent entities (LP 14-15). The build-up of a sequence on the other hand – the combination of words, is based on contiguity. The poetic function, according to Jakobson, “projects the principle of equivalence from the axis of selection into the axis of combination.” Thus, he concludes: “Equivalence is promoted to the constitutive device of the sequence” (LP 15).

This may seem like a rather obscure statement, but it is precisely what is going on in what we call parallelism. In the following I will consider an example from the book of Job, treated by Berlin (1985: 108 and 117):

(1) Job 8:11:³⁷ הַיַּגְעָה אִם בְּלֹא בַצֵּה שְׁנֵה-אֵהוּ בְלִי-מַיִם :

Transliteration: *hǎ-yig'ē(h)-gōmē(') bə-lō(') bīṣṣā(h); yisgē(h) 'āḥū bəlī-māyim*

Translation: “Does papyrus grow if there is no swamp? Does grass rise without water?”

In this passage we find several lexical correspondences – equivalent lexical entities that occur in stich a and b, respectively: *gōmē(')* “papyrus” // *'āḥū* “grass,” *yig'ē(h)* “grow” // *yisgē(h)* “rise,” *bə-lō(')* “where there is no” // *bəlī* “without.”³⁸ The equivalent terms are placed in a

³⁵ According to Jakobson (LP 12-13), in a sequence of two names the shorter tends to have precedence for speakers.

³⁶ Cf. also Berlin 1985: 106, where she discusses the foregrounding of phonological equivalence as a possible formatting factor in certain English idioms.

³⁷ All text from the Hebrew Bible is cited from the internet page Mechon Mamre (<http://www.mechon-mamre.org/>, 12.10.09).

³⁸ The translations of the Hebrew terms are my own.

sequence, and it is obvious that they are essential in the structuring of it – they make up the constitutive device of the sequence.³⁹

3.2.3. Sound and the other aspects of language

Regarding “figures of sound,” such as alliteration, rhyme and meter, Jakobson warns against isolating these from the other aspects of language – an approach he calls “phonetic isolationism.” A rhyme, for example, is not only working through recurrence of equivalent phonemes – several other aspects of language are activated (LP 29-31, slightly modified):

- a) The morphological aspect: Several questions may be asked: 1) is the rhyme e.g. a case of *homoioteleuton* – two words with identical derivational / inflectional endings? 2) Do the rhyming units belong to the same part of speech, e.g. “mind” and “kind,” or to different parts of speech, e.g. “blind” and “find”?
- b) The syntactic aspect: Do the rhyming units carry the same syntactic function?
- c) The semantic aspect: Are the rhyming units semantically close, so as to produce a sort of simile, e.g. “light” and “bright”?

In BH rhymes are found only exceptionally, but as we shall see when we go through Adele Berlin’s theories of parallelism (as mentioned, Berlin is highly inspired by Jakobson), many similar questions may be asked concerning parallelism.⁴⁰ As a matter of fact, Jakobson holds forth that rhyme “is only a particular, condensed case of ... parallelism,” which is “the fundamental problem of poetry” (LP 31).

3.2.4. Similarity and contrast

All aspects mentioned above (a, b, and c) may display one of two “correlative experiences,” as Jakobson puts it (LP 32): *similarity* or *contrast*. For example, regarding morphology, if the rhyming units belong to the same grammatical category (part of speech), a similarity is

³⁹ As mentioned by Berlin (1985:108), the terms *yig’ē(h) / yiśgē(h)*, and *bə-lō(‘) / bəli* are sound pairs as well. They are phonologically parallel in addition to being semantically and morphologically parallel. For a definition of the term “sound pair,” see p. 31-35.

⁴⁰ Consider Berlin’s discussion in *Dynamics* of the different aspects of parallelism: the grammatical (morphological and syntactical) aspect (Berlin 1985: 31-63), the lexical and semantic aspect (64-102) and the phonological aspect (103-126). Regarding e.g., morphological parallelism, one may ask whether the corresponding morphological units are from the same word class or not (32-53), and if they are, whether they display contrasts and/or similarities in tense, conjugation, gender, number, case and/or definiteness (33-53).

displayed, and oppositely, if they do not, a contrast is shown. These two poles are activated in parallelism as well.⁴¹ Jakobson writes (LP 32):

“Briefly, equivalence in sound, projected into the sequence as its constitutive principle, inevitably involves semantic equivalence, and on any linguistic level any constituent of such a sequence prompts one of the two correlative experiences which Hopkins⁴² neatly defines as ‘comparison for likeness’ sake’ and ‘comparison for unlikeness’ sake.”

Equivalence includes thus, as far as I understand it, in his terminology both similarity and contrast (cf. Berlin 1985: 11-16, and this thesis, p. 30).

All aspects of language may be said to “mean” something in this system – contrast or similarity in form has semantic implications, as has contrast or similarity in sound. In the following I will investigate deeper into Jakobson’s theories of how sound affects the semantics of a poetic text.

3.2.5. Sound and sense

The relationship between sound and sense is especially relevant regarding sound pairs and other phonological correspondences. How is the semantics of a text influenced by such correspondences? Jakobson writes (LP 36): “In a sequence, where similarity is superimposed on contiguity, two similar phonemes near to each other are prone to assume a paronomastic function. Words similar in sound are drawn together in meaning.” As an example to illustrate this claim, he refers to the last stanza of Edgar Allan Poe’s “The Raven” (LP 36-37):⁴³

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas, just above my chamber door
And his eyes have all the seeming of a demon’s that is dreaming,

⁴¹ This is not to be confused with the Lowthian idea of synonymous and antithetical parallelism, which only concerns the semantic aspect (see for example GPRF, in SW III: 98-99; Berlin 1985: 1-3; Kugel 1998: 12-15).

⁴² Gerald Manley Hopkins (1884-1889) was an English poet whose works Jakobson estimated highly. In LP he quotes him several times. The quote referred to here, is:

“The artificial part of poetry, perhaps we shall be right to say all artifice, reduces itself to the principle of parallelism. The structure of poetry is that of continuous parallelism, ranging from the technical so-called Parallelisms of Hebrew poetry and the antiphons of Church music up to the intricacy of Greek and Italian or English verse. But parallelism is of two kinds necessarily – where the opposition is clearly marked, and where it is transitional rather or chromatic. Only the first kind, that of marked parallelism is concerned with the structure of the verse – in rhythm, the recurrence of a certain sequence of syllables, in metre, the recurrence of a certain sequence of rhythm, in alliteration, in assonance and in rhyme. Now, the force of this recurrence is to beget a recurrence on parallelism answering to it in the words or thought and, speaking roughly and rather for the tendency than the invariable result, the more marked parallelism in structure whether of elaboration or of emphasis begets more marked parallelism in the words and sense ... To the marked or abrupt kind of parallelism belong metaphor, simile, parable, and so on, where the effect is sought in likeness of things, and antithesis, contrast, where it is sought in unlikeness ...” (Hopkins in a student paper from 1865, quoted in LP 31-32.)

⁴³ In his article “Language in Operation” (SW III: 7-17), Jakobson discusses this poem by Poe at length.

And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted – nevermore.

Obviously there is a wide range of phonological correspondences in this excerpt (as in the whole poem): alliterations as well as rhymes and cases of paronomasia (often intertwined). Just a few examples will be mentioned here:

- 1) “*bust*” / “*just above*” – the first word appears like a phonological merging of the two last words. According to Jakobson this correspondence “seems to nail” the bird to its place (against the protagonist’s wishes);
- 2) “*Raven*” / “*never*” – the last word is a consonantal mirror of the first (Poe is said by Jakobson to have been a master in “writing backwards”) and according to Jakobson this paronomastic correspondence expresses the “never-ending stay of the grim guest” (the Raven) (LP 37).⁴⁴
- 3) If we expand the last mentioned correspondence, we find “*never flitting*” in the first line of the stanza, and “*lifted – never ...*” in the last line, forming a kind of phonological inclusio (still expressing the gloomy, never-ending presence of the Raven). We also find corresponding phonological sequences in the intermediate lines: “*floor*” and “*floating on the floor*” (LP 37-38). (As shall be seen later, many of these correspondences may also be termed consonance – cf. p. 32.)
- 4) There are two assumed sources of light in the stanza: a) the eyes of the bird, which “have all the *seeming* of a *demon’s* that is *dreaming*,” and b) the “lamp-light o’er him,” which is “*streaming*.” These are phonologically distinguished from the shadow of the bird, which is “on the *floor*” and “*lies floating on the floor*” – light and darkness are contrasted in sound as well as in meaning (see LP 38).

In this manner, Jakobson holds forth, “in poetry, any conspicuous similarity in sound is evaluated in respect to similarity and/or dissimilarity in meaning” (LP 38). In poetry, sound symbolism⁴⁵ (which Jakobson does not exclude from other verbal contexts) is manifested “most palpably and intensely” (LP 39). Conspicuous assemblages of similar or contrastive

⁴⁴ The word “never” is also part of the famous sort of refrain in the poem – “nevermore,” repeated at the end of the 11 last stanzas. This makes perhaps the “backward” correspondence between “never” and “Raven” even more relevant (reflecting the thoughts of “never again” running through the poem).

⁴⁵ The idea of sound symbolism – that certain phonemes reflect certain semantic values – is today considered to be complementary to the Saussurean thesis of “the arbitrariness of the verbal sign.” Jakobson employs this manner of thinking, for example the idea that front and back vowels usually are perceived as “light” and “dark,” respectively (LP 38-39).

phonemes in poetic texts “act like an undercurrent of meaning,” said with Poe’s words (LP 39).⁴⁶

3.3. Adele Berlin – The Dynamics of Biblical Parallelism

Adele Berlin’s work *Dynamics* (1985) has been essential in this study. Berlin is as mentioned, influenced by Roman Jakobson’s theories about linguistics and poetics. She investigates several aspects of parallelism: The *grammatical* aspect (which comprises the *morphological* and the *syntactic*), the *lexical* and *semantic* aspect, and the *phonological* aspect.

Although I focus on phonological correspondences in the text, there is of course interplay between this aspect of parallelism and the other aspects (cf. p. 25-28, and the discussion, p. 115-117, and see Berlin’s chapter on “Parallelism and the text” (1985: 127-147)) and I will at times comment such interplay. I have largely employed Berlin’s terminological framework in my analysis, and I will therefore attempt to describe it shortly. When I find her terminology unclear, I will comment this.

3.3.1. The grammatical aspect

In Berlin’s chapter on the grammatical aspect of parallelism, she includes two main parts: morphological and syntactic parallelism:

Morphological parallelism says Berlin: “involves the equivalence or contrast of individual constituents of the lines” (1985: 31).⁴⁷ It is important to take note of the fact that this definition includes contrasting morphological constituents as well as similar ones. This means that Berlin may view elements from different word classes as morphologically corresponding (32).

This is in line with Jakobson’s idea of the two “correlative experiences” contrast and similarity (LP 32, and cf. this thesis, p. 25-26). The dynamics between similarity and contrast are essential in Berlin’s conception of parallelism (see e.g. Berlin 1985: 11-16). It is usually

⁴⁶ Cf. Poe’s article: “The Philosophy of Composition” (1846), where he sketches up his own process of composition for “The Raven.”

⁴⁷ Berlin here uses the term “equivalent” as opposed to “contrasting.” At other times she uses it as encompassing contrast – more or less synonymous to “corresponding.” I attempt to use it with the last mentioned meaning, and to use the word “similar” in cases where “contrasting” is the opposite.

acknowledged when it comes to the semantic aspect (cf. the Lowthian⁴⁸ idea of synonymous and antithetical parallelism), but Berlin considers also grammatical and phonological parallelism to be based on these two principles.

Syntactic parallelism is defined by Berlin as “the syntactic equivalence of one line with another line.” Syntactic equivalence can of course be present even if the surface structures of two sentences are different. In fact, only in few cases are the surface structures of parallel lines identical (31). The surface structures may have undergone certain transformations, while the deep structures of the sentences still are the same.⁴⁹

3.3.2. The lexical and semantic aspect

Berlin distinguishes between the lexical aspect and the semantic aspect of parallelism. The first mentioned type concerns according to her terminology parallelism on the word level of language; the second mentioned on the line level. In other words, the lexical aspect has to do with parallel terms; the semantic aspect with parallel lines.⁵⁰ This is to some extent a heuristic device which Berlin uses for presentational purposes (64-65).

I will not follow Berlin in this distinction; when I speak about meaning on the word level of language, I will use the term “semantic.” There are two main reasons for this: Firstly, I will employ the term “lexical” with another meaning (cf. the subsection about “The lexical aspect” below, p. 30), and secondly I find it impractical for my purposes to distinguish between a “word level” and a “sentence level.” I sometimes operate in between these levels and speak also about the meaning of “sound sequences” (cf. e.g., the comm. to 16:4c and d, p. 87), and such a distinction would therefore be unclear.

⁴⁸ Bishop Robert Lowth (1710-1787) is traditionally regarded as the first to recognize parallelism as the important device it is in BH poetry. This is a truth with modifications – some of Lowth’s discoveries were preceded by both Jewish and Christian exegetes, as showed by e.g., James Kugel (1998: 286), but there is no doubt that his research and terminology has been tremendously influential within the field of biblical poetics.

⁴⁹ This is the core of generative syntactic analysis, a theory which Berlin employs somewhat freely. She does not engage herself in technical discussions concerning deep structures, but she lists a number of transformations of sentences that she assumes are taking place in biblical Hebrew parallel lines (53). These transformations are: A) nominal – verbal, B) positive – negative, C) subject – object, and D) contrast in grammatical mood (54).

For a more thorough analysis of the deep structure of sentences applied to biblical Hebrew parallelism, see e.g., Greenstein: 1982: 41-70.

⁵⁰ This is actually Lowthian terminology: He distinguished between “Parallel Lines” and “Parallel Terms”, the first mentioned occurring “... When a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in Sense; or similar to it in the Form of grammatical Construction ...”, and the second mentioned being “...the words or phrases answering one to another in the corresponding Lines ...” (Lowth’s introduction to Isaiah in 1778, quoted from Berlin 1985: 1.)

The lexical aspect

With lexical parallelism, Berlin seems to refer to what is usually called “word pairs,” i.e. conventionally associated terms, e.g. “heaven / hell,” “cat / dog,” etc. Biblical Hebrew has a lot of such pairings, some of which are called “fixed word pairs,” because of their conspicuous tendency to appear together, e.g. in parallel stiches (see Berlin 1985: 65-66).

Other scholars use the term “lexical” (in Semitic contexts) to refer to words derived from the same root (see e.g., Ceresko UF 7 and CBQ 38, who uses the term “lexical chiasm” to describe a pattern of cross positioned roots within a certain passage of the text). I will adhere to this last mentioned use of the word “lexical” in my thesis, as I find it more unambiguous than Berlin’s. I will thus speak of “lexical repetitions,” meaning repeated roots, and “lexical chiasms,” meaning repeated roots in a cross shaped pattern (abba). For traditionally associated words, I will use the term “word pair.”

To explain the phenomena of lexical parallelism, or word pairs, Berlin employs psycholinguistic theories of word association (67-80). These associations can follow many paths, from “clang responses” (i.e. phonological associations), to lexical, grammatical and semantic associations, via diverse rules. (Berlin does thus not exclude semantics from lexical parallelism; she just distinguishes the last mentioned from semantic parallelism (80-83).)

I will not go into details about this here – it is not my project; what is important for me is to be clear when it comes to terminology.

The semantic aspect

This aspect of parallelism will be presented a bit more in depth than the aforementioned, because of the importance of the interplay between sound and sense, regarding phonological parallelism:

The semantic aspect of parallelism concerns as mentioned according to Berlin, “the relationship between the meaning of parallel lines” (88). She specifies that semantic parallelism involves *semantic equivalence* (my cursive marking), which is not the same as semantic identity or synonymy. Rather it implies a variety of relationships between one line and another, from similarity to connectedness (90 and 95).

It is somewhat unclear to me if Berlin also includes contrasts in her concept of equivalence; it seems like she does not, but she clearly includes it in her idea of semantic parallelism (95). If semantic parallelism is the same as semantic equivalence, this implies a logical mistake (a = b / a includes c / b does not include c). In this paper I will include contrast in my conception of semantic equivalence.

Semantic parallelism is usually thought of as paradigmatic, that is “one thought can be substituted for another,” but this is not necessarily the fact (90). Syntagmatic semantic parallelism also occurs – that is, one line may continue the other semantically and still be perceived as semantically parallel to the first.⁵¹ The question of paradigmatic/syntagmatic parallelism is often ambiguously presented, which creates a playful tension semantically.⁵² This could be related to Jakobson’s already quoted general statement about the poetic function, that it “projects the principle of equivalence from the axis of selection into the axis of combination” (cf. this thesis, p. 24), or, as Berlin puts it, also in Jakobson’s terminology: “parallelism imposes similarity upon contiguity” (Berlin 1985: 91).

On the other hand, disambiguation could also be the result of semantic parallelism – one line is explained through a subsequent one (96-98). Ambiguity and disambiguation work together and against each other in semantically parallel lines, and we readers are, to put it in Berlin’s words: “torn between the similarity of lines and, at the same time, their dissynonymity” (99).

3.3.3. The phonological aspect: sound pairs

As this chapter of *Dynamics* clearly has been the most important theoretical foundation for this paper, I will endeavour to present it in some detail.

The basic assumption underlying all of *Dynamics* is that parallelism activates all aspects of language – the grammatical, lexical, semantic and phonological. Or, to put it the other way: All aspects contribute to the perception of parallel text passages. Phonological similarities and contrasts also do this.

There are of course many types of phonological correspondences: alliteration, assonance, rhyme, wordplay (paronomasia), etc.⁵³ Berlin does not attempt to study all of these; she limits herself to the investigation of repetition and contrasts of sound in parallel lines – more specifically to what she calls *sound pairs* (103).

⁵¹ The concept of syntagmatic parallelism underlies some of Lowth’s concept of synthetic parallelism (Berlin 1985: 151).

⁵² For an example of a verse with such ambiguity, see Hab. 3:3, as presented by Berlin 1985: 91.

It is moreover vital in this context to mention James Kugel’s main thesis concerning semantic parallelism – he claims that it does not imply a mere repetition of thought, but rather a differentiation and sharpening of such: “A is so, and what’s more, B” (Kugel 1998: 23). Kugel has emphasized some important insights this thesis, although they do not reveal the whole truth about parallelism.

⁵³ For an informative survey of literature regarding paronomasia in BH, see Berlin 1985: 152.

The definition of a sound pair

To define a sound pair it is useful to make some other, basic definitions:

Berlin first defines assonance – “the repetition of like vowels or diphthongs,” and then what she calls *consonance* – “the repetition of the same or similar sequence of consonants with a change in the intervening vowels” (103-104).⁵⁴ An example of consonance is found in Shakespeare’s *Romeo and Juliet*, act 3, scene 3: “... and what says / My conceal’d lady to our cancell’d love” (104).

As for the definition of a sound pair, Berlin assumes that the sequences of same or similar consonants must occur in otherwise (grammatically or semantically) parallel lines. She does not consider phonological correspondence alone to be sufficient to constitute parallelism (104 and 152). The example from Shakespeare above is thus not a sound pair according to Berlin’s definition. One example from English literature that does meet Berlin’s criterion is: “In the northern hemisphere it was a *burnished* autumn; in the southern a *burgeoning* spring.”⁵⁵ The repeated sequences of similar consonants are /b/, /r/, /n/, /ʃ/ // /b/, /r/, /j/, /n/. The order of the consonants is not the same in the two sequences, and this is very often the case also in BH parallel sound sequences. Berlin incorporates this fact in her definition of a sound pair. Her definition is thus: “*the repetition in parallel words or lines of the same or similar consonants in any order within close proximity*” (104).

As an example of a sound pair in BH, Berlin points out Mic 5:9:

(2) : **וְהִכַּרְתִּי סוּסֶיךָ מִקִּרְבֶּךָ** וְהָאַבְדִּיתִי **מִרְכָּבְתֶיךָ** :

Transcription: *wə-hikrattī sūsē-kā miq-qirbē-kā; wə-ha’ābadtī markəbōtē-kā*.⁵⁶

Translation (from Berlin 1985: 104, with my bold marking): “I will cut off your horses **from your midst**; I will destroy **your chariots**.”⁵⁷

⁵⁴ This definition of the term “consonance” is not the only one. Silva Rhetoricae lists two other definitions: 1) “The repetition of consonants in words stressed at the same place (but whose vowels differ),” and 2) “a kind of inverted alliteration, in which final consonants, rather than initial and medial ones, repeat in nearby words” (Silva Rhetoricae, s.v. [Accessed February 10, 2010]).

⁵⁵ The example is from: Michener, James (1982): *Space*. New York : Random House, p. 3, and quoted by Berlin 1985: 104.

⁵⁶ Berlin transliterates her examples of parallel sound sequences. I have chosen to render them in phonemic transcription, as in my own examples, for systematic reasons.

⁵⁷ As is clear from the translation, the corresponding sequences of consonants are neither grammatically nor semantically parallel, but the lines as wholes are both grammatically and semantically so. This creates a play on sound and sense – a phenomenon which will be further exemplified in the analysis below (cf. also Jakobson’s theories as recounted above, p. 23-28).

The sound pair is accordingly *miq-qirbē-kā* // *markəbōtē-kā*. The phonemes /m/, /r/, /b/ (in stich b realized as [b]) and /k/ (realized as [k] in both stiches) occur in both of the consonantal sequences, and the velar plosive /k/ is assumed to correspond phonologically to the uvular plosive /q/.⁵⁸

Berlin confines herself to consonantal repetition (excluding vowels). Her reasons for doing this are two: “1) in biblical Hebrew only the consonants were originally written, and there exists among scholars some doubt about the original pronunciation of the vowels,⁵⁹ 2) Hebrew is often thought of as a consonantal language – that is, the meaning of the word is carried in the root consisting only of consonants (104).”

She then restricts her definition further in order to reduce the risk of random consonantal repetition. She sets up the following criteria for the repetition of a consonantal sequence to be qualified as a sound pair: 1) “at least two sets of consonants must be involved,” 2) “the sets must be in close proximity, within a word or in adjacent words in both lines,” and 3) “‘same or similar consonants’ means the identical phoneme, an allophone (e.g. [k] and [k̄]),⁶⁰ or two phonemes that are articulated similarly (e.g. nasals: /m/ and /n/; fricatives: /s/ and /š/)” (104-105).

Sound and sense

Sound pairs may be semantically and/or grammatically equivalent, but they by no means have to. As an example of a sound pair with semantic and syntactic equivalences, she lists (among several) Gen 7:11b (107):⁶¹

(3) בַּיּוֹם הַזֶּה נִבְקְעוּ כָּל־מַעְיֵנֹת הַתְּהוֹם רַבָּה וְאַרְבַּת הַשָּׁמַיִם נִפְתְּחוּ:

Transcription: *bay-yōm haz-zē(h) nibqə‘ū kol-ma ‘yanōt təhōm rabbā(h); wa-’ārubbōt haš-šāmayim niptāhū.*

Translation: On this day all the fountains of the great deep **were broken up**, and the windows of the sky **were opened**.

⁵⁸ Take note also of the “continuous correspondence” between *wə-hikkartī* and *miq-qirbē-kā* in stich a (cf. p. 40-41, for a description of this type of correspondence).

⁵⁹ There is however, reason to believe that the Masoretic vocalizations systems were recordings of already existing oral traditions (cf. Berlin 1985: 152).

⁶⁰ Berlin writes the Hebrew letters here, but I have transliterated them, for the sake of simplicity.

⁶¹ Berlin also lists the example from Job 8:11, mentioned above, p. 24 (cf. Berlin 1985: 108).

The sound pair is thus *nibqə‘ū* // *nīptāhū*.⁶² Both these words are 3rd person plural, masculine verbs in the Nif‘al conjugation. As is clear from the translation, they are also semantically related, at least in this context. The sameness in sound underscores the sameness in grammar and meaning.

As an example of a sound pair in which the parallel elements are neither semantically, nor syntactically corresponding, she mentions among others Job 3:8 (109):

(4) יִקְבְּהוּ אֲרֵרֵי-יוֹם הָעֹתִידִים עִרְרָ לְיוֹתָן :

Transcription: *yīqqəḇbūhū ‘ōrərē-yōm; hā-‘ātīdīm ‘ōrēr liwyātān*

Translation: May **those who curse** the day, damn it; those ready to **stir up** Lewiathan.⁶³

The sound pair is *‘ōrərē* // *‘ōrēr*, and as is clear from the translation, the elements are not syntactically equivalent. Neither are they in her opinion directly semantically so.⁶⁴ However, the sameness in sound is obvious, and it ties the sequences tighter together – creating tension and relation at the same time.

Several similar examples are presented, both of sound pairs which are also semantic⁶⁵ and grammatical pairs, and of sound pairs which occur independently, without other parallel aspects (107-110).⁶⁶ The idea is that sound pairs may overlap with semantic pairs, or occur in addition to them, or substitute them (108-109) – in any case, the phonological aspect of parallelism is obvious.

The effect of sound pairs

What then, is the effect of sound pairs on parallelism? Berlin (1985: 111) refers Roman Jakobson statement quoted above (this thesis, p. 26), about how “words similar in sound are drawn together in meaning” (cf. LP 36).

⁶² Here, as in the example of Job 3:8 (cited below, example 4), I suspect Berlin for considering the (quite conspicuous) vocalic correspondences as well as the consonantal such.

⁶³ As mentioned by Berlin (1985: 153), the words *yōm* and *liwyātān* are also phonologically corresponding. The phoneme /y/ is found in both words and /m/ and /n/ are both nasals. Furthermore, the glide /w/ is bilabial, as is /m/.

⁶⁴ Actually, according to Greenstein (2003: 655) the root ‘*rr*’ is Arabic, with the meaning “to disgrace” (cf. p. 118), and thus the elements are semantically equivalent (and similar). If he is right, the example is not appropriate here.

⁶⁵ Berlin as mentioned (cf. p. 29-30) uses the term “lexical pair” to denote the concept of two conventionally associated lexical units. I prefer to use the term “word pair” for this, and in this section I will use the term “semantic pair” when speaking about words semantically equivalent.

⁶⁶ For a complete list of Berlin’s examples of sound pairs in the book of Job, cf. p. 45-48.

This idea relates of course not only to sound pairs – it is potentially valid for all phonological correspondences. Regarding sound pairs, it is especially important when the pairs are not semantically corresponding as well. In such cases sound pairs may occur in stead of semantic pairs. If a sound pair is also a semantic pair, the phonological correspondence reinforces a similarity that is already there. Anyhow, sound pairs help “superimpose similarity on contiguity” in parallel lines (Berlin 1985: 111).

According to Berlin, the “drawing together in meaning” does not imply that phonologically similar sequences change the meanings of individual words. These remain, as she puts it “charmingly dissimilar.”⁶⁷ Rather, the lines that the sequences (and individual words) are a part of are brought closer together as wholes (111).

Sound pair patterning

In the subsequent pages (112-121) Berlin classifies diverse patterns of sound pairs in a given passage. The structures she registers are: **aabb**, **abab** and **abba**.

I will also attempt to register such structures in my analysis below (chapter 4).

3.4. The pleasure of sound play⁶⁸

As mentioned (p. 21) there are theories which consider sound to be the most playful aspect of language. Mary Sanches and Barbara Kirshenblatt-Gimblett discuss this in their article “Children’s Traditional Speech Play and Child Language” (In: Kirshenblatt-Gimblett 1976: 65-110). They write about experiments with word association, where a stimulus word is given to a person and her/his elicited responses are observed:

“... for young children and feeble-minded persons, as contrasted to normal adults, the conditioned responses tended to generalize to words whose similarity to the original stimulus word was determined by features of *sound* rather than by grammatical and semantic features /.../ That children enjoy playing with sound for its own sake has long been recognized as a prominent feature of child speech” (78).⁶⁹

⁶⁷ Berlin here plays with I. M. Cassanowicz’s (1894: 26) claim that: “The charm and effect of paronomasia lie ... in the union of similarity of sound with dissimilarity of sense” (here quoted from Berlin 1985: 111).

⁶⁸ “The pleasure of play” is an expression taken from Ruth Hirsch Weir (1962: 22) – she uses it to describe a child’s affinity for wordplays.

⁶⁹ Quoted from TSSL: 221.

In her work called *Language in the Crib* (1962) Ruth Hirsch Weir investigates the pre-sleep monologues of her two-and-a-half year old son. She also pays attention to the foregrounding of the poetic function when it comes to sound in her son's speech (Weir 1962: 102-106, esp. 103). He produces phrases like: "blanket like a lipstick" (104), where the recurrence of the phonemes /l/ and /k/ is obvious. The phoneme /t/ also recurs, and the similarly articulated phonemes /b/ and /p/ are corresponding (they are voiced and unvoiced bilabial plosives, respectively). The sense of the phrase is rather obscure, and there it seems that the poetic function is the dominant one at work here, being realized in the phonological aspect of language.⁷⁰

The pleasure children find in sound play can also be observed in so called "counting-out-rhymes," usual in many languages (TSSL: 221-222). Such verses are used to determine "who will be 'it'", and have a tendency to contain "strange and alien vocables." French students call this type of pronunciation *glossolalie ludique* – "playful tongue speech" (TSSL: 222)

In Norwegian we have one verse which starts with "Elle, melle, deg fortelle ... " The first word means "to count out," but the second is quite senseless (at least in this context), and is clearly there for the purpose of poetic play. Sanches and Kirschenblatt-Gimblett (92f) also bring up these types of riddles, spoken in a language they call "gibberish," where "only the phonological rules are observed: the phonological sequences neither form units which have grammatical function nor lexemes with semantic reference." They mention a nice example from English: "Inty, ninty tibtety fig / Deema dima doma nig / Howchy powchy domi nowday / Hom tom tout / Olligo bolligo boo / Out goes you" (TSSL: 222).

Applied to the book of Job, this perspective may add some lightness to the text. Sound play is at least not related to sin, and neither to suffering nor punishment.

⁷⁰ Weir (1962: 102-106) includes a series of other examples of sound play in her son's speech.

3.5. Advantages of and problems with focusing on the phonological aspect of language

3.5.1. The risk of analysing a translated text

The search for rhetorical figures (including semantic and grammatical such) in a biblical Hebrew text may easily turn into an analysis of a translated text. The difficulty of certain passages of the book of Job makes this a dangerous trap to fall into.

The focus on the phonological aspect allows me to stand on more solid ground, so to speak – on the actual delivered consonantal text.

However, I have chosen to translate my examples – both because I wanted to know if the correspondences occurred in semantically and/or grammatically parallel text passages, and because I sometimes wished to comment on the interplay between the phonological, grammatical and semantic aspects of language. This translation makes my work vulnerable to the same dangers as mentioned above regarding the analysis of stylistic figures in the text – it is easy to accept an already made translation and to classify a correspondence on the background of this, or to comment on the interplay between this translation and the phonological patterns in the Hebrew text.

3.5.2. What did the text sound like at the time of composition?

There is one main problem to be faced when focusing on the phonological aspects of biblical Hebrew texts: We do not know what they sounded like at the time of composition.

This is especially true with regard to vowels. As is well known the diacritical marks (including vowel indications) supplied by the Masoretes were added long after the writing of the consonantal text.⁷¹ Because of this fact, I have decided to limit myself to the registering of consonantal correspondences. This is in line with Berlin's practice.⁷²

However, phonological correspondences also involve vowels, and although I have not systematically registered vocalic patterns, in many cases they support the consonantal correspondences and make them more conspicuous (cf. e.g., the sound pair *māwet* *wə-*

⁷¹ Compare Alter 1990: 4. According to Angel Sáenz-Badillos in his work *A History of the Hebrew Language* (1993: 77), the various systems of vocalization and accentuation marks had started to develop by the sixth or seventh century CE. From the tenth century, the Tiberian system had gained authority in the Jewish world, and this is the system in use in our Masoretic texts today (77-78).

⁷² Cf. Berlin 1985: 104, where she lists her reasons for limiting the definition of sound pairs to consonants (recorded in this thesis, p. 33).

'ēnennū // *mim-maḥnōnīm*, in Job 3:21 (comm. ad loc., p. 49), where the vowel <a> in the first stressed syllable of both sequences strengthens the consonantal correspondence).

There are moreover insecurities also with regard to the original pronunciation of consonants. This is partly due to diachronic perspectives that are not sufficiently mapped out (consult Rendsburg 1997: 69-76). Where relevant, I will attempt to comment on phonological historical developments which affect the correspondences I record. My basis for doing this will be the contributions of Rendsburg (1997: 65-83).

On the other hand, it is worth noting that although the original pronunciation of certain consonants may not be completely clear to us, *a correspondence in most cases remains a correspondence*, at least when it is based on the repetition of consonants. In cases where the correspondence is based on similarly articulated consonants there may be uncertainties. Still, compared to the ambiguities faced with when looking for semantic and grammatical figures, these are relatively small.

3.5.3. The subjectivity involved in finding phonological correspondences in a text

Another problem is that there is a significant degree of subjectivity involved in the observation of phonological correspondences in a text. In every language there is a tendency for phonemes to be repeated within close text proximity, as the number of available phonemes is restricted. This is clearly the case in Hebrew, since here the number of consonants is only 22 (Berlin 1985: 104).

Also psychologically, because of the pattern-inclined human mind, people tend to find correspondences when they look for them (Lanham 1991: 7). One could however, argue that the question of subjectivity is more general, relevant not only for the search for phonological correspondences, but for any analysis where one looks for certain phenomena. The role of the reader as a subject in his/her analysis is always there, and objectivity is perhaps not possible to obtain. To quote Johannes Pfeiffer:

Literary interpretation treads a narrow path, with dangers on the right and on the left. It is liable to be burned in the flame of excessive subjective feeling, which makes it oblivious of the text, or it is liable to freeze in the cold of intellectual analysis which destroys the aesthetic experience.⁷³

Of these two dangers, in this case I prefer the flame of subjective feeling, if nothing else, so because it is more enjoyable to write. Also, the poetic and passionate style of the book of Job

⁷³ The quote is taken from Weiss 1984: 19. He cites from: Pfeiffer, Johannes (1947): *Zwischen Dichtung und Philosophie*. Bremen : Storm Verlag, p. 5.

somehow inspires the creative and individual faculties more than the analytical and rational ones.

However, I mainly follow Berlin's definition when it comes to sound pairs, and I have specified which consonants I regard as corresponding (p. 42). I have also looked for other types of correspondences than sound pairs, and these will be defined below (p. 39-41).

3.6. Classifications

In the chapter of analysis below (chapter 4, p. 45) I will present my observations of phonological correspondences in the book of Job. The following is a description of the different types of correspondences I have looked for:

3.6.1. Sound pairs

First and foremost I have searched for sound pairs according to Berlin's definition. I have classified my findings as: *One sound pair*, *two sound pairs* and *three sound pairs*. Regarding the examples of two and three sound pairs I have registered whether they are all pure sound pairs (i.e. phonologically corresponding independently of lexical repetitions), or if some of the sound pairs are due to lexical repetitions (what I call lexical repetitions are called repeated roots by Berlin, cf. p. 30, on Berlin's ideas of lexical and semantic parallelism).

In passages where I have found more than one sound pair, I have attempted to give a structural representation of the patterns of pairs, i.e. *abab* and *abba*. This is as mentioned, done by Berlin (1985: 112-121).

I have also found one example of what I call a sound triplet – that is, three parallel text sequences containing phonologically parallel elements.

As a last subtype, I have found a few examples of parallel text passages with three or four more or less mutually corresponding elements. These examples I have called miscellaneous patterns of three and four, respectively. I have hesitantly placed them under "Sound pairs" (although they clearly are not "pairs"), due to the fact that they occur in otherwise parallel text sequences, and that most of the elements involved would classify for participating in a sound pair, were they to occur in a couple of only two corresponding elements.

3.6.2. Other phonological correspondences

In addition to the phonological correspondences occurring in otherwise parallel text sequences, I have recorded some which occur independently of other parallel aspects. These I have called *other phonological correspondences*. An example of such a correspondence is found in Job 6:3:

כִּי־עֲתִידָהּ מִתְּחִיל יַמִּים יִכְבֵּד עַל־כֵּן דְּבָרֵי לָעוֹ: (5)

Translation: “For now it is **heavier** than the sand of the oceans – **therefore** my **words** flow.”⁷⁴

Transcription of corresponding sequences: *yik**bad*** / ‘*al-kēn dāb₂āray* (“is heavy” // “therefore my words”).

There is no obvious semantic parallelism between the stiches of this verse, and neither is there a grammatical such. The semantic relationship between the stiches is one of cause and result: stich a presents the cause and stich b the result. The cause is told as a simile. The phonological correspondence links the stiches closer together.

I suggest that although the stiches are not otherwise parallel, this parallelism in sound has a significant poetic effect on the passage (cf. Jakobson’s definition of the poetic function above, p. 24). I have therefore recorded the correspondence and several other examples where I perceive the sound correspondences as poetically vital.

As for sound pairs, in cases where there is more than one correspondence I have attempted to render their patterns structurally, i.e. as *abba*, *abccba*, etc.

I have also registered whether the correspondences are all purely phonological, or if some of them are caused by lexical repetitions.

3.6.3. Continuous correspondences

In addition to sound pairs as defined by Berlin, and to phonological correspondences occurring in otherwise non-parallel environments, I have found one other type of correspondence which seems to occur quite often in the book of Job. I will tentatively call this *continuous correspondence*.

This phenomenon involves the repetition of same or similar consonantal phonemes within the same stich. It differs from the narrowest definition of alliteration in that it is not

⁷⁴ See Gordis (1978: 74 and 70, comm. ad loc.) for an explanation of the word *lā’ū*, here translated “flow.”

restricted to word-initial consonants (cf. the list of classical rhetorical terms, s. v. “alliteration,” p. 131), but it may be equivalent to the widest definition of this term: “repetition of the same letter or sound within nearby words.”⁷⁵ It may also be described as “consonance” according to Berlin’s definition of it (1985: 103-104, and cf. this thesis, p. 32), although a change in the intervening vowels is not required.

A good example of this type of correspondence is found in Job 38:20b:

(6) וְכִי־תָבִין נְתִיבוֹת בֵּיתוֹ:

Transcription: *we-kī-tābīn nətībōt bētō.*

Continuous correspondence: *-tābīn nətībōt bētō.*

There is no word in this passage which starts with the same consonant, and yet there is a striking repetition of the phonemes /t/, /b/ and /n/.

Theoretically this type of correspondence is also related to Jakobson’s general definition of the poetic function – that it “projects the principle of equivalence from the axis of selection into the axis of combination” (LP 15, and cf. p. 24).

3.7. Rhetorical figures of repetition based on sound

As a reminiscence of my initial rhetorical approach to this work, I have used certain concepts of “figures of speech” to denote sound patterns that occur in the examples. That is, the patterns I record are based on sound in stead of on words (lexicon). The figures I have used are all described as “figures of repetition” by Miriam Joseph Rauh (1947: 305-307). I have included a list of terms from classical rhetoric at the end of this thesis, where I describe my use of these figures. An example of such a phonological figure is found in Job 6:10:

(7) וַתְּהִי־עוֹד | נְחֻמָּתִי וַאֲסַלְּדָהּ בְּחִילָהּ לֹא יִחְמוֹל

כִּי־לֹא כָחַדְתִּי אִמְרֵי קְדוֹשׁ:

Transcription: *ū-təhī-‘ōd neḥmātī, wa-āsallədā(h) bə-ḥīlā(h) lō(‘) yaḥmōl, kī-lō(‘) kī ḥadī ‘imrē qādōš.*

⁷⁵ Silva Rhetoricae, s.v. “alliteration.” [Accessed April 21, 2009]

Translation: “But this will still be my comfort, as I trembled in agony – He does not spare (me), that I have not denied the words of the Holy One.”⁷⁶

Between stich a and b, there is one phonological correspondence: *neḥām-* // *yaḥm-* (the correspondence is not a sound pair according to Berlin’s definition of the term, as they do not occur in otherwise parallel passages).

Both of the corresponding sequences occur stich-finally, and this resembles the figure epistrophe in classical rhetoric. An epistrophe is, according to Joseph Rauh: “In a series of clauses or sentences, the repetition of a word ... at the end” (1947: 305). Here, obviously, the repetition is not of a word, but of a certain combination of sounds. I therefore call it a phonological epistrophe.

I have included this rhetorical remnant perhaps more as a curiosity than anything else, but I suggest that the positions of phonologically corresponding elements within a certain text passage is meaningful, and rhetorical terminology is useful for the description of these positions.

3.8. Corresponding consonants

The following is an attempt to make an overview of consonants that I consider to be corresponding. The phonological system I use as a base for doing this is that of Masoretic Hebrew, as presented by Khan 1997: 85-102.

Firstly, all allophones that are realizations of a certain phoneme correspond mutually. This is valid for the variations of the begadkefat consonants:

- For /b/, the bilabial plosive [b] and the labiodental fricative [β] correspond mutually.
- For /g/, the velar plosive [g] and the uvular fricative [g̤] correspond mutually.
- For /d/, the post-dental plosive [d] and the ditto fricative [d̤] correspond mutually.
- For /k/, the velar plosive [k] and the uvular fricative [k̤] correspond mutually.
- For /p/, the bilabial plosive [p] and the labiodental fricative [p̤] correspond mutually.

⁷⁶ The translation is roughly based on Gordis’ (1978: 64 and 72-73) interpretation, with some changes towards a more literal translation.

- For /t/, alveolar plosive [t] and the ditto fricative [t̪] correspond mutually.
- Possibly a similar correspondence could be assumed between the glottal plosive /ʔ/ and the glottal fricative /h/ (cf. Khan 1997: 86-87).

Secondly, voiced and unvoiced versions of consonants with otherwise similar articulation correspond to each other, that is (in the order: voiced – unvoiced):

- The bilabial plosives [b] and [p] correspond mutually.
- The velar plosives [g] and [k] correspond mutually.
- The post-dental plosive [d] and the alveolar plosive [t] correspond mutually.
- The uvular fricatives [ɣ] and [χ] correspond mutually.
- The labiodental fricatives [β] and [p̪] correspond mutually
- The post-dental fricative [d̪] and the alveolar fricative [t̪] correspond mutually.
- The pharyngeal fricative /ʕ/ and the ditto /ħ/ correspond mutually.
- The dental sibilant /z/ and ditto /s/ correspond mutually (cf. the point about sibilants, below, p. 44).

There is also a certain cross-correspondence regarding the voiced and unvoiced plosive and fricative allophones:

- The unvoiced alveolar plosive [t] and the voiced post-dental fricative [d̪] correspond mutually, and inversely, the voiced post-dental plosive [d] and the unvoiced alveolar fricative [t̪].
- The unvoiced bilabial plosive [p] and the voiced labiodental fricative [β] correspond mutually, and inversely, the voiced bilabial plosive [b] and the unvoiced labiodental fricative [p̪].
- The unvoiced velar plosive [k] and the voiced uvular fricative [ɣ] correspond mutually, and inversely, the voiced velar plosive [g] and the unvoiced uvular fricative [χ].

In addition to the correspondences mentioned above, I have considered the following consonants to be articulated similarly⁷⁷ and as such to correspond mutually:

- Sibilants in general, i.e. the unvoiced alveolar /s/, the unvoiced alveolar /ṣ/,⁷⁸ the unvoiced palato-alveolar fricative /š/, the emphatic, unvoiced alveolar /ṣ/, and the voiced alveolar /z/, all correspond mutually.
- The alveolar sibilants /s/, /ṣ/ and /z/ may also correspond with the alveolar fricative [t̪], the ditto plosive [t], the post-dental fricative [d̪] and the ditto plosive [d], and vice versa – at least within the voiced / unvoiced categories.
- Nasals, i.e. the bilabial /m/ and the alveolar /n/, correspond mutually.
- Emphatic and non-emphatic similarly articulated consonants:
 - o The unvoiced alveolar plosive [t] the voiced post-dental plosive [d], the fricative allophones of these, and the emphatic alveolar plosive /ṭ/ all correspond mutually.
 - o The unvoiced velar plosive [k], the voiced velar plosive [g], the fricative allophones of these (they are even considered to be uvular by Khan), and the emphatic uvular plosive /q/ all correspond mutually.
 - o The emphatic alveolar sibilant /ṣ/, the alveolar plosive /t/ and the fricative allophone of the last mentioned all correspond mutually.
- Possibly, the unvoiced pharyngeal fricative /ħ/ and the glottal fricative /h/ could be considered mutually corresponding.

⁷⁷ Cf. Berlin's criterion of "similar articulation," regarding the definition of sound pairs (1985: 104).

⁷⁸ The letter *sin* (transcribed /ṣ/) represented a sound distinct from *samek* (transcribed /s/) at an earlier historical stage (possibly the first mentioned was a lateral), but at the time of the Masoretes, the sounds had merged (Khan 1997: 89).

4. Analysis: Phonological correspondences in the book of Job

I will now present examples of phonological correspondences in the book of Job. First I will mention examples recorded by Berlin; thereafter my own findings.

4.1. Berlin's examples of sound pairs in the book of Job

As Berlin's work *Dynamics* has been the main inspiration and model for my search for phonological correspondences in the book of Job, I will start out by listing her examples of sound pairs and other phonological correspondences in the text.

The following are examples of sound pairs in the book of Job listed by Berlin (1985: 107-110) (with page numbers in *Dynamics* in the first brackets and qualifying characteristics for the sound pairs in the second brackets):⁷⁹

4.1.1. One sound pair:

3:8 (109), (sound pair which is neither lexically⁸⁰ nor semantically equivalent, 'ōrārē // 'ōrēr)

26:2 (109), (sound pair which is neither lexically nor semantically equivalent, 'āzartā // zārō^a)

28:20 (109), (sound pair which is neither lexically nor semantically equivalent, mē-'ēn tābō(') // -ōm bīnā(h))

31:37 (109), (sound pair which is neither lexically nor semantically equivalent, 'aggīdennū // nāgīd) (a good one)

36:15 (110), (sound pair which is neither lexically nor semantically equivalent, yāḥallēš // bal-laḥaš)

37:24 (110), (sound pair which is neither lexically nor semantically equivalent, yārē'ūhū // yir'ē(h))

⁷⁹ Berlin transliterates her examples, i.e. – she only registers consonantal sequences. I have attempted to transcribe them phonemically like I have done with my own examples. I have included all the letters which Berlin includes, even if they in my opinion do not take part in the correspondence.

⁸⁰ The term “lexically equivalent” does here not refer to words derived from the same root, but rather to lexical items conventionally associated – what is usually called “word pairs” (cf. p. 29-31, about the lexical and semantic aspects of parallelism according to Berlin's system).

38:27 (110), (sound pair which is neither lexically nor semantically equivalent, *lā-hašbī^ā* // *lā-hašmī^āh*) (I am not sure whether Berlin also considers the bilabial nasal /m/ and ditto plosive /b/ to be corresponding – this is possible.)

4.1.2. Two sound pairs:

4.1.2.1. Two pure sound pairs:

3:9 (121), (abba pattern, two sets of sound pairs, *yeħšəkū* // *šāħar* and *lā-’ōr* // *’al yir’ē(h)*)

4:11 (117) (abab pattern, two sound pairs, *mib-bālī-* // *lābī(’)* and *ḫārēp-* // *yitpārādū*)

6:6 (117), (abab pattern, two sound pairs, *mib-bālī-* // *-m bārīr* and *-melah* // *ħallām-*) (I assume that she considers the liquid /l/ and the linguo-alveolar roll [r] to be phonologically corresponding (for a description of the phonetic realizations of the phoneme /r/ according to the Masoretic tradition, see Khan 1997: 89))

8:11 (117), (abab pattern, two sets of sound pairs, *ħā-yig’ē(h)-* // *yisgē(h)* and *bā-lō(’)* // *bālī-*)⁸¹

9:33 (117), (abab pattern, two sets of sound pairs, *yēš* // *yāšēt* and *bēnēnū* // *-šanēnū*)

22:24 (121), (abba pattern, two sets of sound pairs, *’āpār* // *’ōpār* and *bāšer* // *-bā-šūr*)

33:26 (121), (abba pattern, two sets of sound pairs, *ye’tar* // *tārū’ā(h)* and *way-yiršēhū* // *way-yar(’)*) (Berlin writes that both of the pairs are in stich a, but it seems to me that they actually are in stich a and b (one element from each pair in each stich))

4.1.2.2. One sound pair and one repeated root:

4:14 (118), (abba pattern, one sound pair, *-rā’ā-* // *rōb ‘-* and one repeated root, *pħd*, in the pair *paħad* // *hipħīd*)

5: 2-3 (115) (abab pattern, one repeated root, *’wl*, in the pair *-’ēwīl* // *’ēwīl*, and one sound pair, *ū-pōtē(h)* // *pit’ōm*)

⁸¹ This example is already cited on p. 24.

4.1.3. Other occurrences of sound pairs:

As a last subtype, Berlin records what she calls “other occurrences of sound pairs,” a sort of miscellaneous category, comprising among others examples of text passages where a sound pair replaces a repeated root.⁸² One such example is from the book of Job:

33:31-33 (123), (one sound pair that is also a grammatical pair, *haqšēb* / *hašībēnī*, and three repeated roots (or actually four, counting the preposition *l-* independently), *šəma‘ lī* / *šəm‘ lī*, *haḥāreš* / *haḥāreš* and *’ādabber* / *dabber*)⁸³

4.1.4. Ceresko and Berlin - lexical chiasms and phonological correspondences

Anthony R. Ceresko treats in several articles the subject of lexical chiasms (Ceresko 1975 and 1976). One of these articles is specifically concerned with the book of Job (1975).

The following examples are listed by Berlin from the recordings of chiasmic lexical patterns made by Ceresko, mainly in his article in CBQ 38. These are the ones that Ceresko records as involving wordplay (1976: 309-310). Berlin qualifies them as involving sound pairs in combination with repeated roots. She takes note of the fact that not all of the parallel sound sequences occur in otherwise parallel lines, but she records them anyhow to illustrate the phenomenon of phonological parallelism (1985: 119):

14:6-7 (119), (one phonological correspondence, *’ad-* / *-’ōd-*, and one repeated root *ḥdl*, in *wə-yaḥdēl* / *teḥdāl*)

21:29-30 (119), (one phonological correspondence, *’ōbrē* / *’ābārōt-*⁸⁴ and two repeated roots, *l-* and *ywm* in *lə-yōm* / *lə-yōm*)

31:9 (119), (one phonological correspondence, *-niptā(h)* / *-petah*, and one repeated root *’l*, in *’al-* / *’al-*)

32:13-14 (119), (one phonological correspondence, *’ēl* / *’ēlāy*, and two repeated roots, *l’* in *lō(’)* / *lō(’)* and *’mr* in *-tōmārū* / *bə-’imrēkēm*)

⁸² I.e. passages with several repeated roots and one sound pair with a similar repetitious effect. In the example cited from Job 33:31-33, e.g., three of four verbs are repeated twice, and the fourth has a phonological correspondent.

⁸³ Berlin records only *šm’*, but I am convinced that the pronominal expression *ly* may be counted as part of the sound pair as well, according to her other examples.

⁸⁴ The words *’ōbrē* “those who pass,” and *’ābārōt-* “wrath” may seem like they are derived from the same root *’br*, but according to Gesenius (s.v.) there are actually two such roots: one with the basic meaning “to pass over” and one with an Arabic cognate meaning “passion, fierceness.”

33:12-13 (119), (one phonological correspondence, *yirbē(h) / rībōt*, and one repeated root, ‘*nh*’ (originally ‘*ny*’), in ‘*e’ēnēkā / ya’ānē(h)*’)⁸⁵

37:13-17 (119), (one phonological correspondence, *nīplā’ōt / mīplāšē-*, and two repeated roots, ‘*rš*’ in *lā-’aršō / ’ereš*, and *yd*’ in *hā-tēda’ / hā-tēda’*)

4.2. My own findings of phonological correspondences

The following are examples of my own findings of phonological correspondences in the book of Job.

The translations are my own, but I have had great help from the commentaries by Robert Gordis (1978) and Marvin H. Pope (1973), as already mentioned in the introduction (p. 10). When no source is mentioned, I have generally supported my translations by these works, or cited one of them. In cases of particularly difficult passages I have supplied a footnote with reference(s) to the translation(s) I have followed.

I have marked the corresponding sequences in the Hebrew text with yellow shading.⁸⁶ Transcriptions into Latin letters are only made of relevant excerpts of the verses – that is, of the corresponding sequences and some surrounding phonemes. The corresponding consonants are in bold typing.

In the translations I have indicated with bold typing approximately which parts of the verses that correspond phonologically in the Hebrew text. This does of course not mean that they correspond phonologically in my English translations, but it is important to be aware of the semantic value of corresponding sound sequences, in order to be able to say something about the interplay between sound and sense.

⁸⁵ This example is not from Ceresko’s article in CBQ 38, but from the one in UF7 (1975: 86).

⁸⁶ In the printed version of this thesis the shading is grey, as the print is in black and white.

4.2.1. Sound pairs:

4.2.1.1. One sound pair:

3:21: **הַמְחַכִּים לְמוֹת וְאֵינָנּוּ** וַיִּחְפְּרוּהוּ **מִמַּטְמוֹנִים** :

Translation: “Those that wait for **death and it is not there**; they seek it **more than treasures**.”

One sound pair: *māwet₂ wə-’ēnennū // mim-ma₁ḥnōnīm*.

The elements of the pair occur at the end of the stiches, creating kind of a phonological epistrophe / a consonantal rhyme.

Both the similarity in sound and the identical stich-final position of the similar sound-sequences causes us to associate them semantically – the phonological correspondence becomes a kind of simile: “death is like treasures.” This of course also implied by the semantics of the whole verse, and the correspondence in sound underscores it.

4:5: **כִּי עָתָה** | **תָּבוֹא אֵלַיךָ וְתִלָּא** תִּגַּע עָרְיָךָ **וְתִבְהַל** :

Translation: “For now **it comes to** you, and you get tired; it touches you, and **you get scared**.”

One sound pair: *tābō(’) ’ēl- // -tibbāhēl*.

4:20: **מִבֹּקֶר לְעֶרֶב יִפְתּוּ** **מִבֹּלֵי מְשִׁים לְנֶצַח יֵאָבְדוּ** :

Translation: “**From morning to evening** they are crushed; **without** noticing⁸⁷ they perish forever.”

One sound pair: *mib-boqer // mib-bālī*.

The pair is of course partly due to lexical repetition, of the preposition *min-*. The elements occur stich-initially, thus creating a phonological anaphoric effect.

5:6: **כִּי לֹא יִצָּא מֵעַפְרָא אֲוֹן** וְיִמְאֵד מָה לֹא יִצְמַח עֲמָל :

Translation: “For misfortune does not **sprout from the dust**; from the earth **evil** does not **grow**”⁸⁸

⁸⁷ According to Gordis (1978: 50-51) the expression *mib-bālī mēsīm* is an ellipsis for *mib-bālī mēsīm lēb* “without paying attention.”

One sound pair: *yēšē(') mē-'* // *yišnaḥ 'ām-*.

This is an example of phonological parallelism which works together with semantic and grammatical such. It is only partly morphologically conditioned, by the prefix *y-*, which occurs in both of the verbs. It also only partly overlaps with semantic and syntactical correspondences, in the two verbs.

The echo in sound plays an important part in the parallelism of the stiches, as does the interplay between sound, sense and structure (cf. p. 117).

5:8: אִלֶּם אֲנִי אֶדְרֹשׁ אֶל-אֱלֹהִים וְאֶל-אֱלֹהִים אֲשֶׁר דִּבַּרְתִּי:

Translation: “But **I will search** for El; to Elohim **I will direct my speech.**”

One sound pair: *'edrōš // 'āšim dibr-*.

The sequences are semantically equivalent, and the parallelism in sound underscores the parallelism in meaning.

Additionally, there are long parallel sequences: *'ulām 'ānī ... 'el-'el // 'el-'elōhīm*. This may be viewed as a parallel sound-triplet with the pattern *aa//a*, or as a continuous correspondence (cf. p. 40). In any case these correspondences are partly due to lexical repetitions: *'el // 'el*, and *'el // 'elōhīm*.

5:13: לִכְדּוֹת חֲכָמִים בְּעֵרְמָם וְעֵצַת נְפֹתָיִם נִמְהָרָה:

Translation: “He catches the wise ones in **their cunning**; the advice of the wicked **are speedily ended.**”⁸⁹

One sound pair: *-'ormām // -m nimhārā-*.

The elements occur stich-finally, creating a phonological epistrophe effect.

5:26: תָּבוֹא בְּכֹחַ אֱלֵי-קָבֵר כְּעֹלֹת נֹדֵישׁ בְּעֵתוֹ:

Translation: “You will come in your **full strength** to the grave; **like a shock** of grain in its season.”

One sound pair: *-kel- // -ka-'āl-*.

Additionally, there is a conspicuous repetition of the consonants */b/*, */l/* and */k/ / /q/* in stich *a*, which could be viewed as a continuous correspondence.

⁸⁸ The chiasmic grammatical and semantic structure is only partly reproducible in English; literally the translation would be: “For not does misfortune **sprout from the dust**; from the earth does not **evil grow**”

⁸⁹ Again, consult Gordis 1978: 44 and 56-57, comm. ad loc., for an explanation to this translation.

6:9: וַיֹּאֲלֵ אֱלֹהִים יַדְכָּאֲנִי וַיִּבְצָעֵנִי:

Translation: “that it would please God **to crush me**; that He would stretch out **His hand and cut me off!**”

One sound pair: *wi-d_a- // yādō wi-*.

According to the Masoretic punctuation, the /y/ in *wi-d_akkā’ēnī* (**wə-yād_akkā’ēnī*) is not pronounced (because of a rule which transforms a /y/ preceded and followed by *šəwa* to /i/), and I therefore do not include it in the transcription. I have however, marked it with red colour in the Hebrew text, to indicate its correspondence with the /y/ in *yādō* in stich b.

6:11: מִה־כֹּחִי כִי־אֵיחַל וּמִה־קִּצִּי כִי־אֶאְרֶיךָ נַפְשִׁי:

Translation: “**What is my strength**, that I should hope; **what is my end**, that I should be patient (literally: stretch out my soul)?”

One sound/lexical pair: *ma(h)k-k- // ma(h)q-q-*.

The sound pair is partly due to lexical repetition (of the interrogative pronoun *māh* “what”). The phonological parallelism could be expanded, so as to include the lexical repetition of the particle *kī* “that, because” and the morphological repetition of the verbal prefix ’-. In fact, stich a and b display parallelism in morphology, syntax, semantics and lexicon, and the parallelism in sound is supported by and supports these other parallel aspects (cf. p. 116).

7:3: כִּן הִנֵּמְתָתִי לִי יַרְחֵי־שָׁוָא וְלֵילֹת עֲמָל מִנּוּלֵי:

Translation: “Yes, **I have been allotted** months of emptiness; **nights** of misery have been apportioned to me.”

One sound pair: *-lī lī // lēlōt.*

7:5: לָבַשׁ בְּשָׁרִי רֶמֶה וְגִישׁ (וְגִישׁ) עָפָר עֹרִי רִנֵּעַ וַיִּמָּאֵס:

Translation: “My flesh is clothed in **maggots and clods** of dirt; my **skin hardens and then melts off.**”⁹⁰

One sound pair: *bšārī rimmā(h) wə-gūš ‘// ‘ōrī rāgā‘ way-yimmā’ēs.*

⁹⁰ Ibid.: 66 and 80, comm. ad loc..

This “pair” is so wide-stretched that it perhaps would be more correct to say that the whole stiches are phonologically parallel.

7:6: יָמַי קָלוּ מִנִּי-אָרֶג וְיָכְלוּ בְּאֶפֶס תְּקוּהָ: :

Translation: “My days **fly faster** than the weaver’s shuttle; they **end** with no hope.”

One sound pair, *qallū* // *-yiklū*.

The phonologically corresponding elements in this verse also correspond semantically and grammatically, and the different aspects of parallelism support each other mutually (cf. p. 116).

7:12a: הַיָּם-אֲנִי אִם-תַּנִּין

Translation: “**Am I the Ocean?**” // “**Or the Dragon?**”⁹¹

One sound pair: *hă-yām ’ānī* // *’im tannīn*, as the sequences are semantically parallel:

The stich could also be seen as a continuous correspondence.

8:9: כִּי-תִמּוֹל אֲנַחְנוּ וְלֹא נִדְעָ כִּי זָל יָמֵינוּ עַל־אָרֶץ: :

Translation: “For **we are from yesterday** – we know nothing; for **our days are a shadow** upon earth.”

One sound pair: *təmōl ’ānahū* // *šēl yāmīnū*.

The sequences have identical rhythmical structure as well as similar endings (these are morphologically conditioned – a 1st person, plural personal pronoun, and a 1st person, plural possessive suffix, respectively) and these facts combined with the phonological correspondences create an almost rhyming effect.

The interplay between semantics and phonology is also worth commenting. The stiches are clearly semantically parallel, both describing the brevity of a human life on earth. Still, the descriptions of this brevity in the stiches differ from each other: Stich a is a hyperbole (“we are from yesterday”), while stich b is a metaphor (“our days are a shadow upon earth”). The phonologically parallel elements are therefore literally semantically very different. This creates a playful tension between sound and sense (cf. p. 117).

⁹¹ The word *yām* “ocean” is here probably carrying allusions to the Canaanite sea god Yammu, semantically parallel to *tannīn*, a primordial sea monster (cf. Gordis 1978: 81).

8:12: עֲרֵנּוּ בְּאֵבוֹ לֹא יִקָּטְרוּ וְלִפְנֵי כָּל־חֲצִיר יִיבֶשׁ:

Translation: “Still in its flowering, it is **not** (ready to be)⁹² **picked** – **before all** dry grass it withers.”

One sound pair: *lō(ʾ) yiqqāṭēp// -lippē kōl*.

The elements of the pair occur at the end of stich a, and at the beginning of stich b and function like a phonological anadiplosis.

11:16: כִּי־אָתָּה עָמַל תִּשְׁכַּח כָּמַיִם עֲבָרְוּ תִזְכֹּר:

Translation: “Then you will forget your **miser**y; you will remember it like **waters that have passed**.”

One sound pair: ‘*ām- // -mayim* ‘-

This is an example of a verse where the stiches are semantically parallel, the first one describing a situation literally and the second one with a simile. The sound pair underscores the semantic parallelism.

11:19: וְרַב־צָרַת וְאֵין מַחַרִּיד וְחָלוּ פָנֶיךָ רַבִּים:

Translation: “You **will lie down**, and there will be no one who scares you; your face will be sweet for **many** (i.e., many will seek your favour).”⁹³

One sound pair: *-rāba- // rabbīm*.

12:15: הֲנֵן יַעֲצֹר בַּמַּיִם וַיִּבְשּׁוּ וַיִּשְׁלַחֵם וַיַּהֲפֹכוּ אֶרֶץ:

Translation: “Indeed, He **stops** the waters and they dry up; he sends them forth and they overturn the **earth**.”

One sound pair: *ya‘šōr // ’āreš*.

13:4: וְאִלֵּם אַתֶּם טַפְלֵי־שָׁקֶר רַפְּאֵי אֱלֵל כְּלָכֶם:

Translation: “**But** you are plasterers of lies; **worthless** doctors are you all!”⁹⁴

One sound pair: *-’ūl- / ’ēlīl*.

⁹² For this interpretation, see Gordis (1978: 86, and 91, comm. ad loc.).

⁹³ Ibid.: 118 and 125, comm. ad loc..

⁹⁴ Ibid.: 130 and 141, comm. ad loc..

13:28: וְהוּא כְּרֶקֶב יְבֵלָה כְּבֶגֶד אֲכָלוּ עָשׂ: :

Translation: “and **he is waisting** away like rotten **thing**; like a cloth eaten by moth.”⁹⁵

One sound pair: *-qāb_yib-* // *kə-beg-*.

14:2: כְּצִיץ יֵצֵא וְיִמָּל וְיִבְרַח כְּצִל וְלֹא יֵעָמֹד: :

Translation: “**Like a flower** he comes forth and withers; he flees like a shadow and does **not endure**.”⁹⁶

One gigantic sound pair: *kə-ššyāšā(‘) wə-yimmāl // kə-šēl wə-lō(‘) ya‘ām-*, or possibly two: *kə-ššyāšā(‘), wə-yimmāl // kə-šē-, -l wə-lō(‘) ya‘ām-* = abab.

If one considers the sequences to be one enormous phonological parallelism, there is a clear dominance of the phonemes /k/ and /š/ at the beginning of the parallel elements and of the phonemes /w/, /l/, /m/ and /y/ at the end. It makes therefore perhaps more sense to view the parallelism as consisting of two sound pairs in the abab-pattern. This implies that the /y/ in *yāšā(‘)* is not counted in the correspondences, and that the word *šēl* is split between two elements. In any case, the correspondence is evident.

15:4-5: אַף־אַתָּה תִּפְרַר יִרְאָה וְתִגְרַע שִׁיחָה לְפָנַי אֵל: :

כִּי יֵאָלֶךְ עֲוֹנֶיךָ פִּיךָ וְתִבְחַר לְשׁוֹן עֲרוּמִים:

Translation: 15:4: “But you disturb fear (of God); you diminish devotion **toward God**.”⁹⁷

15:5: “For your guilt **teaches** your mouth, and you choose crafty speech.”

One sound pair/continuous correspondence: *lipnē-’ēl // ya’allēp-*.

The elements occur at the end of stich 4b and at the beginning of stich 5a, respectively and could be viewed as a phonological anadiplosis, or possibly a continuous correspondence.

16:12: שָׁלוֹ הָיִיתִי וְנִפְרַפְרַנִּי וְאֶתְּזוּ בְּעַרְפִּי וְיִפְצְצֻנִי:

Translation: “I was at ease, and **he smashed** me; he grabbed me by the **neck** and crushed me.”

One sound pair: *wa-yəpparpərēnī / bə-’ōrpī-*.

⁹⁵ For stich b I have not followed Gordis’ (1978: 132 and 146, comm. ad loc.) translation “wineskin” for *rāqāb* (derived from an Aramaic word – the LXX also has this interpretation); rather I have followed Pope (1973: 104 and 106, comm. ad loc.), who translates it: “a rotten thing,” a perfectly fitting concept in the context. It is well possible of course, like Pope also suggests, that the poet used the word for “wineskin” and intended a *double entendre*, with connotations to rotten garments.

⁹⁶ The translation follows Gordis: 1978: 132.

⁹⁷ I here follow Pope’s (1973: 112 and 114, comm. ad loc.) translation. Gordis (1978: 156 and comm. ad loc.) translates “communion with God.”

The sound pair occurs in addition to the striking morphological (and phonological) correspondence in this verse (*wa-yəpārṣəpərēnī // wa-yəpāspəšēnī*). As Berlin (108-115) writes, sound pairs often occur in addition to semantic and/or grammatical pairs.

16:19: : בְּמַרְמְיָם : אֲשֶׁר־יִבְטְחֵנִי
 נִם-עֲתָה הַנְּהַ-בְּשָׁמַיִם עֲרִי

Translation: “Even now, behold, my witness is **in the heavens**; my bystander is **in the heights**.”

One sound pair: *baš-šāmayim // bam-mərōmīm*.

The elements of the pair are obviously also syntactically, morphologically and semantically (“in the heavens” // “in the heights”) corresponding (cf. p. 116).

Moreover, although the words ‘*ēdī* “my witness” and *šōhadī* “my bystander,” do not qualify as a sound pair according to Berlin’s definition, they do share one sound (the phoneme /d/, realized as the spirantized allophone [d] in both of them). In both words it is placed syllable-initially in the last syllable of the word. This creates a certain parallel sound effect.

All of the mentioned elements are chiasmically arranged: *baš-šāmayim*, ‘*ēdī // šōhadī*, *bam-mərōmīm* = abba, and I would suggest that phonological correspondences play an important part in this chiasmic pattern.

17:2: : עֵינַי : וְבַהֲמֹרֹתָם תִּלְוֶנָּה
 אִם-לֹא הַתְּלִים עִמָּרִי

Translation: “Are there not **mockers all about** me? My **eye must rest on their** provocations.”⁹⁸

One sound pair: *hātūlīm ‘immādī // -tām tālan ‘ēnī*.

The elements are both positioned stich finally and may, although they are both quite extensive, be considered a phonological epistrophe.

18:9: : יִחַק עָלָיו צְמִים : יֵאָחַז בְּעַקְבֵי פָח

Translation: “A trap **seizes** his heal; a snare **holds** on to him”

One sound pair: *yō’ hēz // ya hāzēq*.

⁹⁸ This is indeed an obscure verse, mainly due to the words *hātūlīm* and *-hamrōtām*. I mainly follow Gordis’ (1978: 172 and 180, comm. ad loc.) translation, who renders the first mentioned “mockers” and the second “their provocations.”

The phonologically corresponding elements also correspond semantically and grammatically (cf. p. 116), and the elements both occur stich-initially, creating a phonological anaphoric pattern.

18:10: : שָׁמוֹן בְּאֶרֶץ חֲבָלוֹ וּמִלְכָּדָתוֹ עָלַי נִתְיָב :

Translation: “His rope **is hidden** in the ground; his trap on the **path**.”

One sound pair: *šāmūn b-* // *nātīb*.

The elements occur at the beginning of stich a and at the end of stich b, respectively, and could be viewed as a phonological epanalepsis.

18:14: : יִנְתַק מֵאֶהָלוֹ מִבִּטְחוֹ וְתִצְעֲרֵהוּ לְמֶלֶךְ בְּלָהוֹת :

Translation: “He is torn **from his tent, from his secure place**; he is led⁹⁹ **to the king of terrors**.”

One sound pair: *mē-’ōhōlō mib* ~~š~~ // *la-melek ballāhōt*.

The stiches display a semantic contrast, as does the sound pair: *mē-’ōhōlō mib* ~~š~~ *taḥō* “from his tent, from his secure place” // *la-melek ballāhōt* “to the king of terrors.” There is therefore a tension between similarity in sound and contrast in sense in the verse (cf. p. 116).

19:26: : וְאַחֲרַי נִקְפֹּזָאֵת וְאַחֲרַי אֶחֱזֶה אֱלֹהִים :

Translation: “And **after** my skin has flayed; from my flesh **I shall see God**.”¹⁰⁰

One sound pair: *’aḥar* // *’eḥzē(h)*.

20:4: : הֲיָדַעַת מִנִּי-עַד מִנִּי שָׁיִם אֲרָם עָלַי-אֶרֶץ :

Translation: “Don’t you know this – that **from eternity**, from when **humans** were placed **upon** the earth,”

⁹⁹ Following both Gordis’ (1978: 188 and 192, comm. ad loc.) and Pope’s (1973: 132 and 136, comm. ad loc.) interpretation of, as a passive form (the two have different explanations of the actual morphological form of the verb: Gordis sees it as a 3rd person singular feminine form used impersonally (literally: “she (it) will march him off”), and Pope sees it as a 3rd person masculine plural used in the same fashion (this is more common).

¹⁰⁰ To quote Pope (1973: 147, comm. ad loc.): “This verse is notoriously difficult.” It is also very famous. Pope translates (139): “Even after my skin has flayed, without flesh I shall see my God.” Gordis (198 and 206, comm. ad. loc) has another solution: “Deep in my skin this has been marked, and in my very flesh I see God,” interpreting *’aḥar* *’ōrī* as “behind my skin = deep in my skin,” and *niqqapū* as “this is marked off,” from the root *nqp* II “go around,” Hif’il “round off” (the form being a 3rd person masculine plural used impersonally, and hence with a passive meaning). However clever this interpretation may be, I find Pope’s more straightforward, and I choose to follow him regarding this question.

One sound pair: *minnī-* ‘*ad* // - *dām* ‘-.

The parallelism of this verse is traditionally called “staircase parallelism” – stich b is both a repetition and a continuation of stich a (semantically and grammatically). The elements of the sound pair do not otherwise correspond, and the pair occurs in addition to the lexical repetition of *minnī* “from,” which is found in both stiches.

Actually the parallel sequences could be expanded, as there are surprisingly many corresponding phonemes between them:

20:4 (again): : **הַנָּאֵת יִדְעָה מִנִּי-עַד מִנִּי שִׁים אֲרָם עַל־אֶרֶץ**

One (enormous) sound pair: *hă-zōt yādā‘tā minnī-‘ad* // *minnī śīm ’ādām ’ālē ’āreṣ*.

The parallel sequences are stretched over four words each, and calling them a sound pair is perhaps a bit farfetched, but there is no doubt that they correspond consonantly, and that this phonological parallelism should be reckoned as a poetic effect.

20:8: : **כְּחֵלֹם יַעֲוֶף וְלֹא יִמְצָאָהוּ וְיִדָּר כְּחַזְיוֹן לַיְלָה:**

Translation: “**Like a dream** he will fly and will not be found; he will flee **like a vision of the night**.”¹⁰¹

One sound pair: *ka-ḥālōm* // *kə-ḥezyōn lāylā(h)*.

The elements of the pair are also semantically corresponding (“like a dream” // “like a vision of the night”). Grammatically they share the same syntactic function, and they display both similarity and contrast with regard to morphology (*ka-ḥālōm* is a preposition followed by a noun in the status absolutus, while *kə-ḥezyōn lāylā(h)* is a preposition followed by a construct chain). There is one lexical repetition, of the preposition *kə-* (vocalized as *ka-* in stich a).

The phonological parallelism supports and is supported by the other parallel aspects of the verse, but the contrast in morphology provides a playful tension to the parallelism (cf. p. 116).

¹⁰¹ Following Gordis (1978: 210).

עצמותיו מלאו עליומו ועמו על-עפר תשקב: 20:11:

Translation: “His bones **are filled with his youth**, and **with him** it will lie **on the dust**.”¹⁰²

One sound pair: *māl'ū 'ālūmāw // wə-'immō 'al-*.

יגלו שמים עונו וְאֶרֶץ מִתְקוֹמָמָה לוֹ: 20:27-28:

יגל יבול ביתו נגרות ביום אפוי:

Translation: 20:27: “The heavens shall **reveal** his guilt; and the earth shall rise up against him.” 20:28: “A flood will **roll away** his house; torrents on the day of his wrath.”¹⁰³

One sound pair:

The sound pair clearly creates a tension between sound and sense, as the verbs have totally different meanings: *yəgallū* is from the root *glh* (originally *gly*) “to reveal,” and *yigel* assumingly is to be revocalized to *yāgōl* (following the LXX, cf. the comm. ad loc. in BHS), and has the root *gll* “to roll away.”

Again, the elements both occur verse-initially, creating a phonological anaphoric pattern. The stich-initial position of both verbs increases the echo-effect of the sound pair, and the correspondence approaches a pun.

בתיהם שלום מפחד ולא שבט אלה עליהם: 21:9:

Translation: “Their **houses** shall be in **peace**, without fear; **God’s rod shall not** be upon them.”

One sound pair: *bātēhēm šāl- / -lō(') šēbet'ēl-*.

אם-לא נכתד קימנו ויתרם אכלה אש: 22:20:

Translation: “**Indeed**, our enemies **are cut** off; **their** remainings **are consumed** by the fire.”

One sound pair: *'im-lō(') nik- // -m 'āklā(h)*.

אערכה לפניו משפט ופי אמלא תוכחות: 23:4:

Translation: “I would lay my case **before** Him; I would **fill my mouth** with arguments.”

One sound pair: *lə-pānāw m- // ū-pī 'āmal-*.

¹⁰² Again following Gordis (1978: 210 and 216, comm. ad loc.) in reading Qere *'ālūmāw* as a plural abstract noun, with a feminine singular verb *tiškab*.

¹⁰³ The translation mainly follows Gordis (1978: 212 and 221, comm. ad loc.), but Pope (1973: 150) in translating the verb *yigel* as “roll away.”

23:13: וְהוּא בְּאַחַד יְמֵי יְשׁוּבָנוּ וְנִבְּשׁוּ אֶתְתָּהּ וַיַּעַשׂ:

Translation: “When He chooses, who **can make him turn**? What **He** (literally: **His soul**) wants, He does.”¹⁰⁴

One sound pair: *yāšībennū // napšū*.

23:16: וְאֵל הַתְּהַדּוּ לִבִּי וְשׁוּי הַבְּהִי לִנִּי:

Translation: “For God **has softened my heart**; Shadday **has scared me**.”

One sound pair: *hērak libbī // hibhīl-*.

This is a case where the phonological aspect of parallelism works together with the grammatical and semantic such. The stiches both have a verb in the Hif'il conjugation. Stich a has a direct object following the verb, while stich b has a suffixed pronominal object. However, the root of the verb in stich b, *bhl*, is phonologically parallel to the root of the direct object in stich a, *lbb*. This phonological aspect clearly contributes to the parallelism of the stiches (cf. p. 116).

24:1: מִדּוּעַ מִשְׁדֵּי לֹא־נִצְפְּנוּ עֵתִים וְיִדְעוּ לֹא־חֲזוּ יָמָיו:

Translation: “**Why**, since the times are not hidden from Shadday, do **those who know Him** not see His days?”¹⁰⁵

One sound pair: *maddū^a // w-yōd'āw m-*.

The elements occur stich-initially, creating an anaphoric phonological effect.

24:13: הֲמָהּ | הֵיוּ בְּמִרְי אֹר לֹא־הִפְּרוּ דְרָכָיו

Translation: “They are **rebels** against the **light**; they do not **know its ways**;”

One sound pair: *-mōrādē 'ōr // -rū dārā-*.

¹⁰⁴ Following Pope (1973: 170 and 173, comm. ad loc.) in emending *bā-'eḥād* “in one” to *bāḥar* “he chose” (here with a translation in the present).

¹⁰⁵ Consult Gordis (1978: 254 and 263-264, comm. ad loc.)

24:25: וְאִם-לֹא אָפוּ מִי יִכְזִיבֵנִי וַיִּשֶׁם לְאֵל מִלְתִּי:

Translation: “And if it is not so, who will prove that I lie, and show my words to be worthless?”¹⁰⁶

One sound pair: -’im-lō(’) ’- // lō-’al mill-.

25:2: הַמְּשָׁל וּפָחַד עָמוּ עֲשָׂה שְׁלֹום בְּמַרוֹמָיו:

Translation: “Awesome dominion is with Him; He makes peace in His heights.”¹⁰⁷

One sound pair: *hamšēl // šālōm*.

26:11-12: עֲמוּדֵי שָׁמַיִם יִרְפְּפוּ וַיִּתְמָהוּ מִגְּעַרְתּוֹ: בְּכַחוֹ רָגַע הַיָּם וּבְתוֹבְנָתוֹ (וּבְתִבְּוֹנָתוֹ) מִחַץ רָהַב:

Translation: 26:11: “The pillars of heaven tremble; they are stunned by his rebuke.” 26:12: “By his power he quelled the ocean, and by his cunning he smote Rahab.”¹⁰⁸

One sound pair: -ga’ār- // rāga’.

There is perhaps a play on sound and sense between the corresponding elements here, the verbs *gā’ar* “rebuke” and *rāga’* “quiet, still / disturb, stir up.” The last mentioned is a case of *’addad* (for an explanation of this term, consult the list of terms from classical rhetoric at the end of this thesis) – a word which contains to diametrically opposite meanings (Gordis 1978: 280). Both Gordis and Pope (1973: 180 and 185, comm. ad loc.) prefers the first meaning in this context, due to the mythological allusions to the slaying of Tiamat/Yammu (and thus to the stilling of the sea) in the passage. In any case, the phonological similarity between *gā’ar* and *rāga’* adds to the multifaceted meanings associated with the verb *rāga’*.

26:12-13: בְּכַחוֹ רָגַע הַיָּם וּבְתוֹבְנָתוֹ (וּבְתִבְּוֹנָתוֹ) מִחַץ רָהַב: בְּרוּחוֹ שָׁמַיִם שִׁפְרָה חֲלָלָה יָדוֹ נִחַשׁ בְּרַחַם:

Translation: 26:12: “By his power the ocean is quelled, and by his cunning he smote Rahab.”

26:13: “By His breath He stretched out the heavens; His hand pierced the straight Serpent.”¹⁰⁹

¹⁰⁶ Again this translation follows Gordis (1978: 258 and 272, comm. ad loc.). He interprets the sequence *’l* not as the divine name El, but as *’al* “nothingness” – hence there is a semantic parallelism between the stiches and the correspondence in consonants can be classified as a sound pair according to Berlin’s definition of it.

¹⁰⁷ The expression *hamšēl wā-paḥad* is interpreted as a hendiadys and translated as “awesome dominion,” following Gordis (1978: 274 and 276, comm. ad loc.).

¹⁰⁸ The translation largely follows Pope (1973: 180 and 184, comm. ad loc.).

One sound pair: *rāhab* // *bə-rūḥō*, assuming that the phonemes /h/ and /ḥ/ can be perceived as corresponding, being laryngeal and pharyngeal unvoiced fricatives, respectively (cf. p. 44).

The first element occurs verse-finally, the second verse-initially, creating sort of a phonological anadiplosis.

26:13: בְּרוּחוֹ שָׁמַיִם שִׁפְרָהּ הִלְלָהּ יָדוֹ נַחַשׁ בָּרָחַ

Translation: “By His breath He stretched out the heavens; His hand pierced the **straight** Serpent.”

One sound pair: *bə-rūḥō* // *bārī^aḥ*.

The translation mainly follows Gordis (1978: 274 and 280-281, comm. ad loc.). He interprets *bārī^aḥ* not as “fleeing,” as it is usually translated, but as “straight,” based on the juxtaposition *naḥaš bārī^aḥ* // *naḥaš ‘āqallātōn* in Isa. 27:1 and an equivalent parallelism in the Ugaritic Baal epic. The word ‘*āqallātōn* means “crooked,” and Gordis assumes that it is antithetically paired with *bārī^aḥ* “straight” in these passages. He does however delete the preposition *bə-* in *bə-rūḥō*, reading it as a case of dittography. I do not follow him in this; rather I suggest that the sound pair *bə-rūḥō* // *bārī^aḥ* could explain the choice of this expression by the poet(s).

Here the first element occurs verse-initially, the second verse-finally, and again in classical rhetorical terminology, this may be classified as a kind of phonological epanalepsis.

26:14: הֵן-אַלֶּה | קְצוֹת דְּרָכָיו וּמַה-שָׁמַיִם דְּבַר נִשְׁמַע-בּוֹ
וְרַעַם נְבוֹרָתוֹ מִי יִתְבּוֹנֵן:

Translation: “Behold, these are only the **outskirts** of his **ways**. How small a **fraction** of (his) **word(s)** we can hear! The thunder of his strength, who can understand (it)?”

One sound pair: *qəšōt dərākāw-* // *šemeš dābār* (the corresponding phonemes occur in the same order in both elements (<š>- <t>/ <d> – <r>), and this strengthens the phonological parallelism).

Here the phonologically corresponding elements also correspond semantically – both of them express the fractional character of humankind’s understanding of the ways of God. The similarity in sound underscores the similarity in meaning (cf. p. 116).

¹⁰⁹ For an explanation of this example, consult the comment to the sound pair in verse 26:13 below.

27:14: אִם־יִרְבּוּ בָנָיו לְמוֹת־חֶרֶב וְצִאֲצָאִיו לֹא יִשְׂבְּעוּ לֶחֶם :

Translation: “If his children be multiplied, it is **for the sword**; his offspring will not be sated with **bread**.”¹¹⁰

One sound pair: *lāmō-ḥ- // lāḥēm*.

28:1: כִּי יֵשׁ לְכַסֵּף מוֹצֵא וּמְקוֹם לִזְהָב יִזְקֵן :

Translation: “**For there is a mine for silver, and a place where gold is refined**.”¹¹¹

Transliteration: *kī yēš lak-kesep mōšā(') // ū-māqōm laz-zāhāb yāzōqqū*.

This is a remarkable case of phonological parallelism – the two stiches could perhaps be seen as one gigantic sound pair:

Consonantal phonemes in Job 28:1

Phonemes:	A:	B:	Totally:
/k/	2		2
/q/		2	2
/š/	1		1
/s/	1		1
/š/	1		1
/z/		2	2
/m/	1	2	3
/l/	1	1	2
/p/	1		1
/b/		1	1
/y/	1	1	1
/w/		1	1
/h/		1	1

There is an unusual balance between the phonemes in stich a and stich b in this verse.

- Stich a has two instances of /k/; stich b has two instances of /q/.
- Stich a has three unvoiced sibilants, /š/, /s/ and /š/; stich b has two voiced ones: /z/.

¹¹⁰ The translation follows Gordis (1978: 292 and 294, comm. ad loc.).

¹¹¹ Ibid.: 300 and 304, comm. ad loc..

- The unvoiced/voiced distribution of sibilants is paralleled in (spirantized) bilabials: stich a has one instance of the unvoiced /p/ (realized as its allophone [p]); stich b has one instance of the voiced /b/ (realized as its allophone [b]).
- Furthermore, both stiches has one instance of /l/ (both placed approximately stich-medially), and one instance of /y/.
- There are three cases of /m/, one in stich a and two in stich b.

All in all there seems to be a phonological symmetry in the verse, with an overweight of unvoiced consonants in stich a, and of voiced ones in stich b.

There also seems to be a certain (rough) chiasmic pattern in the phonemes: At the extremes of the stiches, there is a clear sound pair, *kī yēš // yāzōqqū*. The elements function as a phonological epanalepsis. At the center of the verse, there is another sound pair, *lak-kesep. mōšā(') // ū-māqōm laz-zāhāb.*

Moreover, the following symmetrical sound patterns may be noted: The instances of /m/ are at the centre of the “cross”, the /l/ phonemes are placed stich-centrally, and the cases of /y/ are at the edges. The phonemes /k/, /q/ and the sibilants are distributed throughout the whole verse.

28:8: לְאֵתֶרֶדְרִיכֹתָיו בְּנֵי־שֹׁמֵץ לְאֵת־עַדָּה עָלָיו שְׂתַלֵּל:

Translation: “The **proud** beasts have not trodden on it; the **lion** has not passed over it.”¹¹²

One sound pair: -šāḥaṣ // šāḥal.

The expression *bənē-šāḥaṣ* (literally: “sons of pride”) is generally rendered “proud beasts” (Gordis 1978: 307). Could this somewhat unusual expression have been chosen because of the phonological parallelism with *šāḥal* (cf. p. 121)? It is tempting to suggest such a hypothesis, although admittedly the expression is used again in Job 41:26 (these are the only two instances in the Hebrew Bible), this time without any phonological correspondent.¹¹³

The elements both occur stich-finally, thus creating a sort of phonological epistrophe.

¹¹² Ibid.: 300 and 307, comm. ad loc..

¹¹³ The use of this expression both in 28:8 and 41:26 is however, interesting for other reasons. As mentioned on p. 16, many scholars regard chapter 28, “The Poem of Wisdom” to be composed by a different author than the rest of the dialogue. The fact that *bənē-šāḥaṣ* is used only twice in the Hebrew Bible and that these both occur in the book of Job, once in chapter 28 and once in chapter 42, points towards a common authorship for chapter 28 and the rest of the book.

28:10a-11b: בְּצוּרוֹת יְאֲרִים בִּקְעַ וְכָל-יֶקֶר רְאֵתָה עֵינָיו :
 מִכְּבִי נְתִירוֹת חִבֵּשׁ וְתַעֲלֹמָה יֵצֵא אֹר :

Translation: 28:10: “He hews out **channels** in the **rocks**, and his eyes see every precious thing;” 28:11: “He binds up the course of the rivers, and what is **hidden** he brings **out** in the **light**.”¹¹⁴

One sound pair: -*šūrōt yə’ōrīm* // -*māh yōšī(’)* ’ōr.

28:16: לֹא-תִסָּלֵה בְּכֶתֶם אוֹפִיר בְּשֶׁהֶם יָקָר וְסַפִּיר :

Translation: “She cannot be weighed in the gold of **Ophir**, in precious onyx or **sapphire**.”¹¹⁵

One sound pair: ’*ōpīr* // -*sappīr*.

The sound pair appears almost like an end rhyme. The elements are of course also semantically corresponding.

29:3: בְּהִלּוֹ גִירוֹ עָלַי רֵאשִׁי לְאוּרוֹ אֵלֶךְ חֹשֶׁךְ :

Translation: “When His **lamp** was **shining** over my **head**; **by** His **light** I **walked** through the darkness.”

One sound pair: -*hillō nērō* ’*ālē r-* // *lā-’ōrō* ’*ēl-*.

Furthermore, again, there seems to be a certain balance between at least some consonantal phonemes in the verse: *bā-hillō nērō* ’*ālē rō*’*šī* // *lā-’ōrō*’*ēlēk* *hōšek*.

- There is dominance of the phoneme /l/, which is repeated four times, two times in each stich.
- The phoneme /r/ is repeated twice in the first stich, and once in the second.
- The phoneme /š/ occurs once in each stich, and both occurrences are at the end of the last stressed syllable. This creates an almost rhyming effect.

¹¹⁴ The translation follows Gordis (1978: 300 and 307-308, comm. ad loc.)

¹¹⁵ Ibid.: 300 and 308-309, comm. ad loc.. I follow Gordis also in his choice of a feminine singular 3rd person pronoun to represent the feminine noun *hokmā(h)* “wisdom.” This is not an obvious choice: Pope (1973: 198) employs “it,” as does JSB (1540). Hölscher (1952: 68) on the other hand, uses “sie,” and comments: “Sie [die Weisheit] ist nicht als eine Art poetischer Personifizierung einer Eigenschaft Gottes zu begreifen, ist vielmehr, wie so viele Hypostasen in der religiös-philosophischen Spekulation, die Umdeutung einer ursprünglichen (weiblichen) Gottheit, die man Gott bei- und unterordnete und als seine Eigenschaft in seinem Wesen untergehen liess.”

According to Peter Schäfer (2002: 22-23), the Wisdom portrayed in Job 28 remains an abstract category – it is not personified as a female character/hypostasis of God (as opposed to that in e.g., Proverbs 8). It is only the gender of the word *hokmā(h)* which is feminine. I do however (on normative grounds), applaud every translation and interpretation which makes feminine aspects of God visible, and the concept of Wisdom (*hokmā(h)* / Sophia) as feminine is in any case well-established (cf. Schäfer 2002).

29:12: כִּי־אֶמְלֹט עֲנִי מִשׁוּעַ וְיִתּוֹם וְלֹא־עֹזֵר לוֹ:

Translation: “because I **delivered** the **poor** one crying, and the **orphan** who had **no helper**.”

One sound pair: *-mallēṭ* ‘- // *-tōm wə-lō* (’)-‘-.

29:12-13: כִּי־אֶמְלֹט עֲנִי מִשׁוּעַ וְיִתּוֹם וְלֹא־עֹזֵר לוֹ:

בְּרַב־תְּבָא אֶבֶד עָלַי תְּבָא וְלֵב אֶלְמָנָה אֲרַנֵּן:

Translation: 29:12: “because I **delivered** the poor one crying, and the orphan who had no helper.” 19:13: “the blessing of the lost one came upon me; I made the heart of the **widow** sing from joy.”

One sound pair: *’āmall-* // *’alm-* (note the sound pair that occurs in addition to the traditional word pair *yātōm* // *’almānā(h)*.)

29:19: שָׂרְשֵׁי פְתוּחַ אֵלַי־מַיִם וְטֵל יַלְיָן בְּקִצְרֵי:

Translation: “with my roots open **to the water**, and dew **dwelling in the night** on my branches,”¹¹⁶

One sound pair: *-lā mayim* // *-l yālīn*.

29:21-22: לִי־שָׁמְעוּ וַיִּחַלְלוּ וַיִּדְמּוּ לְמוֹ עֲצָתִי:

אֶחָרַי דָּבַרִי לֹא יִשְׁגּוּ וְעַל־יְמוֹ תִפֹּחַ מִקְלָתִי:

Translation: 29:21: “People listened to me and waited; they kept **silent for my counsel**.”

29:22: “After my speech, there was none; **upon them** my word dropped.”¹¹⁷

One sound pair: *-mū lamō* ‘- // *’ālēmō*.

This sound pair is of course partly due to the repetition of the 3rd person masculine plural suffix *-mō*, attached to the preposition *lā-* in stich a, and to the preposition *’al* in stich b.

30:2: גַּם־כַּחַת יְדֵיהֶם לְמַחֵ לִי עַל־יְמוֹ אֶבֶד כִּלְחַ:

Translation: “**What is** the strength of their hands **to me**? Their vigor is lost **for them**.”

One sound pair: *lammā(h) lī* // *’ālēmō*.

¹¹⁶ The translation roughly follows Gordis (1978: 314 and 322, comm. ad loc.).

¹¹⁷ Ibid.: 316 and 322, comm. ad loc..

The elements occur at the end of stich a and at the beginning of stich b, respectively, creating a phonological anadiplosis effect.

30:4: הַקְטָפִים מִלְּחֵיחַ עַל־שִׁיחַ וְשָׂרֵשׁ רְתָמִים לְחָמָם:

Translation: “They pluck **saltwort** from the bushes; the roots of the broom are **their food**.”¹¹⁸

One sound pair: *mallū^a ḥ* // *lahmām*.

30:5: מִן־הֵן יִגְרָשׁוּ יִרְעוּ עָלֵימוֹ כַּנֶּבֶל:

Translation: “They are driven out **from society**; people shout after **them** like a **thief**.”¹¹⁹

One sound pair: *min-gēw* // *-mō kag-gannāb*.

The whole verse seems to have a roughly chiasmic phonological structure: *min-gēw yigrāšū* / *yārī‘ū ‘ālēmō kag-gannāb* = abba: The just mentioned sound pair occurs at the extremes of the verse, initially and finally (the sequence in stich a may be expanded by including [g] in *yigrāšū*), creating a phonological epanalepsis. Verse-centrally there are two instances of the phoneme /r/, which does not occur at the extremes of the verse. One repeated phoneme is of course not enough to make a sound pair, but it is worth taking note of when analysing the phonological poetic structure of the verse as a whole.

The expression *gēw* “midst” (Gordis 1978: 331) is Aramaic, and it might have been chosen because of the phonological parallelism *min-gēw* // *-mō kag-gannāb* (cf. Greenstein 2003, and this thesis, p. 120.)

30:6: בְּעֵרְוֵץ נְחָלִים לְשֹׁכֵן חֲרֵי עֲפָר וְכַפִּים:

Translation: “They live in the **ravines** of the **valleys**; in **caves** of **earth** and rocks.”

One sound pair: *-‘ārūṣ* // *ḥōrē* ‘-.

The phonologically corresponding elements also correspond semantically. Syntactically they have different functions.

They both occur stich-initially, creating a phonological anaphoric pattern.

¹¹⁸ Ibid.: 326 and 331, comm. ad loc.. Cf. also JSB: 1542.

¹¹⁹ This translation follows mainly JSB: 1542, and secondly Gordis (1978: 326 and 331, comm. ad loc.).

30:10: : תַּעֲבוּבֵי תַחֲקוּ מִנִּי וּמִפְנֵי לֹא־תִשְׁכּוּ רַק :

Translation: “They abhor me and stay **aloof** from me; they do not withhold **spittle** from my face.”¹²⁰

One sound pair: *rāḥāq- // rōq*.

30:22: : תִּשָּׂאֵנִי אֶל־רוּחַ תְּרִיבֵיךָ וְתִמְנֶנֶנִי תְּשׁוּהָ (תְּשׁוּהָ) :

Translation: “**You lift** me up and let me ride in the wind; you toss me about in the **noise of the tempest**.”

One sound pair: *tiśśā’ēnī- // tšwh* (Qere *tūšiyā(h)*).

For the translation I have consulted Gordis (1978: 326 and 336, comm. ad loc.) and Pope (1973: 218 and 223, comm. ad loc.). Both commentators follow the Ketiv *tšwh* in stich b, and vocalize it *tāšwā(h)* “noise.” Gordis translates it “roaring storm”; Pope assumes that it is used metonymically (“noise of the storm” for “storm”), and translates it “tempest.” This metonymic expression could have been chosen because of its phonological similarity to *tiśśā’ēnī* in stich a (cf. p. 121).

The elements of the pair occur at the beginning of stich a, and at the end of stich b, respectively, which creates sort of a phonological epanalepsis.

30:23: : כִּי־יָדַעְתִּי מוֹת תִּשְׁבְּבֵנִי וּבֵית מוֹעֵד לְכָל־חַי :

Translation: “Because I know that you will bring me back to **Death** – the **meeting** house of all living.”

One sound pair: *māwet // mō’ēd*.

The expression *-bēt mo’ēd la-kol-ḥay* “the meeting house of all living”, which Gordis (1978: 336) describes as “a superb description of the land of the dead” is unusual, and the choice of it could perhaps have been influenced by the phonological similarity between *māwet* and *mō’ēd* (cf. p. 121).

The effect of the pair is strengthened by the fact that the elements both are placed stich-centrally.

¹²⁰ Again, the translation is closest to that of Gordis (1978: 326).

אם-לא בכיתי לקשה-יום ענמה נפשי לאבון : 30:25

Translation: “Did I not weep for the one whose **day** was hard? Was not my soul grieved for the **poor**?”

One sound pair: *-yōm // -yōn*.

Both elements occur stich-finally and their echo-effect approaches a rhyme.

ויהי לאבל כנרי וענבי לקול בכים : 30:31

Translation: “My **lyre** is tuned **for mourning**, and my **flute for the sound of crying**.”¹²¹

One sound pair *lā-'ēbel kinnōrī // 'ugābī lā-qōl bōkīm*.

וימה | תלק אלוה ממעל ונתלת שדי ממרמים : 31:2

Translation: “What is the **portion** of God from above; (what) **inheritance** of Shadday from the heights?”

One sound pair, *heleq // nahālat*.

The phonologically corresponding elements are also semantically and grammatically equivalent (cf. p. 116). The pair *heleq* “portion” // *nahālat* “inheritance” is also a commonly used word pair (Avishur 1984, s. v. in Indices) The phonological parallelism between them may play a part in their semantic association (cf. Berlin 1985: 106-108).

כי אש היא עד-אבדון תאכל ובכל-תבואתי תשרש : 31:12

Translation: “for it is a fire **burning** (lit.: eating) until **Abaddon** (perdition); it devours **all my increase** to the roots.”

One sound pair: *'ābaddōn tō'kēl // -bā-kol-tābū'ātī*.

My translation follows mainly Gordis (1978: 340 and 347, comm. ad loc.). He assumes that the word *tābū'āh* “increase” is used metaphorically, not for “crops,” but for “offspring,” like *še'ēš ā'im* and *zera'* are often used. The choice of the more unusual *tābū'ā(h)* could have been influenced by the phonological similarity between this word and *'ābaddōn*.

¹²¹ The translation (including choice of musical instruments) follows Gordis (1978: 328 and 338, comm. ad loc.).

31:19: : אִם־אֶרְאֶה אוֹבֵד מִבְּלִי לְבוּשׁ וְאִין כְּסוּת לְאֶבְיוֹן :

Translation: “Did I ever see a perishing person **without clothes**, a **poor one** without a cover?”

One sound pair: *mib-bālī ləb-* // *lā-'eb̄yōn*.

31:26: : אִם־אֶרְאֶה אוֹר כִּי יִהְיֶה וְיִרְחַץ יָקָר תִּלְוֶה :

Translation: “Did I see the light **shining**, or the moon **preciously moving**,”

One sound pair in the verse, *kī yāhēl* // *hōlēk*.

The elements both occur stich-finally, creating a sort of phonological anaphor.

32:8: : אֲכַן רוּחַ־הַיָּהוָה בְּאַנְוֹשׁ וְנִשְׁמַת שַׁדַּי תְּבִינָם :

Translation: “Indeed, it is the spirit of a **man**, and the **breath** of Shadday that gives understanding.”

One sound pair: *-nōš* // *wə-niš-*.

The elements are placed at the end of stich a and the beginning of stich b, respectively, producing a phonological anadiplosis-effect.

33:4: : רוּחַ־אֱלֹהִים עָשָׂתָנִי וְנִשְׁמַת שַׁדַּי תְּחַיֵּנִי :

Translation: “It is the spirit of God that **has made** me, and the **breath of Shadday** gives me life.”

One sound pair: *-šāt̄n-* // *-nišmat̄š-* (cf. the sound pair in verse 32:8 mentioned above).

Also here the elements are placed at the end of stich a and the beginning of stich b, respectively, which creates a sort of phonological anadiplosis.

33:6-7: : הִנְּאֻנִי כְּפָיֶךָ לְאֵל מִחֹמֶר קִרְצָתִי גַם־אֲנִי :

הַנֶּחֱאָמַתִּי לֹא תִבְעֶתְךָ וְאֲכַפִּי עָלֶיךָ לֹא־יִכְבֵּד :

Translation: 33:6: “Behold, I am **like you** before God; from clay I too was moulded.” 33:7: “Indeed, dread of me shall not scare you; my **pressure** shall not be heavy upon you.”¹²²

One sound pair: *kə-p̄k̄ā* // *-'akp̄ī*, considering the verses to be semantically parallel.

¹²² Ibid.: 362 and 372-373, comm. ad loc..

33:11: : כָּל-אַרְחָתַי : יִשֵּׁם בַּסֵּד רַגְלָי יִשְׁמֹר כָּל-אַרְחָתַי :

Translation: “He puts my feet in the stocks; He watches all my paths.”¹²³

One sound pair: *yāšēm // yišmōr*.

The elements are a morphologically equivalent, but the sound pair is only partly morphologically conditioned, by the prefix *y-*. The repeated phoneme /m/ and the similar phonemes /ś/ and /š/ are radicals. (The verse is a quotation from Job’s words in 13:27. In this verse both verbs are in the 2nd person masculine singular form, and the phonological parallelism is partly due to the repetition of the prefix *t-*.)

The elements of the pair both occur at the beginning of a stich, creating a sort of phonological anaphoric effect which adds to the parallelism of the stiches

33:22: : וְתִקְרַב לְשַׁחַת נַפְשׁוֹ וְחַיָּתוֹ לְמִמְתָּיִם :

Translation: “His soul approaches the Pit; his life the messengers of Death.”¹²⁴

One sound pair: *-šaḥat // ḥayyāt-*, which is one of the correspondences mentioned in 33:18 (cf. comm. ad loc., p. 96).

In this verse, as well as in 33:18, the word *nepēš* also occurs.

33:28: : פָּדָה נַפְשִׁי (נַפְשׁוֹ) מִעֵבֶר בְּשַׁחַת וְחַיָּתִי (וְחַיָּתוֹ) בְּאוֹר תְּרָאָה :

Translation: “He has redeemed my soul from going down in the Pit, so that it can see my life in the light.”¹²⁵

One sound pair: *-šāḥat // ḥayyāt-* (vocalization according to Qere), the same as in 33:22, and also occurring in 33:18.

The pair is interesting, as it is not a fixed word pair. The word pair seems to be *nepēš* “life, soul” (which occurs also here) and *ḥayyā(h)* “life.” The word *šaḥat* is obviously associated with *nepēš* (at least by the author(s) of this chapter) when expressing the unfortunate fate of the (potential?) sinner.

The association *nepēš / šaḥat* is made again in 33:30. Here however, the word *nepēš* is not paired with *ḥayyā(h)*; rather the phrase *minnī-šāḥat* is (antithetically) paired with the phrase *lē-’ōr bə-’ōr-ha-ḥayyim*. The sound pair *šaḥat // ḥayyāt-* does thus not appear.

¹²³ Ibid.: 362.

¹²⁴ Ibid.: 362 and 376-377, comm. ad loc..

¹²⁵ This translation follows the Ketiv, as does Gordis’ (1978: 364 and 380, comm. ad loc.).

34:4: מִשְׁפָּט נִבְחַרְתָּ לָנוּ נִדְעָה בֵּינֵינוּ מַה טוֹב :

Translation: “Let us choose **right** together; let us decide between us **what is good**.”

One sound pair: *mišpāṭ* // *ma(h)ṭ-ṭōb*.

The elements are semantically (*mišpāṭ*, “justice”; *ma(h)ṭ-ṭōb* “what is good”) and syntactically (both of them are direct objects) corresponding (cf. p. 116). They appear at the beginning and the end of the verse and thus form a kind of phonological epanalepsis.

It may also be worth asking whether the expressions are chosen because of their phonological similarity (cf. p. 121).

34:6: עַל־מִשְׁפָּטִי אֶכְזֹב אָנוּשׁ חֲצִי בְּלִי־פֶשַׁע :

Translation: “Though **I am right**, I am considered a liar; my wound is incurable, without **transgression**.”¹²⁶

One sound pair: *-l mišpāṭ* // *-lī pāša*’.

34:24-25: יָרַע כְּבִירִים לֹא־חִקֵּר וַיַּעַמֵּד אַחֲרֵיהֶם תַּחֲתָם :

לְכֹן יִפֹּר מַעֲבְרֵיהֶם וַהֲפֹךְ לְיָלֵה וַיִּדְכָּאוּ :

Translation: 34:24: “He crushes **mighty people** without number, and sets up others in their stead.” 34:25: “Indeed, He **destroys** their **works**: He overturns them in the night and they are crushed.”

One sound pair: *kabbīrīm* // *yakkīr ma‘b-*.

The translation follows Gordis (382 and 391, comm. ad loc.). He emends the verb *yakkīr* “he knows” to *ya‘ākōr* “he disturbs, destroys.” With this emendation, the sound pair is the same. In any case, the verb *yakkīr* / *ya‘ākōr* might have been chosen because of the the phonological parallelism it provides (cf. p. 121).

Both of the elements occur stich-centrally in stich a. This increases the effect of the phonological parallelism.

34:26: תַּחַת־רַשְׁעִים סִפְקָם בְּמַקוֹם רָאִים :

Translation: “In return for their wickedness, he strikes **them** down in the **sight** of others.”¹²⁷

¹²⁶ The translation follows Gordis (1978: 382 and 386, comm. ad loc.). He translates *ḥiṣṣi* (lit.: my arrow) as “my wound” (metonymically), and interprets the verb *ākazēb* as a quotation, without a *verbum dicendi*, i.e.: “they say that I lie” = “I am considered a liar.”

¹²⁷ Ibid.: 384 and 391, comm. ad loc.. Gordis emends *rāšā‘īm* “wicked people” to *riš‘ām* “their wickedness.”

One sound pair: *-qām // -māqōm*.

The elements in the pair occur at the end of stich a, and at the beginning of stich b, respectively, creating a sort of phonological anadiplosis.

34:34: אֲנִשִּׁי לִבִּי נֹאמְרוּ לִי וְגִבֹר חֲכָם שִׁמְעַ לִי :

Translation: “People of understanding will say to me, and the wise man who **listens to me** (will declare).”¹²⁸

One sound pair: *-nšē lē- // šōme^a l-*.

The elements occur at the beginning of stich a, and at the end of stich b, respectively, creating a sort of phonological epanalepsis.

34:34-35: אֲנִשִּׁי לִבִּי נֹאמְרוּ לִי וְגִבֹר חֲכָם שִׁמְעַ לִי :

אִיֹּב לֹא־בִרְעַת יְדָבָר וְדַבָּרָיו לֹא בְהַשְׂכִּיל :

Translation: 34:34: “People of understanding will say to me, and the wise man who listens to me (will declare).” 34:35: “Job speaks without knowledge; his words are without insight.”¹²⁹

One sound pair: *’anšē lēbāb_y- // ’iyyōb_lō(’) b-*.

The elements both occur stich-initially, creating a phonological anaphoric effect.

35:5: הִבַּט שָׁמַיִם וְרָאָה וְשָׁחַ קִיָּם גְּבֹהָו מִמֶּנִּי :

Translation: “Look at the **heavens** and **see**; **behold the clouds** above you.”¹³⁰

One sound pair: *šāmayim ū-r- // wə-šūr šəḥaqīm*.

The phonologically corresponding elements are also semantically and grammatically equivalent. The parallelism in sound underscores the other parallel aspects (cf. p. 116).

35:11: מִלִּפְנֵי מִבְּהֵמֹת אֶרֶץ וַיַּעֲזֹר הַשָּׁמַיִם יַחֲכִמְנֵנוּ :

Translation: “who **teaches** us more than the animals of the earth, and makes us wiser **than the birds** of heaven;”

One sound pair: *malləp- // -mē-’ōp-*.

¹²⁸ Ibid.: 384 and 394, comm. ad loc.. Gordis assumes that the phrase *šōmē^a lī* “listening to me” in stich b is a relative subordinate clause, where the relative is understood.

¹²⁹ Ibid.: 384 and 395, comm. ad loc..

¹³⁰ Ibid.: 398 and 400, comm. ad loc..

The translation follows Gordis (1978: 398 and 402, comm. ad loc.), who assumes that the word *mallaṭpēnū* should be interpreted as *mə'allapēnū* “he teaches us.”¹³¹

The phonological correspondence does not coincide with the semantic and grammatical correspondences between the stiches. The phrase *mallaṭpēnū* (or *mə'allapēnū*) “he teaches us” in stich a, of course corresponds grammatically and semantically with *yaḥakkāmēnū* “he makes us wise” in stich b. The phrase *ū-mē-ōp* “than the birds” in stich b, on the other hand, is semantically and grammatically equivalent to *mib-bahāmōt* “than the beasts” in stich a. This play on sound, grammar and meaning is part of the poetic structure of the verse.

The elements both occur stich-initially, creating a sort of phonological anaphoric pattern (cf. p. 123).

36:10: וַיִּגַּל אָזְנָם לְמוֹסָר׃ וַיֹּאמֶר כִּי־יִשְׁבְּחוּן מֵאֵוֶן׃

Translation: “He opens **their ears** to discipline, and commands them to withdraw **from iniquity**.”¹³²

One sound pair: *'oznām // mē-'āwen*.

36:11-12: אִם־יִשְׁמְעוּ וְיַעֲבֹדוּ יִכְלְוּ יְמֵיהֶם בְּטוֹב וְשָׁנֵיהֶם בְּנְעִימִים׃
וְאִם־לֹא יִשְׁמְעוּ בְּשַׁלַּח יַעֲבֹדוּ יִגְוְעוּ בְּבַלְי־דַעַת׃

Translation: 36:11: “If they listen and **worship** (Him), they will complete their days in well-being and their years in pleasantness,” 36:12: “but if they do not listen, they will **pass** over the channel of Death and perish for their lack of knowledge.”¹³³

One sound pair: *-ya'ābōdū // ya'ābōrū*.

The elements are of course also morphologically equivalent (identical). Syntactically they serve different functions: Both verses are conditional sentences, consisting of a protasis and an apodosis. The verb *-ya'ābōdū* “they serve” is part of the protasis in verse 11, while the verb *ya'ābōrū* “they pass” is part of the apodosis in verse 12.

Semantically the verses are antithetically parallel. The verbs are part of this antithesis (the first one expressing the faithfulness of the repenting sinner, and the other, the expelling of

¹³¹ The intervocalic weakening of the guttural <'> is a known phenomenon in BH (cf. Alvestad and Edzard 2009: 18).

¹³² The translation follows Gordis (1978: 406).

¹³³ Ibid.: 406 and 414. For the translation of *šelaḥ* as “channel of Death,” cf. comment to verse 33:18, p. 96, in this thesis.

the non-repenting), and their phonological similarity creates a tension between sense and sound (cf. p. 116).

36:23: מִי־פָקֵד עָלָיו דְּרָכָיו וּמִי־אָמַר פְּעֻלָּתָ עוֹלָהּ:

Translation: “Who can prescribe the way **for Him**, or say to Him: ‘You have done **wrong**’?”

One sound pair: ‘*ālāw* // ‘*awlā*¹³⁴

The <w> is consonantal in both verses according to the Masoretic pointing.

36:33: יַגִּיד עָלָיו רָעוֹ מִקְנֵה אֶרֶץ עַל־עוֹלָהּ:

Translation: “He lets the noise (of the thunder) speak **of Him; the storm**, of His mighty wrath.”¹³⁵

One sound pair (possibly including a lexical repetition): ‘*ālāw* // ‘*al-‘ōlē(h)*.

Following the Masoretic text, the sound pair includes a lexical repetition: ‘*ālāw* // ‘*al-‘ōlēh* (“of Him/it” // “of going up”). The <w> is not consonantal in ‘*wlh* according to the Masoretic pointing, but there are still two repeated phonemes: /’/ and /l/.

The LXX offers a variety of translations of this verse, one in which the <w> is consonantal and ‘*wlh* is vocalized ‘*awlāh* and translated as “unrighteousness” (Gordis 1978: 423).¹³⁶ Gordis however (408 and 424), emends the phrase ‘*l-‘wl-* to ‘*l‘wlh*, vocalized ‘*il‘ōlā(h)*, “storm, whirlwind.” This makes the correspondence purely phonological, with only two repeated phonemes, /’/ and /l/.

I choose to follow Gordis’ interpretation of the verse (although I have followed the Masoretic vocalization in my transcription of the sound pair), as I find it very clever, and as it provides a nice semantic parallelism between stich a and b.

37:10: מִנְשַׁמַּת־אֵל יִתְּן־קָרָח וְרָחַב מַיִם בְּמוֹצָק:

Translation: “By the breath of God **ice** is given, and the **wide** sea is frozen fast.”

One sound pair: -*rah* // -*rōh*.

The elements occur at the end of stich a, and at the beginning of stich b, respectively, creating a phonological anadiplosis.

¹³⁴ Cf. verse 36:33 below, where the same sound pair is found.

¹³⁵ Regarding the semantic aspect of this verse, it is ambiguous, to put it mildly. Gordis translates: “His thunderclap proclaims His presence, and the storm, His mighty wrath” (408 and 423-424, comm. ad loc.)

¹³⁶ Thus: “He will declare concerning this to his friend, a portion also for unrighteousness.” Following this interpretation, the sound pair ‘*ālāw* // ‘*awlāh* is the same as in 36:23, listed above.

38:15: וַיִּמְנַע מִרָשָׁעִים אֹרָם וַיִּזְרוּעַ רָמָה תִּשְׁבֵּר׃

Translation: “For light is withheld **from the wicked**, and (their) **lofty arm**¹³⁷ is broken.”

One sound pair: *mē-rāšā‘īm // zərō‘ rām-*.

38:19: אֵי-יָנָה הַדֶּרֶךְ יִשְׁכֵּן-אֹר׃ וְהַשֶּׁךְ אֵי-יָנָה מְקוֹמוֹ׃

Translation: “What is the way to (the place) where the **light dwells**? And **where** is the place of the **darkness**?”

One sound pair: *-škān-’ // -šek ’-*.

38:31: הַתְּקִשֶׁר מֵעֲדָנוֹת כִּימָה אִו־מִשְׁכוֹת כִּסִּיל תִּפְתַּח׃

Translation: “**Can you bind the chains** of the Pleiades, or loose **the cords** of Orion?”¹³⁸

One sound pair: *təqaššēr m- // -moškōt-*.

38:33: הַיָּדְעָה תְּקוֹת שָׁמַיִם אִם-תָּשִׂים מִשְׁטָרוֹ בָּאָרֶץ׃

Translation: “Do you know the laws **of the heavens**; can you **establish the order** of the earth?”¹³⁹

One sound pair: *-t šāmāyim // -m tāsīm mišṭ-*.

The elements of the pair occur at the end of stich a, and at the beginning of stich b, respectively, and produce a phonological anadiplosis-effect.

39:3: תִּכְרַעְנָה יְלֵדֵיהֶן תִּפְלְחָנָה חֲבָלֵיהֶם תִּשְׁלַחְנָה׃

Translation: “when they crouch to **bring forth** (lit.: split open) their offspring and **send forth** their foetuses (lit.: cords).”¹⁴⁰

One sound pair: *təpallaḥnā(h) // təšallaḥnā(h)*.

The elements are of course grammatically (morphologically and syntactically) corresponding (cf. p. 116). Moreover, they are contextually semantically related – both

¹³⁷ The expression “lofty arm” is taken from Gordis (1978: 447), who translates it metaphorically, as “the power of the arrogant” (436).

¹³⁸ Ibid.: 1978: 438.

¹³⁹ Loc. cit.

¹⁴⁰ The translation is roughly based on Gordis’ translation and comments (1978: 438 and 455-456, comm. ad loc.).

referring to the process of giving birth (*plḥ* “to split (open)” and *šlh* “to send (forth)”). The somewhat creative use of the verb *təpallaḥmā(h)* in this context is possibly a result of its phonological similarity to *təšallaḥmā(h)*.¹⁴¹

The elements are both placed stich-finally (cf. p. 123), and using rhetorical terminology, we may say that they form a phonological epistrophe. The pair actually functions as an end rhyme, if one accepts the Masoretic vocalization.

39:4: יְהִלְמוּ בְנֵיהֶם יִרְבוּ בְּכַרְךָ וְיֵצְאוּ וְלֹא-שָׁבוּ לָמוֹ:

Translation: “Their offspring **grow strong**; they grow up in the open; they leave and do not **return to them.**”

One sound pair: *-lāmū b-* // *bū lām-*.

The translation follows Gordis (1978: 438 and 483-484, comm. ad loc.). He points to the fact that there are three Aramaisms in this verse, one of which is the word *yaḥlāmū* “they grow strong”. The choice of this word might have been influenced by the phonological parallelism it provides (cf. Greenstein 2003, and this thesis, p. 120).

40:25-26: תִּמְשֹׁךְ לְוִיָּתָן בְּחַבְלָהּ וּבְחֹבֶל תִּשְׁקִיעַ לְשָׁנּוֹ: הַתַּשִּׁים אֲנַמֵּן בְּאַפּוֹ וּבְחֹחַת תִּקַּב לְחַיּוֹ:

Translation: 40:25: “**Can you drag** Lewiathan with a net, or press down his tongue with a cord?”¹⁴² 40:26: “**Can you put** a rope in his nose, or pierce his jaw with a hook?”

One sound pair: *timš-* // *-tāšīm*.

The elements are grammatically and semantically corresponding, as well as phonologically. The parallelism in sound underscores the other parallel aspects.

The elements are both placed verse initially and function as a phonological anaphor.

41:3: מִי הִקְדִּימוּ וְאֵשְׁלָם תַּחַת כָּל-הַשָּׁמַיִם לִי-הוּא:

Translation: “Who has confronted him and emerged **unscratched**? Under **all the heavens: no one!**”¹⁴³

One sound pair: *-šallēm-* / *-l haš-šāmayim l-*.

¹⁴¹ It is also possible that the phonological similarity between these verbs reflect a semantic similarity – cf. theories of sound symbolism and the development of radicals in Semitic languages, e.g. Bohas 2000 and Ehret 1989. Gordis (1978: 455) takes note of what he calls “the assonance” between the verbs.

¹⁴² Consult also comment to verse 40:25, p. 92.

¹⁴³ The translation follows Gordis (1978: 470 and 483, comm. ad loc.).

Considering the stiches to be roughly semantically parallel (according to the MT they both contain the idea of God’s supreme superiority), the correspondence is classified as a sound pair. It is usual, however, to make certain emendations in the verse to make it more fitting to the context. Most scholars alter *hiqdīmānī* to *hiqdīmō* and *wa-’āšallēm* to *way-yiślām*, which renders stich a: “Who has ever confronted him and emerged unscathed?” (“him” being the Lewiathan) (Gordis 1978: 483). In stich b, *lī-hū(’)* “it is mine” is interpreted and changed in various ways, e.g., as *lō(’)* *’eḥād* “not one,” *mī hū(’)* “who is it?” or *lō(’)* *hū(’)* “there is none.” In any case, the meaning of stich b is an answer to the rhetorical question in stich a, and the semantic parallelism is evident.

לא- (לו-) אֶחָרִישׁ בְּגִיּוֹן וְדָבַר-גְּבוּרֹת וְחַיִּן עֶרְפוֹ: 41:4

Translation: “I will not keep silent concerning **his limbs**, neither concerning the **matter** of his strength, nor the grace of his form.”¹⁴⁴

One sound pair: *baddāw* // *ū-dəb-*.

According to the Masoretic vocalization, the conjunction <w> is pronounced *ū-* in *ū-dəbar*, and is as such not to be counted as a consonant. Still, its pronunciation is similar to *w-*, and it might be justifiable to include these phonemes in the pair: *baddāw* // *ū-dəb-*.

The word *baddāw* has been interpreted in various ways (cf. Gordis 1978: 484). The expression could have been chosen because of the phonological parallelism with *ū-dəb-*, and vice versa (cf. p. 121).

The elements of the pair occur at the end of stich a, and at the beginning of stich b, respectively, creating a phonological anadiplosis.

נִפְשׁוֹ גְּחֹלִים תִּלְהֶט וְלֶהַב מִפִּי יֵצֵא: 41:13

Translation: “From his breath coals **glow**; **flames** come out of his mouth.”¹⁴⁵

One sound pair: *-lahab* // *təlahēṭ*.

The elements of the pair occur at the end of stich a, and at the beginning of stich b, respectively, producing a phonological anadiplosis-effect.

¹⁴⁴ The translation roughly follows Gordis (1978: 470 and 483-484, comm. ad loc.).

¹⁴⁵ The translation follows Gordis (1978: 470 and 475, comm. ad loc.) in interpreting *napšō* as “his breath.” Pope (1973: 335 and 342, comm. ad loc.) has another solution, translating it as “his throat.”

41:15: מַפְלֵי בְּשָׂרוֹ דָבְקוּ יִצְוֶק עָלָיו בַּל־יִמּוּט:

Translation: “The folds of his flesh are joined together; they stick to him without moving.”

One sound pair: *maplē b-* // *bal-yim-*.

4.2.1.2. Two sound pairs:

4.2.1.2.1. Two pure sound pairs:

5:20: בָּרַעַב פָּדַד מָמוֹת וּבְמִלְחָמָה מִיַּד חֶרֶב:

Translation: “In **hunger** He will redeem you **from death**, and in battle, **from the hands of the sword**.”

Two sound pairs: *rā‘āb₂*, *mim-māwet* // *mi-dē-*, *hāreb₂* = abba.

9:11-12: הֵן יַעֲבֹר עָלַי וְלֹא אֶרְאֶה וְנִחַלַּח וְלֹא־אֶבִּין לוֹ:

הֵן נִחַלַּח מִי יִשְׁבְּנוּ מִי־אֹמֵר אֵלָיו מַה־תַּעֲשֶׂה:

Translation: “9:11: Behold, He passes by me, and I do not see (Him); **He goes by**, and I do not **perceive** Him. 9:12: Behold, **He snatches**, and who can make Him **return it**? Who can say to Him: ‘What are you doing?’”

Two sound pairs: *-yahālōp₂*, *‘ābīn* // *yahīōp₂*, *-bennū* = abab.

The words *-yahālōp₂* // *yahīōp₂* are grammatically (syntactically and morphologically) corresponding as well. Semantically they are not equivalent, but I do suggest that their phonological similarity causes them to be associated semantically as well. The rather strange word *yahīōp₂* (usually emended to *yahīōp* “seize, rob,” cf. Gordis 1979: 105) could have been chosen because of its similarity to *yahālōp₂* (cf. p. 121).

The words *‘ābīn* // *yašībennū* are grammatically equivalent, but not identical – they serve a similar syntactic function (both are verbs in the second coordinate clause within their respective stich, but *yašībennū* includes a suffixed pronominal object) and are morphologically both verbs in the imperfect singular, with a contrast in person (*‘ābīn* is in the 1st person; *yašībennū* is in the 3rd). Here I do not think that there is necessarily a semantic

association caused by the phonological similarity, but the echo effect between the two elements approaches a rhyme.

In any case, the phonological repetition is clearly a part of the parallelism of the stiches.

21:5: פְּנֹאֵלַי וְהַשְׁמוּ וְשִׂמוּ יַד עַל־פִּיהַ:

Translation: “**Turn toward me and you will be astonished; you will put** (your) hand to (your) **mouth.**”

Two sound pairs: *pənū-’ēl-*, *wə-hāšammū // wə-šīmū*, ‘*āl-pē(h)* = abba.

The pair is also *wə-hāšammū // wə-šīmū* morphologically (and partly lexically) corresponding, as both elements consist of the conjunction *wə-* and a 2nd person, masculine plural verb in the imperative mode (contrasting in conjugation – the first is Hif‘il and the second is Qal). There is perhaps in this context also some semantic equivalence between these verbs, as the first one means “be astonished,”¹⁴⁶ and the second “put” in the phrase “put your hand to your mouth,” a movement which is probably a sign of astonishment /shock. The elements of the sound pair *pənū-’ēl- // āl-pē(h)* “turn towards” // “to the mouth” may also have some semantic equivalence, both expressing a movement in a certain direction. Morphologically they both contain a preposition; syntactically they are not equivalent.

The semantic parallelism between the stiches as wholes is not obvious, and I suggest that the phonological parallelism makes us associate them closer together also semantically.

22:6b-7a: וּבְגֵדֵי עָרוּמִים תִּפְשִׁיט׃

לֹא־מִים עֵינַי תִּשְׁקֶה

Two sound pairs: -‘*ārūmmīm*, *tapšīt* // -*mayim*, -*p̄taš-* = abab.

27:2: חַי־אֵל הַסִּיר מִשְׁפָּטִי וְשָׂדֵי הַמֶּר נִפְשִׁי׃

Translation: “As God lives, who has **removed** my **right**, and by Shadday, who has **embittered** my **soul**,”¹⁴⁷

Two sound pairs: *hēsīr*, *mišpāṭ* // *hēmar*, *napšīt* = abab.

The pairs are of course syntactically and morphologically corresponding as well (*hēsīr* and *hēmar* are 3rd person masculine singular Hif‘il verbs, and *mišpāṭ* and *napšīt* are both

¹⁴⁶ Cf. Gordis 1978: 228.

¹⁴⁷ Ibid.: 1978: 284.

singular nouns with a 1st person singular pronominal suffix), and the stiches are semantically parallel as wholes. The parallelism in sound works together with the other parallel aspects of the verse.

The elements *mišpāṭī* and *napšī* both occur stich-finally, thus creating a phonological epistrophe.

27:20-21: תְּשִׁיגְהוּ בַמַּיִם בְּלַיְלָהּ לַיְלָהּ נִנְבְּתוּ סוּפָהּ :
 וְיִשְׁעֶרְהוּ מִמְּקוֹמוֹ : יִשְׂאֶהוּ קָדִים וְיִלְךְ

Translation: “27:20: Terrors upheave **him like waters**; in the night **a storm takes him away**.
 27: 21: The east wind lifts him up and he is gone; it blows him away from his place.”¹⁴⁸

Two sound pairs: *taššīgēhū, kam-mayim // yiššā’ēhū, qādīm* = abab.

The parallelism *taššīgēhū // yiššā’ēhū* partly due to morphological repetition (of the pronominal suffix *-hū*), and the elements of the pair are clearly morphologically corresponding as well. The stich-initial position of both elements creates a phonological-anaphoric effect.

The elements *kam-mayim // qādīm* do not have the same syntactic function, but they do have semantic similarities. This creates a tension between the semantic, phonological and grammatical aspects of the stiches 20a and 21a.

30:27: יָמֵי רַחֲתוֹ וְלֹא-רָפוּ קַדְמֹנֵי יָמֵי-עֹנִי :

Translation: “My **inner organs** are boiling – they do not **rest**; **days of affliction** approach me.”

Two sound pairs: *mē’ay, -dammū // qiddāmūnī, yamē ‘ōnī* = abab.

31:27: וַיִּנְפֹּת בְּסִתְרֵי לִבִּי וַתִּשְׂקַי יָדַי לִפִּי :

Translation: “so that my **heart** was **secretly** enticed, and my hand **kissed** my **mouth**.”

Two sound pairs: *-sēter, libbī // -tiššaq, lə-pī* = abab.

The elements *libbī* and *lə-pī* both occur stich-finally, creating a sort of phonological epistrophe.

¹⁴⁸ Again, cf. Gordis (1978: 292 and 295-296, comm. ad loc.) for explanations of the translation, e.g. of the somewhat strange word *wišā’āreḥū*.

36:9: וַיִּגְדַּל לָהֶם פְּעֻלָּם וּפְשָׁעֵיהֶם כִּי יִתְנַבְּרוּ:

Translation: “it is to **tell** (them) **their deeds** and **their transgressions**, when **they are too proud**.”¹⁴⁹

Two sound pairs: *-yaggēd, po‘ōlām // -piš‘ēhem, yitg-* = abba.

36:31: כִּי־בָם יִדִין עַמִּים יִתֵּן אֶכֶל לְמִכְבָּר:

Translation: “**For by these He nourishes** nations; He gives food in **abundance**.”

Two sound pairs: *kī-bām, yādīn // yitten-, -makbīr-* = abba.

The semantic parallelism is due to a usual emendation of the verb *yādīn* to *yāzūn* (see e.g., Gordis 1978 408 and 422 and Hölischer 1952: 86). This affects the sound pair, but assuming that the voiced alveolar sibilant [z] and the unvoiced alveolar plosive [t] are phonologically corresponding (cf. the list of corresponding consonants, p. 44), we still find three corresponding consonants in the pair. If we regard the correspondence /t/ - /z/ as too farfetched, the two remaining repeated consonants still qualify for a sound pair according to Berlin’s definition of the term (p. 32).

An interesting possibility here is that the original text contained the word *yāzūn* in stich a, but that it was changed to *yādīn* because of the phonological similarity this word has to *yitten* in stich b – by such a change a clearer phonological correspondence is created (cf. p. 122).

37:9-10: מִן־הַחֶדֶר תִּבּוֹא סוּפָה וּמִמְזֻזִּים קָרָה:

מִנְשַׁמַּת־אֵל יִתֵּן־קָרָח וְרַחֵב מַיִם בְּמוֹצָק:

Translation: 37:9: “**From** the chamber comes a storm, and from the scattering winds (comes) **cold**.” 37:10: “**From the breath** of God **ice** is given, and the width of the waters becomes solid.”

Two sound pairs: *min-, qārā(h) // min-nišmat, qārah* = abab.

I have classified this example as containing two pure sound pairs, although the pair *min- // min-nišmat* clearly has a lexical component: the preposition *min*. In *min-nišmat* there is however other components and the final <n> in *min* is assimilated into the initial <n> in *nišmat*. In any case this lexical repetition implies a semantic similarity between the

¹⁴⁹ The translation mainly follows Gordis (1978: 406 and 414, comm. ad loc.)

corresponding elements. There is also such a similarity between -, *qārā(h)* “cold” and *qārah* “ice,”¹⁵⁰ and the semantic and the phonological aspects of parallelism work together in these verses (cf. p. 117).

The elements *min-* and *min-nišmat* both occur verse-initially and produce a phonological anaphoric effect.

37:24: לָכֵן יִרְאֵהוּ אַנְשִׁים לֹא יִרְאֶה כָּל־חֲכַמֵי־לֵב:

Translation: “Therefore the people fear Him; He does not respect any of the wise of heart.” One sound pair registered by Berlin (110): *yār’ūhū // yir’ē(h)*, and another one, not mentioned by Berlin: *lā-ken // kol-*.

The elements of the sound pair *yār’ūhū // yir’ē(h)* is also grammatically (syntactically and morphologically) corresponding (though they not morphologically identical, cf. Berlin’s idea of morphological parallelism, p. 28).

This translation follows Pope (1973: 279 and 287, comm. ad loc.) in making God the subject of the verb *yir’ē(h)* “he sees.” It is my opinion that the in this connection somewhat odd verb *yir’ē(h)* could have been chosen because of its phonological similarity to *yār’ūhū* and the pun-like effect this similarity creates.¹⁵¹

The two pairs appear in the order *lā-ken, yār’ūhū // yir’ē(h), kol-* = abba.

38:29-30: מִבֶּטֶן מִי יֵצֵא הַקָּרָח וּכְפָר שָׁמַיִם מִי יֵלְדוּ:

כִּאֲבֹן מַיִם יִתְחַבְּאוּ וּפְנֵי תְהוֹם יִתְלַכְּדוּ:

Translation: “28:29: From the womb, who has brought forth the ice? Who has given birth to the frost of the heavens, 28:30: when water is congealed like stone and the face of the deep is frozen over?”¹⁵²

Two sound pairs: *mib-beṭen mī, yālādū // -’eben mayim, yitlakkādū* = abab.

¹⁵⁰ This phonological-semantic similarity could actually be a case of similar roots expressing a similar idea. Semitic languages contain quite a large amount of such roots. For in depth discussions of the matter, consult e.g. Bohas 2000, or Ehret 1989.

¹⁵¹ Gordis (410 and 434, comm. ad loc.) has another solution – he emends the verb *yir’ēh* to *yirā’ūhū* and thus assumes that the verbal phrase in stich a is repeated in stich b.

¹⁵² For possible explanations of verse 30, see Gordis (1978: 449-450). The verbs are contextually strange, and emendations are needed to make them sensible.

It is moreover worth noting that YHWH in verse 29 claims both a womb and the power of giving birth. Lillian R. Klein shows in her article “Job and the womb: text about men, subtext about women” (1995: 186-200) how the book of Job is preoccupied with the woman’s womb as a source for life and death (and how women in the book are reduced to wombs for child-bearing). In verse 38:8 and in this verse it is God’s womb which functions as such a source (199).

The elements of the pair *mib-beṭen mī* // -'eḅen mayim both occur stich-initially and function in a phonological-anaphoric manner (cf. p. 123). The elements of the pair *yalādū* // *yitlakkādū* both occur stich-finally and function as a phonological epistrophe. The combination of these figures may (employing rhetorical terminology) be called a phonological symploce.

As explained by Klein (1995: 199), God here (and in verse 38: 8) claims a cosmic womb and simultaneously pictures this as a source of life and death. The phonological similarity between the elements of the sound pair *mib-beṭen* // -'eḅen mayim (“from the womb” // “a stone, water”) supports this semantic association, as water and stone normally is associated with life and death, respectively.

39:5: מִי־שָׁלַח פֶּרֶא חֲפָשִׁי וּמִסְרוֹת עָרוּד מִי פִתְחָהּ :

Translation: “Who has set the wild ass free, or loosed the bonds of the onager?”

Two sound pairs: *mī šillaḥ*, *ḥopšī* // -*mosərot*, *pittē^a ḥ* = abab.

The elements of the pair *mī šillaḥ* // -*mosərot* both occur stich-initially, creating a phonological anaphoric effect. The elements of the pair *ḥopšī* // *pittē^a ḥ* both occur stich-finally, and function as an epistrophe of sound. Together the pairs may be viewed as a phonological symploce.

The phonological similarity is contrasted by the chiasmic syntactical and semantic structure – the poet is playing with sound, sense and structure.

(Cf. comm. to 39:5a, p. 113.)

39:21-22: יִחַפְּרוּ בְעֵמֶק וַיִּשִׁישׁ בְּכַח יֵצֵא לְקִרְאֵת נַשֶּׁק :

וַיִּשְׂתַּק לְפַחַד וְלֹא יִחַת וְלֹא־יָשׁוּב מִפְּנֵי־חֶרֶב :

Translation: 39:21: “In strength and joy he paws through the valley; he goes forth towards battle.” 39:22: “He laughs at fear and is not scared; he does not draw back when facing a sword.”

Two sound pairs: *yaḥpərū*, *nāšeq* // *yišḥaq*, -*paḥad* = abba.

The translation is mainly based on Gordis’ (1978: 440 and 464, comm. ad loc.) interpretation. He emends the verb *yaḥpərū* to the singular form *yaḥpōr* and relates it to the Arabic word *ḥa’fir* “hoof.” To suggest that this foreign word has been chosen to create the

sound pair *yaḥpārū* // *-paḥad* is perhaps too farfetched (cf. p. 120), but in any case an echo effect is created because of this choice.

The elements of the pair *nāšeq* // *yišḥaq* occur at the end of 21b and at the beginning of 22a, respectively, and function as a phonological anadiplosis.

39:29-30: לְמַרְחֹק עֵינָיו יִבְיטוּ: מִשָּׁם חָפַר-אֶכֶל
וְאֶפְרָחוּ יַעֲלֵעוּ-דָם וּבִאֲשֵׁר חָלְלִים שָׁם הוּא:

Translation: 39:29: “**From there he searches** for food; his eyes see from afar.” 39:29: “His **offspring** suck up blood; where the slain ones are, **there** he is.”¹⁵³

Two sound pairs: *miš-šām*, *ḥāpar-* / *-’eproḥāw*, *-m šām* = abba.

I assume that the verses are roughly semantically parallel, both expressing the eagle’s bloody search for food (cf. Gordis 1978: 440 and 464): 29: “From there he searches food; from afar his eyes watch;” 30: “His young ones suck up blood; and where there are slain ones, there is he.” The correspondences are in this case sound pairs according to Berlin’s definition. In any case they contribute to the structuring of the passage.

The poet’s choice of the word *ḥāpar* (here with the meaning “to search” (Gordis 1978: 464)) could have been influenced by the poetic effect of the correspondence *ḥāpar-* / *-’eproḥāw* (cf. p. 121).

The correspondence *miš-šām* / *-m šām* is of course partly due to lexical repetition, of the adverb *šām* “there”.

40:9: וְאִם-זֶרְעֵךְ כְּאֵל | לָהּ | וּבְקוֹל כְּמַהוּ תִרְעַם:

Translation: “**Do you have an arm like God?** Can you **thunder** with a **voice like His?**”

Two sound pairs: *-’im-zarō^a*, *kā-’ēl lāk* // *-qōl k-*, *tar‘ēm* = abba.

40:16: הִנֵּה-נָא כֹחַוּ בְּמַתְנֵיוֹ | וְאוֹזוֹ בְּשָׁרְיָרָיו בְּטֶנְוֹ:

Translation: “**Behold the strength in his loins**, and his **power** in the muscles of **his belly.**”

Two sound pairs: *hinnē(h)-nā(’)*, *bə-motnāw* // *-’ōnō*, *biḥnō* = abab (considering that the laryngeal fricative /h/ and the laryngeal stop /’/ are phonologically corresponding).

Note that the elements in the sound pairs have different semantic and grammatical values: In the first pair, *hinnē(h)-nā(’)* “behold” is an expression consisting of two

¹⁵³ Again, for this translation, cf. Gordis (1978: 438 and 465, comm. ad loc.).

demonstrative particles, while *'ōnō* “his strength” is a noun with a pronominal suffix. In the second pair, *biḥnō* “his belly” is the *nomen rectum* in a construct chain *biš-šārīrē biḥnō* “in the muscles of his stomach”, which as a whole is syntactically and semantically equivalent to *bə-motnāw* “in his loins.”

The syntactical, morphological and semantic correspondences do thus not occur in one to one-relations; rather, they are playfully intermingled. The phonological aspect is an important part of this play (cf. p. 117).

The elements of the pair, *hinnē(h)-nā(')* // *'ōnō* are both placed stich-initially and function as a phonological anaphor. The elements in the pair *bə-motnāw* // *biḥnō* are both placed stich-finally and function as a phonological epistrophe. Together, the pair may be conceived as a phonological symploce.

40:17: יתפץ זנביו כמו־אֵרֶז גִּידָיו פְּתוּרִי שְׂרָגוֹ:

Translation: “He can **arch** his tail like a **cedar**; the thews of his **thighs** intertwine.”

Two sound pairs: *yaḥpōš*, *'ārez* // *paḥdāw*, *yašōrāgū*.

The translation follows Pope’s (1973: 317 and 323-324, comm. ad loc.) interpretation. According to him the verb *yaḥpōš* is related to the Arabic root *ḥpd*, which is used about bending wood. He finds this an appropriate sense in this context, since the tail is compered to a cedar tree. There is however also an Arabic cognate to the Hebrew root verb *ḥpš* (“desire”), meaning “to strive hard” for something, and the verse has long been though of as having certain sexual connotations. Gordis (1978: 476) assumes that the last mentioned root is the basis of *yaḥpoš*, and translates 17a: “He can stiffen his tail like a cedar” (468).

The word *paḥdāw* “his thighs” in 17b, Gordis relates to the Arabic word *afḥad* “thighs, testicles.”

In any case it is clear that one or more Arabic cognate roots are involved in the sound pair *yaḥpōš* // *paḥdāw*, and possibly the phonological similarity between them have affected the poet when choosing these words (cf. p. 120).

4.2.1.2.2. One sound pair and one lexical repetition:

6:23: ומִלְטוֹנִי מִיַּד-צָר וּמִיַּד עֲרִיצִים תִּפְדּוּנִי :

Translation: “Deliver me **from the enemy’s hand**; ransom me **from the hand of the oppressors.**”

One sound pair and one lexical repetition: *miy-yad-*, *-sār* // *-miy-yad*, ‘*ārīšim* = (phonologically) abab.

The elements of the sound pair are also semantically and syntactically corresponding (morphologically they display a contrast in number, but they are both nouns) (cf. p. 116).

6:29a-30a: שׁוּבוּ-נָא אֶל-תְּהִי עוֹלָה

הֲיֵשׁ-בְּלִשׁוֹנִי עוֹלָה

Translation: 6:29a: “**Turn back**, don’t let there be **injustice**;” 6:30b: “Is there **injustice on my tongue**?”

One sound pair and one lexical repetition: *šūbū* ‘*awlā(h)* // *-yēš-bi-*, ‘*awlā(h)* = (phonologically) abab.

The elements of the sound pair *šūbū* // *-yēš-bi-* both occur stich-initially, creating a phonological anaphor. The elements of the lexical pair occur stich-finally, as a phonological epistrophe. Together the repetitions form a kind of symploce of sound.

12:7-8: וְאִיִּלָּם שְׂאֵל-נָא בְּהִמּוֹת וְתַרְגְּוּ וְעוֹף הַשָּׁמַיִם וְיִנְדְּרוּ-לְךָ :

אִזְ שִׁיחַ לְאֶרֶץ וְתַרְגְּוּ וַיִּסְפְּרוּ לְךָ דְגַי תַּיִם :

Translation: 12:7: “But ask the **cattle and they will teach you**; the fowl of the heavens **will tell you.**” 12:8: “Or speak to the earth, **and it will teach you**; the **fishes** of the sea will inform you.”

One sound pair and one lexical repetition: *wā-tōrekā*, *yagged-* // *wā-tōrekā dagē* = (phonologically) abab.

I have not marked out the <y> in *dgy* in bold writing, as this is probably realized as a vowel and as such not relevant according to Berlin’s criteria for sound pairs. The graphic pattern is beautiful, however, chiastically arranged: *ygd* // *dgy* (the transposition of letters almost reminds of the figure metathesis).

The elements *yagged-* // *dagē* in 7b and 8b, respectively, are a sound pair. The pair could be expanded so as to include *haš-šāmayim yagged-* // *dagē hay-yām*. The words *haš-šāmayim* “the heavens” and *hay-yām* “the sea” are also semantically equivalent. The words *yagged-* “it (used collectively as “they”) will tell” and *dagē* “fishes” are clearly not, and the phonological parallelism here creates a play between sound and sense.

14:21: וְיִצְעֲרוּ וְלֹא יִדְעוּ וְלֹא יִשְׁמְעוּ וְלֹא יִבְנִיּוּ וְלֹא יִשְׁמְעוּ וְלֹא יִדְעוּ

Translation: “His **sons** will gain honour and he will **not** know, or they will suffer and he will **not** pay heed to it.”

One sound pair and one lexical repetition: *bānāw wə-lō(ʾ) // wə-lō(ʾ) yābīn* = (phonologically) abba.

The stiches are semantically and grammatically parallel as wholes, but the elements of the sound pair correspond neither semantically nor grammatically. This creates a playful tension between sound and sense (cf. p. 117).

16:4c and d: אֶחָבִירָה עֲלֵיכֶם בְּמִלִּים

וְאֶנִּיעָה עֲלֵיכֶם בְּמִן רֹאשִׁי

Translation: “I could put **words** together **against** you, and I could shake **with** my head **towards** you.”¹⁵⁴

One sound pair and one lexical repetition: *ʾālēkēm bə-millīm // ʾālēkēm bəmō* = (phonologically) abab.

In this passage there is one sound pair, *bə-millīm // bəmō* (“with words” // “with”). This phonological correspondence is partly lexically conditioned, since the preposition *bəmō* is a variant of the preposition *bə-* (here used instrumentally: “with”). As such, there is also a certain semantic and grammatical correspondence between the elements, but only partly, as *bə-millīm* contains the prepositional object “words” as well, while *bəmō* is only a preposition. This again creates a playful tension between the parallel sound sequences. (The word *bəmō* is also repeated in 16:5a.)

The lexical repetition, of *ʾālēkēm* (“against you”) also contributes to the phonological parallelism between the stiches.

¹⁵⁴ The somewhat forced translation: “I could shake with my head towards you” is made to show the preposition *bəmō* (here: “with”), which is one of the elements in the sound pair. A more idiomatic translation would of course be: “I could shake my head towards you.”

24:17: כִּי יַחְדָּו | בְּקֶרֶךְ לָמוֹ צַלְמוֹת צַלְמוֹת כִּי-יִפֹּר בְּלֵהוֹת צַלְמוֹת :

Translation: “for to them every **morning** is **darkness**, and **daybreak**, the **terrors** of **darkness**.”

One sound pair and one lexical repetition: *bōqer*, *Ṣalmāwet* // *yakkīr-balhōt*, *Ṣalmāwet* = (phonologically) abab.

The translation generally follows Gordis (1978: 256 and 268, comm. ad loc.). He interprets the word *yakkīr* (lit.: “he knows, recognizes”) as an idiom for “daybreak” (i.e. the time when a person can recognize another (cf. Ruth 3:14), or recognize light from darkness (M. Ber. 1:2)). This is perhaps a farfetched assumption, but it creates a nice parallelism between stich a and b, and the more literal translation “for he knows the terror of darkness” is somewhat contextually strange. The sound pair *boqer* // *yakkīr-balhōt* could be viewed as supporting Gordis’ theory, assuming that the poet chose his words (perhaps unconsciously, cf. p. 124) influenced by similarities in sound.

27:6: בְּצַדִּיקְתִּי הִחַזְקַתִּי וְלֹא אֲרַפֶּה לֹא-יִחַרְרָה לְבָבִי מִיָּמַי :

Translation: “I have held on to my righteousness and **not let it go**; my heart harboured no **blasphemy** all my days”

One lexical repetition and one sound pair: *lō(’)* *’arpēhā* // *lō(’)-yeḥērap* = (phonologically) abab.

The translation follows Gordis (1978: 284 and 288, comm. ad loc.). He explains that the word *c* (usually: “he reproaches”) here carries a secondary, special meaning: “he blasphemes,” a usage common in Mishnaic Hebrew. Recognizing the sound pair *’arpēhā* // *lō(’)-yeḥērap*, it is possible that the word *yeḥērap* was chosen here because of the phonological similarity it has to *’arpēhā*.

Alternatively the sequences may be seen as one sound pair. In that case they occur like a phonological anadiplosis: the first element stich-finally and the second stich-initially.

27:23: יִשְׁפֹּק עָלָיו כַּפָּיָם וְיִשְׂרָק עָלָיו מִמְקוֹמוֹ :

Translation: “People **will clap** their hands over him and **whistle** him from his place.”¹⁵⁵

¹⁵⁵ I follow Gordis (1978: 292 and 296, comm. ad loc.) in making people the subject of the verb (assuming that it is a collective singular form), as opposed to e.g., Pope (1973: 188 and 194, comm. ad loc.), who assumes that the east wind is the subject.

One sound pair and one lexical repetition: *yīšpōq ‘ālēmō // wə-yīšrōq ‘ālāw* = (phonologically) abab.

The elements of the sound pair *yīšpōq // -yīšrōq* (lit.: “he claps” // “he whistles”) are of course also a grammatically (syntactically and morphologically) equivalent, as well as contextually semantically related.

The phonologically parallel sequences both occur stich-initially, creating a phonological-anaphoric pattern.

34:29: וְהוּא יִשְׁקֵט | וּמִי יִרְשָׁע וְיִסְתֵּר פָּנָיו וּמִי יִשׁוּרֶנּוּ

Translation: “When he grants peace, **who can stir up strife?** When he hides his face, **who can see Him?**”¹⁵⁶

One lexical repetition and one sound pair: *ū-mī, yaršī’ // ū-mī, yašūr-* = (phonologically) abab.

The elements are of course also syntactically and grammatically corresponding (displaying contrast as well as identity), as are the stiches as wholes. The parallelism in sound reinforces these other parallel aspects.

The elements both occur stich-finally, as a phonological epistrophe.

37:16: הֲתֵדַע עַל-מִפְלְשֵׁי-עַב מִפְּלֹאוֹת הַתְּמִים יָדַעִים:

Translation: “Do you **know** the **outspreading** of the clouds, the **miracles** (done by) the All-**knowing?**”

One lexical repetition and one sound pair, *hā-tēda’, mīplāšē // mīplā’ōt, dē’īm* = (phonologically) abba.¹⁵⁷

The translation follows Gordis (1978: 410 and 430, comm. ad loc.). He assumes that the word *mīplāšē* is an emendation of *mīprāšē* (from the root *prš* “to spread out”), caused by “the proximity of the Lamed in *mīplā’ōt*.” He also thinks that the unusual word *mīplā’ōt* is not a misspelling of *nīplā’ōt*, but “a variant form chosen because of its assonance with the Mem of *mīplāšē*.” If he is right, this is an example where the poetic function with regard to phonology overrides both the normal lexicon and correct spelling (cf. p. 121).

In any case the phonological similarity between the (syntactically equivalent) elements causes them to be associated closer together also semantically.

¹⁵⁶ The translation follows Gordis (1978: 384 and 392, comm. ad loc.).

¹⁵⁷ Two of these elements, *hā-tēda’* and *mīplā’ōt*, are also found in the chiasmic pattern Ceresko has recorded in 37:13-17 (see CBQ 38: 310). The phonological pattern is another scheme in which they take part.

מִבֶּטֶן מִי יֵצֵא תִקְרָח וּכְפֹר שָׁמַיִם מִי יֵלְדוּ: 38:29

Translation: “From the womb, **who** has brought forth the **ice**? **Who** has given birth to the **frost** of the heavens?”

One sound pair and one lexical repetition: *mī, haq-qārah // -kəpōr, mī* = (phonologically) abba.

Stich a and b are semantically parallel. They also have a similar, but not identical syntactic structure. The sound pair *haq-qārah // -kəpōr* coincides with a correspondence in syntactic function (both of the elements in the pair function as direct objects), in morphology (both are singular masculine nouns) and in semantics (“ice” // “frost”).

(Cf. also comm. to 38:29-30, p. 82-83.)

סֵלַע יִשְׁכֵּן וַיִּתְלַן עַל שֵׁן-סֵלַע וּמְצוּדָה: 39:28

Translation: “On the **rock** he dwells and spends the night; on the **peak of the rock** and fortress.”¹⁵⁸

One sound pair and one lexical repetition, *sela', yiškōn // šen-, -sela'* = (phonologically) abba.

The lexical pair is of course the two instances of *sela'*, and the sound pair is *yiškōn // šen*. It is well possible that the phonological similarity has (unconsciously?) influenced the poet in his choice of words, e.g., regarding the word *šēn* (lit.: “tooth”), used metaphorically in this context, as “peak” (cf. p. 122).

מִי-גִלָּה פָּנָיו לְבוֹשׁוֹ בְּכַפֵּל רֶסֶנוּ מִי יָבוֹא: 41:5-6

דַּלְתָי פָּנָיו מִי פִתְחָ סְבִיבוֹת שִׁנָּיו אֵימָה:

Translation: 41:5: “Who can strip him of his **outer** garment? **Who** can penetrate his double **coat of mail**?” 41:6: “Who can open the doors **of his face**? Around his **teeth** is terror.”¹⁵⁹

One lexical repetition and one sound pair: *pənē, risnō mī // pānāw, šinnāw 'ēmā(h)* = (phonologically) abab.

In both pairs the elements occur at approximately the same place in the verses: *pənē // pānāw* in the middle of 5a and 6a, respectively, and *risnō mī // šinnāw 'ēmā(h)* in the middle

¹⁵⁸ Cf. Gordis (1978: 440 and 464, comm. ad loc.).

¹⁵⁹ Ibid.: 470 and 484, comm. ad loc.. Gordis emends *risnō*, usually interpreted as “his lips” and “his jaws” to *sərīnō* “his coat of arms.” The sound pair *risnō mī // šinnāw 'ēmāh* is kept with this emendation.

/ towards the end of 5b and 6b, respectively. These symmetrical positions increase the effect of the correspondences.

41:12-13: מִנְחִירָיו יֵצֵא עָשָׁן כְּדוֹד נִפְיֵת וְאַגְמֹן׃
 נִפְשׁוּ גְחָלִים תִּלְהֹט וְלֶהָב מִפִּי יֵצֵא׃

Translation: 41:12: “Out of his nose smoke **comes out**, like (from) a **boiling** cauldron or a march.” 41:13: “His **breath** kindles coals, and a flame **comes out** of his mouth.”¹⁶⁰

One lexical repetition and one sound pair: *yēṣē(’)*, *nāp̄u^aḥ* // *nap̄šō*, *yeṣe(’)* = (phonologically) *abba*.

4.2.1.3. Three sound pairs:

4.2.1.3.1. Three pure sound pairs:

12:2: אֲמַנְם כִּי אֲתֵם-עַם וְעִמָּכֶם תִּמְוֵת חֲכָמָה׃

Translation: “No doubt, that you are the gentry, and with you wisdom will die.”¹⁶¹

Three sound pairs: *’omnām kī*, *’attē-*, *-’am* // *’immākem*, *tāmūt*, *ḥokmā(h)* = *abccba*.

This is only partly true, since the element *’immākem* contains the phoneme /k/, and as such is corresponding with the pair *’omnām kī* // *ḥokmā(h)*, as well as with *-’am*. This creates a pattern: *abc(ac)ba*. Alternatively, the repeated phonemes could be considered as a continuous correspondence through the whole verse: *’omnām kī ’attē-’am*; *’immākem tāmūt ḥokmā(h)*. The most repeated phoneme is /m/, with 8 instances totally, evenly distributed in stich a and b.¹⁶²

Possibly the word *’am* (normally “people”) could have been chosen here because of its sound (cf. p. 121). It is strange in this context, and has been emended in different ways to make it more contextually senseful (Gordis 1978: 136 and Pope 1973: 88-89), or interpreted idiomatically as “the people who count” (Gordis) or “the gentry” (Pope). It has also been

¹⁶⁰ Ibid.: 470 and 486, comm. ad loc..

¹⁶¹ The translation principally follows Pope (1973: 88 and 89-90, comm. ad loc.).

¹⁶² Also Gordis (1978: 136, comm. ad loc.) pays heed to what he calls “the assonance of the *m* sound in the verse,” and explains that it “suggests the bitter ironic murmur of Job’s rejoinder.”

related to an Ugaritic root ‘*mm* “to be strong, wise” (Pope 1973: 89). This last solution could also suggest an ambiguity in the word.

40:25: תִּמְשֹׁךְ לַוִּיתָן בְּחַכָּה וּבְחֶבֶל תִּשְׁקִיעַ לְשׁוֹנוֹ:

Translation: “Can you drag Lewiathan with a hook, and press down his tongue with a cord?”¹⁶³

Three sound pairs: *timšok*, *liwyātān*, *bə-ḥakkā(h)* // *bə-ḥebel tašqī*^a, *lašōnō* = abccab.

The elements *bə-ḥakkā(h)* // *bə-ḥebel* (partly lexically conditioned, by the repetition of the preposition *bə-*) occur at the end of stich a, and at the beginning of stich b, respectively, creating a sort of phonological anadiplosis.

The phonological correspondences coincide with morphological, syntactical and semantic correspondences (cf. p. 115), but they are not only due to morphological repetitions.

4.2.1.3.2 Two sound pairs and one lexical repetition:

15:5-6: כִּי יִאֲלָה עֲוֹנוֹתַי פִּי וְתִבְחַר לְשׁוֹן עֲרוּמִים: וְרָשִׁיעַת פִּיךָ וְלֹא־אֲנִי וְשִׁפְתֶיךָ יַעֲנֶנּוּ בְּךָ:

Translation: 15:5: “For your iniquity teaches your mouth; you choose crafty speech.” 15:6: “Your mouth condemns you, and not I; your lips testify against you.”

Two sound pairs and one lexical repetition: ‘*āwōn-*, *pīkā*, *lašōn ‘ār-* // *yaršī-*, *pīkā*, *ya‘ānū* = (phonologically) abccba.

20:29: חֶלֶק אֲדָמָה רָשָׁע מֵאֱלֹהִים וְנַחֲלַת אֲמֵרוֹ מֵאֵל:

Translation: “This is the portion of the evil man from God; the inheritance of the evildoer from God.”¹⁶⁴

¹⁶³ Cf. Pope’s (1973: 317) translation of the verse. An interesting possibility is mentioned by Gordis (1978: 480). He suggests that the verb *timšok* “you (m.) drag” may have been chosen because of its similarity to the word for “crocodile” in diverse neighbouring languages: Arabic *timsaḥ*, Egyptian *pemsaḥ*, Coptic *temsaḥ*. This of course, speaks in favour of the naturalistic interpretation of the Behemoth/Lewiathan question, or for the ambiguity theory (cf. p. 13.).

¹⁶⁴ Following Gordis (1978: 212 and 229-230, comm. ad loc.).

Two sound pairs and one lexical repetition: *ḥeleq-*, *'ādām r-*, *mē-'ēlōhīm* // *naḥālat*, *'imrō*, *mē-'ēl* = (phonologically) abcabc.

I consider *mē-'ēlōhīm* // *mē-'ēl* to be a lexical repetition, as they consist of the preposition *min* and the plural and the singular version of the noun *'ēl* (*'ēlōhīm* and *'ēl*, respectively).

The elements *mē-'ēlōhīm* // *mē-'ēl* are of course semantically and grammatically (morphologically and syntactically) corresponding as well. The same is true for *ḥeleq-* // *naḥālat*, and maybe even for *'ādām rāšā'* // *'imrō*, if we are to follow Gordis' (212 and 221-222) translation. He suggests that the consonantal sequence *'mrw* is an Arabic noun (either *'amrun* “man” or *'amīr* “prince” – both would have negative connotations here) and translates the verse: “This is the sinner’s portion from God, and the evildoer’s inheritance.” This interpretation allows us to speculate about whether the Arabic word could have been chosen because of its phonological similarity to *'imrō* (cf. p. 120).

If we however, follow Hölscher (1952: 50-51) and Pope (1973: 150, 154), *'mrw* in stich b is to be vocalized *'imrō*, and translated “his saying” (Pope translates: “This is the fate of a wicked man, The heritage appointed him by God.”) The phonological correspondence is still effective, causing the elements *'ādām rāšā'* and *'imrō* to be associated semantically as well (cf. p. 116).

35:9:: מְרֹב עֲשׂוּקִים יִצְעֲקוּ יְשׁוּעֵי מִזְרוּעַ רָבִים

Translation: “**Because of great oppression**, they cry out; they **scream** because of the **power** (lit.: “arm”) **of the mighty**.”¹⁶⁵

Two sound pairs and one sound pair / lexical repetition: *mē-rōb*, *'āšūqīm*, *yaz'īqū* // *yāšawwə'ū*, *-zəro^a'*, *rabbīm* = abcba.

The pairs are interesting because the phonological correspondences do not coincide with the syntactical ones (the syntactical structure is abccab, assuming that *rabbīm* is not the subject of stich b, but rather the nomen regens to *-zəro^a'* (see Gordis 1978: 398 and 401)).

The phonologically corresponding units are also semantically inversely corresponding: *'āšūqīm* // *yāšawwə'ū* = “oppression” // “they scream,” and *yaz'īqū* // *zəro^a'* = “power” // “they cry out” (cf. p. 117).

¹⁶⁵ Ibid.: 398 and 401, comm. ad loc..

The pair *mē-rōb // rabbīm* is partly based on lexical repetition (*-rōb // rabbīm*), with an additional element in the preposition *min-*, which precedes *-rōb* and is included in the phonological parallelism.

4.2.1.4. Sound triplets:

18:14-15: יִנְתֵק מִאֶהָלוֹ מִבִּטְחוֹ וְתִצְעֲדֵהוּ לְמִלְחָה בְּלִהְיוֹת׃
 תִּשְׁכֹּן בְּאֶהָלוֹ מִבְּלִילֹי יִזְרַח עַל-נְנֵהוּ נִפְרִית׃

Translation: 18:14: “He is torn **from his tent, from his secure place**; he is led¹⁶⁶ **to the king of terrors.**” 18:15: “A **flood of fire dwells in his tent**; brimstone is scattered on his abode.”¹⁶⁷

One sound triplet: Both of the elements in the sound pair in verse 18:14 (cf. comm.. ad loc., p. 56) correspond to *bā-’ohōlō mib-bālīlō* in stich 15a. The correspondence between *mē-’ohōlō mib-* in 14a and *bā-’ohōlō mib-bālīlō* in 15a is of course partly due to lexical repetition (of the word *’ohel* “tent”). Here, all three elements correspond mutually, and they are distributed in three semantically parallel stiches. I therefore consider this a “pure” sound triplet.

Gordis (1978: 188 and 192) emends the rather obscure sequence *mib-bālīlō* to *mabbūl* “flood,” and translates “flood of fire,” in accordance with a mythological idea of such a fire which would destroy the world. Pope (1973: 133-134 and 136) follows M. Dahood (1957: 312-314), who emends *mib-bālīlō yāzōrē(h)* to *mabbēl līzōrē(h)*. The word *mabbēl* means according to Dahood “fire,” and it has cognates in Ugaritic and Akkadian (the *l-* is placed before the next word as an emphatic marker).

Both Gordis’ and Pope’s emendations keep the phonological parallelism in the passage. It is also worth noting that the phonological correspondences between the stiches 14a, 14b and 15a may have played a part in the poet’s choice of (perhaps strange) words – consciously or unconsciously (cf. p. 121).

¹⁶⁶ Cf. comment to verse 18:14, p. 56.

¹⁶⁷ I have looked to both Gordis (1978: 188 and 192, comm. ad loc.) and Pope (1973: 133 and 136, comm. ad loc.) for the translation of this verse, and I choose to follow Gordis in his emendations of it.

4.2.1.5. Miscellaneous patterns of three:

17:14: לְשַׁחַת גְּרָאתִי אָבִי אֶתָּה אֲנִי נֹאֲחָתִי לְרֶמְסָה:

Translation: “To the **pit** I call: ‘**You** are my father!’ To the maggot: ‘My mother and **sister!**’”

One sound pair: -šaḥat_ // ’āhotī, and one more: ’attā(h) // ’āhotī. In other words, the sequence ’āhotī in stich b corresponds to both -šaḥat_ and ’attā(h) in stich a. This creates an echo effect.

I believe that these phonological repetitions contribute to the semantic level as well, in leading us to associate the phonologically similar sequences also semantically. It is also possible that the choice of the noun ’āhotī in stich b has been (unconsciously?) influenced by the phonological similarity to -šaḥat_ and ’attā(h) in stich a (cf. p. 121).

The structural pattern of this “triplet” is ab//(ab), as the element in stich b correspond to both of the mentioned elements in stich a.

22:10: עַל-בֶּן סָבִיבוֹתַי פְּתִים וַיִּבְהַלְךָ פֶּתֶד פְּתָאִים:

Translation: “Therefore, **snares** surround you, and **suddenly terrors** scare you.”

Phonological correspondence: paḥim // paḥad_ and pit’ōm.

To spell it out, the element paḥim “snares” corresponds with both paḥad_ “fear” (here interpreted as a collective noun: “terrors”) and pit’ōm “suddenly.” The elements of the first mentioned pair also correspond semantically, and the similarity in sound underscores this correspondence.

The structural pattern of this “triplet” is (ab)//ab, as the element in stich a corresponds to both of the mentioned elements in stich b.

24:18: קָל-הוּא | עַל-פְּנֵי-מַיִם תִּקְלָל חֵלְקָתָם בְּאֶרֶץ

Translation: “They (lit.: he) **perish** swiftly, like water; their **portion** is **cursed** in the land.”¹⁶⁸

Phonological correspondence, consisting of one lexical repetition: qal- // təqullal (“swift”¹⁶⁹ // “cursed”), and one pure sound pair: qal- // ḥelqātām- (“swift” // “their portion”). The sequence təqullal ḥelqātām in stich b may be viewed as a continuous correspondence.

¹⁶⁸ For this translation and explanations thereto, consult Gordis (1978: 256 and 269, comm. ad loc.)

¹⁶⁹ This word has the root qll, and is derived from the same root as təqullal “cursed” (= “to be extremely light” = “to be unworthy”). For the translation “perish swiftly,” see Gordis’ comments to the verse (1978: 269) and cf. Job 7:6 and 9:25.

The structural pattern of this “triplet” is *a//aa*, as the element in stich a correspond to both of the mentioned elements in stich b.

30:30: עוֹרִי שָׁחַר מֵעָלַי וְעַצְמוֹתַי הָרָה מִנִּי-חָרָב:

Translation: “My skin has turned **black** on me; my bones **burn** from **heat**.”

Phonological correspondence: *šāhar* // *hārā(h)* and *horeb*. (“has turned black” // “burn” and “heat”)

There is also a dominance of certain phonemes in this verse: /h/, /r/, /‘/ and /m/ all occur three times. The nasals may in fact be viewed as parts of the parallel sound sequences: *šāhar m-* // *mī-hārā(h)* and *minnī- horeb*.

Also here, the structural pattern of the “triplet” is *a//aa*, as the element in stich a correspond to both of the mentioned elements in stich b.

4.2.1.6. Miscellaneous patterns of four:

33:18: יְחַשֵּׁד נַפְשׁוֹ מִנִּי-שָׁחַת וְחַיָּתוֹ מֵעַבְרַת בְּשַׁלַּח:

Translation: “**He** saves him from the **Pit**; his **life** from crossing the **channel** of **Death**.”

Here we find a series of more or less corresponding phonological sequences: *yaḥśōk*, *šāhat*, *ḥayyātō*, *-šālah* (“he saves,” “Pit,” “his life,” “channel of Death”). They could be viewed as two sound pairs, *yaḥśōk*, *šāhat* // *ḥayyātō*, *-šālah* = abab, but in reality *šāhat* corresponds both to *ḥayyātō* and *-šālah*, and so does *yaḥśōk*. In any case the phonological parallelism between the stiches is evident, and it underscores the semantic and grammatical parallelism.

For an explanation of the word *šālah* as “channel of Death,” consult Pope (1973: 250). The choice of this expression could have been influenced by the phonological correspondences mentioned above (cf. p. 121).

The structural pattern of corresponding elements could be represented as (abc)(cbd)//(bad)(bc), where the letters a, b, c and d represent the four corresponding consonants: /y/, /h/, /š/ and /t/, respectively.

40:17-18: יִחַפֵּץ זַנְבוֹ כְּמוֹ-אַרְזֵי גִידָיו כְּחַדְרֵי יִשְׁרָאֵל
 עֲצָמוֹתָיו אֶפְיָקֵי נְחֹשֶׁת זְרָמָיו כְּמַטְיֵל בַּרְזֵל:

Translation: 40:17: “He arches his tail like a cedar; the sinews of his loins **intertwine**.”

40:18: “His bones are tubes of bronze; his **limbs** like bars of **iron**.”¹⁷⁰

Two cross-corresponding sound pairs: *kāmō-’ārez*, *yiśrāgū* // *gārāmāw*, *barzel* (“like a cedar,” “intertwine” // “his limbs,” “iron”).

Here, as in the example mentioned above in 33:18, the first element, *kāmō-’ārez* corresponds with both *gārāmāw* and *barzel*, and so does the second, *yiśrāgū*. The pattern is in other words not clear-cut. However, the echo-effect is perceivable.

Structurally, the pattern could be represented (abc)(cbd)/(dba)(bc), where the letters a, b, c and d represent the four corresponding sounds: /m/, /r/, {sibilant /z/ or /š/} and /g/, respectively.

4.2.2. Other phonological correspondences:

4.2.2.1. Pure phonological correspondences:

7:5-6: לִבִּי בְּשָׂרִי רִמָּה וְגִישׁ (וְגִישׁ) עָפָר עוֹרִי רִנֵּעַ וַיִּמָּאֵס:
 יָמֵי קָלוּ מִנִּי-אַרְגָּן וַיִּכְלוּ בְּאַפָּס תְּקוּהָה:

Translation: 7:5: “My flesh is clothed in maggots and clods of dirt; my skin **hardens** and then melts off.”¹⁷¹ 7:6: “My days fly faster than the weaver’s **shuttle**; they end with no hope.”

Phonological correspondence, or possibly a sound pair: *rāga’ / ’āreg*.

If we consider the verses to be semantically parallel, both expressing Job’s tremendous misery and lack of hope, the correspondence may be viewed as a sound pair, according to Berlin’s definition.

¹⁷⁰ Cf. both Gordis (1978: 468 and 476-477, comm. ad loc.) and Pope (1973: 317 and 323-324, comm. ad loc.) for the translation of these verses.

¹⁷¹ This translation follows Gordis (1978: 66 and 80, comm. ad loc.), cf. comment to verse 7:5, p. 51-52.

8:9-10: כִּי־תִמּוֹל אֲנַחְנוּ וְלֹא נִדְעַ כִּי צֶלַח וְיָמֵינוּ עָלִי־אָרְץ :
 תִּלְאֲתָם יוֹרוּךְ יִאמְרוּ לָךְ וּמִלִּפְּמֵ יוֹצְאוֹ מִקְּוִים :

Translation: 8:9: “: “For we are from yesterday – we know nothing; for our **days** are a **shadow** upon earth.” 8:10: “Will they not teach you, tell you? From their hearts **they will utter words.**”

Phonological correspondence: *šel yāmēnū / yōš’ū millīm.*

The correspondence is not a sound pair, as the stiches 9b and 10b are neither semantically nor grammatically parallel, but nonetheless it is striking.

The sequence *šel yāmēnū* also participates in another correspondence; cf. comment to verse 8:9, p. 52.

9:2: אָמַנְם יִדְעֵתִי כִי־כֵן וַיִּמַּד־יִצְדָק אֲנוֹשׁ עִם־אֵל :

Translation: “**Indeed I know** that it is so – **how can a man be just** with God?”

Phonological correspondence: *’omnām yād- / -mā-yišdaq ’ēn-*.

I do not consider the stiches to be semantically parallel, and hence the correspondence is not a sound pair. Besides, the corresponding phonemes in b are spread over three adjacent words – perhaps not proximate enough to each other to qualify for being one element in a sound pair. Still, the correspondence is perceivable, comprising five different repeated phonemes.

16:2: שָׁמַעְתִּי כְּאֵלֶּה רַבּוֹת מִנְחֲמֵי עֲמָל כְּלָכֶם :

Translation: “I have **heard** a lot (of things) like these; **worthless comforters are you all.**”¹⁷²

Phonological correspondence, or possibly one sound pair: *šāma’tī kə-’elle(h) / ‘āmāl kullakēm.*

The stiches could be perceived as being semantically parallel – both expressing Job’s hopeless feeling when he hears his friend’s speeches. If one assumes that they are, the corresponding elements qualify for a sound pair according to Berlin’s definition. In any case, their echo effect is evident.

¹⁷² For this translation, consult Gordis (1978: 170 and 174, comm. ad loc.). Gordis assumes that the word *‘āmāl* here means not “vexation, anguish,” but “emptiness” – hence the construct *mənaḥšāmē ‘āmāl* would be “comforters of emptiness,” and is translated “worthless comforters.”

The stiches are neither semantically nor grammatically clearly parallel and the corresponding elements may therefore not be called a sound pair according to Berlin's definition. Regardless of this fact their correspondence is striking.

19:24: **בַּעֲט־בְּרִזְלִים וְעִפְרָת לְעַד בְּצִוּר יִחַצְבּוּן :**

Translation: “with a stylus of iron and lead, forever in the cliff they would be inscribed.”

Phonological correspondence: *bə-‘ēṭ-barzēl / lā-‘ad baš-šūr*.

The stiches are neither semantically nor grammatically parallel, but the phonological parallelism is evident. I suggest that this parallelism of sound (including the rhythmical correspondence) creates an illusion of semantic / grammatical parallelism and that this is a way of playing with language and poetical conventions.

20:13-14: **יִחַמֵּל עָלֶיהָ וְלֹא יַעֲזֹבֶנָּה וְיִמְנַעֲנָה בְּתוֹךְ חֶבְוִי :**

לְחֶמּוֹ בְּמַעְיוֹ נִהְפָּךְ מְרוֹרֵת פְּתָנִים בְּקֶרְבּוֹ :

Translation: 12:13: “He **saves it**, will not let it go; he **retains** it under his palate” 12:14: “his **bread** is turned in his **bowels**; the gall of asps is within him.”

Two phonological correspondences: *yaḥmol, yimnā‘ennā(h) / laḥmō, -mē‘āw = abab*.

I do not consider the verses to be semantically parallel,¹⁷³ and neither are they grammatically so. The correspondences may therefore not be counted a sound pairs according to Berlin's definition. Nonetheless they do have an effect on the passage.

The elements *yaḥmol* and *laḥmō* both occur verse-initially (in verse 13 and 14, respectively) and function as a phonological anaphor.

37:12: **וְהוּא מְסֻבּוֹת | מִתְהַפֵּךְ בְּתַחְבּוּלָתוֹ לְפַעֲלָם :**

כָּל אֲשֶׁר יִצְוּם | עַל-פְּנֵי תֵבֵל אֲרָצָה :

Translation: “They turn round and round **under His directions to fulfil** all, which He commands them, **at the surface of the inhabited** world.”¹⁷⁴

Two phonological correspondences: *bə-taḥbūlōtō, lə-pō‘ōlām, ‘al-pānē, tēbēl = abba*.

¹⁷³ Verse 14 probably expresses the result of verse 13, and it could be argued that this is some kind of “synthetic parallelism” (one of the three main categories of parallelism according to Lowth, and the least clearly defined one, see e.g., Gray 1972: 48-52). This is however a doubtful category at best (loc. cit., and Kugel 1998: 12) and I choose to classify these lines as non-parallel, for the sake of simplicity.

¹⁷⁴ Cf. Gordis (1978: 408 and 428-429, comm. ad loc.)

Could one or more of these expressions (*ba-taḥbūlōtō* “under his directions,” *l-pō‘ōlām* “to fulfil” (lit.: “to their work”), *‘al-panē* “on the surface” *tēbēl* “earth”) have been chosen because of phonological similarity to one of the other elements (cf. p. 121)?

37:18: תַּרְקִיעַ עִמּוֹ לְשַׁחֲקִים חֲזָקִים כַּרְאֵי מוֹצֵק:

Translation: “Can you **spread out the sky** with him, **strong as** a molten **mirror**?”¹⁷⁵

Two phonological correspondences: *tarqī‘*, *šəḥāqīm / ḥāzāqīm*, *ki-r’ī* = abba.

The correspondence *šəḥāqīm / ḥāzāqīm*, consists of elements that are morphologically identical (plural masculine nouns), but syntactically they have different roles: The last mentioned is actually a qualifying adjective to the first mentioned noun.

The correspondences are not sound pairs, as the stiches are neither semantically nor grammatically parallel.

42:2-3a: ידעת (ידעתי) כִּי־כָל תּוֹכֵל וְלֹא־יִפְצָר מִמֶּנִּי מִזְמָה:

מִי זֶה | מַעֲלִים עֲצָה בְּלִי דַעַת

Translation: 42:2: “I know that you can do anything, and that no **undertaking** is impossible for you.” 42:3a: “**Who is this**, **obscuring** (Your) plan without knowledge?”¹⁷⁶

Phonological correspondence: *māzimmā(h) / mī zē(h) m-*.

Stich 3a may seem somewhat strange in this context, and it closely resembles stich 38:2a. Some choose to delete the stich completely (see e.g., Hölscher 1952: 98); others assume that it is a citation – where Job cites YHWH (see Gordis 1978: 491 and 492, comm. ad loc.). It could also be a repetition by Job of YHWH’s question in 38:2a, by which Job validates the words of the deity (cf. Pope 1973: 348, comm. ad loc.). In any case the phonological correspondence *māzimmā(h) / mī zē(h) m-* speaks in favour of keeping the phrase where it is, and it may possibly have been a factor in the repetition of it just here.

The correspondence is not a sound pair, as the elements do not appear in otherwise parallel lines.

¹⁷⁵ This translation follows Pope (1973: 279 and 286, comm. ad loc.). Gordis (410 and 430-431, comm. ad loc.) has a slightly different translation: “can you fly with Him to the heavens that are hard as molten mirror,” assuming a semantic shift in the verb *tarqī‘*, from “stamp out” to “soar, fly.” I find this unnecessary; the verse fits perfectly into the context with the more literal meaning (cf. the YHWH speeches, where YHWH asks a lot of similar questions, rhetorically questioning whether Job took part in the creation of the world).

¹⁷⁶ The translation is inspired by both Gordis (1978: 491 and 492, comm. ad loc.) and Pope (1973: 347 and 348, comm. ad loc.).

The elements are positioned continuously, at the end of verse 2 and the beginning of verse 3, respectively. In rhetorical terms this could be called a phonological anadiplosis.

4.2.2.2. Phonological-lexical patterns:

11:12-13: וְאִישׁ גִּבּוֹב יִלְבֹּב וְעִיר פָּרָא אָדָם יִגְלֹד:

אִם-אַתָּה תְּכַיְנֹתָ לְבָבְךָ וּפְרָשְׁתָּ אֵלָיו כַּפְיֶךָ:

Translation: 11:12: “A fool will gain understanding when a wild ass’s colt is born to a man.” 11:13: “If you prepare your heart, and spread out your hands towards Him,”

Phonological-lexical pattern: *nābūb_yillābēb / pere(') / 'ādām / 'im-'attā(h) / libbākā / ū-pārāštā* = (phonologically) abccab.

13:27: וְתִשֶּׂם בַּסֹּד | רַגְלֵי וְתִשְׁמֹר כָּל-אַרְחוֹתַי:

עַל-שְׂרָשְׁי רַגְלֵי תִתְחַקֶּה:

Translation: “And you place my feet in the stocks; you watch over all my paths; you put your mark on the roots of my feet.”¹⁷⁷

Phonological-lexical pattern: *raglay, tišmōr // šoršē, raglay* = (phonologically) abba.

All of the three stiches (a, b and c) could be viewed as being mutually semantically parallel. If they are, the phonologically corresponding elements *tišmōr // šoršē* (placed in stich b and c, respectively) are a sound pair according to Berlin’s definition. The repeated word *raglay* occurs in stich a and c, and the lexical and phonological repetitions do thus not appear in the same parallel stiches. I have therefore placed this example here, under “Phonological-lexical patterns,” and not under “One sound pair and one lexical repetition.”

¹⁷⁷ This is a translation more on the literal than the idiomatic side, based on both Gordis’ (1978: 132 and 145, comm. ad loc.) and Pope’s (1973: 97 and 102-103, comm. ad loc.) translations. The word *sad* probably denotes a block of wood wherein the feet of prisoners were locked (cf. Gesenius, s. v., and Gordis 1978: 145). The phrase “roots of my feet” is possibly idiomatic for “footprints” or “paths.” The word *titḥaqqēh*, apparently from the root *ḥqh*, could be a metaplastic form of the root *ḥqq* “to inscribe.” The Hithpa’el form is strange – Gordis suggests that it could mean “mark for yourself,” i.e. “mark as your slave” (loc. cit.).

16:4a-c: גם | אֲנֹכִי כְּכֶם אֲדַבֵּר

לֹא יִשַׁן נַפְשְׁכֶם תַּחַת נַפְשִׁי אֲחַבְּרָה עֲלֵיכֶם בְּמַלְאִים

Translation: “I too **could speak** like you, if only you were in my place (lit.: if only your **souls** were in stead of my **soul**); **I could put** words **together** against you,”

Phonological-lexical pattern: *'ādabbērā(h)*, *napšākēm*, *napšī*, *'aḥbīrā(h)* = (phonologically) abba.

There is one sound pair, *'ādabbērā(h)* // *'aḥbīrā(h)* (“I would speak” // “I would put together”), and one lexical repetition, *napšākēm*, *napšī* (“your souls,” “my soul”). The elements of the sound pair are morphologically corresponding (though not identical) as well (they are both 1st person singular masculine verbs in the cohortative mode, but there is a contrast in conjugation: *'ādabbērā(h)* is Pi‘el, while *'aḥbīrā(h)* is Hif‘il). This correspondence, along with a certain semantic equivalence (as both verbs in this context have to do with speech), contributes to the conception of the phonological parallelism, and vice versa (cf. p. 116).

It is also worth noting that the phonological parallelism supports the semantic parallelism of stich a and c as wholes. These stiches form a sort of semantic inclusio, with stich b as its kernel. The sound pair underscores this framing.

39:18-19: כָּעֵת בְּמַרְוֹם תִּמְרֵיָא תִּשְׁתַּק לְסוּס וּלְרֹכֶבּוֹ:

הֲתַתֵּן לְסוּס גְּבוּרָה הֲתַלְבִּישׁ צְוֹארוֹ רַעְמָה:

Translation: 39:18: “Now she **soars** in the **heights**; she laughs at the **horse** and its **rider**.”

39:19: “Do you give the **horse strength**? Do you clothe its neck with a **mane**?”¹⁷⁸

Two phonological correspondences and one lexical repetition: *-mārōm tamr-*, *lā-sūs wā-lā-rōkəbō* / *lā-sūs gəbūrā(h)*, *ra‘mā(h)* = (phonologically) abba.

There are two cruxes in these verses: *tamrī(’)* and *ra‘mā(h)*. The first has been related to the root *mrh* (originally *mry*) “to rebel,” to the Aramaic noun *mārē(’)* “master, lord” and by Gordis to the Arabic verb *mara(’)/maray* “to whip, urge a horse on” (hence, in this context “to spur oneself”) (Gordis 1978: 460). The second has normally been related to *ra‘am* “thunder,” and rendered as variously as “terror,” “neighing,” “fierceness,” and “strength.” Gordis relates it to the Arabic phrase *’umm ri‘m* “mother of the mane,” which is an epithet for “hyenna” (461). In any case it is worth noting that both of the cruxes participate in one of the

¹⁷⁸ The translation is supported by Gordis (1978: 440 and 460-461, comm. ad loc.).

phonological correspondences: *-mārōm tamr- / ra'mā(h)*. The sequence *-mārōm tamr-* could also be seen as a continuous correspondence. Could these correspondences in sound have affected the poet's unconventional choice of words (cf. p. 120)?

The two appearances of the lexical repeated element *lā-sūs* are followed by *wə-lā-rōkəbō* and *gabūrā(h)*, respectively. These sequences are clearly phonologically corresponding, creating an echo-effect between the verses. Chiastically, they are framed by the phonemes /m/ and /r/.

The correspondences are not sound pairs, as they do not appear in otherwise parallel lines, but they are clearly perceivable and I suggest that they participate in the structuring of the passage.

4.2.3. Continuous correspondences:

6:9a: וַיֵּאֱלֹהִים יִדְכָּאֲנִי

Translation: “If it **would please God to crush me**”

Continuous correspondence: *wə-yō'el 'əlō^ah wə-*, (assuming that the laryngeal fricative /h/ and the glottal stop /' / may be perceived as corresponding).

6:10b: וַאֲסִלְדָּהּ בְּחִילָהּ לֹא יִחְמוֹל

Translation: “even as I trembled in **pitiless agony** –”

Continuous correspondence: *-hīlā(h) lō(') ya^hmōl*.

The correspondence is echoed in 6:11a, in *'āya^hel*.

6:10c: כִּי־לֹא כִחַדְתִּי אִמְרֵי קָדְוֹשׁ

Translation: “that I **have not denied** the words of the **Holy One**.”

Continuous correspondence: *kī^hhad^{tī} ... qādōš*.

I am unsure as for how to classify this correspondence, but in lack of a better terminology I have called it a continuous correspondence. The term consonance, the way Berlin (1985: 103-104, cf. this thesis, p. 32) uses it is also relevant. In any case the repetition of the similarly articulated phonemes /k/ and /q/ and of the phoneme /d/ creates a consonantal echo-effect within the stich.

6:16a: הַקָּדְרִים מִנִּי-קָרָח

Translation: “which are **dark from ice**”

Continuous correspondence: *-qōdrīm minnī-qār-*.

Also Gordis (1978: 75) comments the repetition of /q/ and /r/ in this stich, and calls it “assonance.”

6:16b: עָלֵמוּ יְהִעְלֵם-שֶׁלֶג:

Translation: “when the snow is **heaped upon them**”

Continuous correspondence: *‘ālēmō yit‘allem*.

The translation is taken from Gordis (1978: 64 and 75, comm. ad loc.), who interprets *yit‘allem* “it hides itself” as an emendation from *yit‘ārem* “it is heaped up.” This change, he says, could have happened because of “the proximity of the Lameds before and after the word.” I would suggest that the similarity between *‘ālēmō* and *yit‘allem* may have been a cause for the change as well (cf. p. 122).

The correspondence approaches a pun.

8:22a: שְׂנֵאִיךָ יִלְבָּשׁוּ-בֹשֶׁת

Translation: “Your enemies will be **clothed in shame**”

Continuous correspondence: *yilbāšū bōšet*.

The sequence approaches a figura etymologica, but the verb *yilbāšū* “they will be clothed” and the noun *bōšet* “shame” have different roots (*lbš* and *bwš*, respectively) and the correspondence works more like a pun.

The choice of words in this metaphor could have been influenced by their common phonological-poetic effect (cf. p. 122).

9:7a: הָאֱמֶר לְחָרֶס וְלֹא יִזְרַח

Translation: “He commands **the sun** and it does not **rise**”

Continuous correspondence: *la-heres wə-lō(‘) yizrāḥ*.

This is a symmetrical correspondence with two instances of each of the phonemes /l/, /ḥ/ and /r/, and additionally two similarly articulated phonemes /s/ and /z/, unvoiced and voiced alveolar sibilants respectively.

The correspondence is particularly interesting because of the fact that the word *heres* is so unusual – according to Gordis (1978: 103) it is used only one other time, in Ju 14:18 with an epenthetic <h>. The phonological similarity between *heres* and *yizrāḥ* may have played a role in influencing the choice of this word by the poet (cf. p. 121).

9:27a: אִם־אֶמְרִי אֶשְׁכַּחַהּ שִׁחִי

Translation: “If I say: ‘I **will** forget my **complaint**’”

Continuous correspondence: *’eškəḥā(h) šīḥī*.

The sequence approaches a figura etymologica. Take note also of the alliteration in the beginning of the stich: *’im ’om-*.

11:5b: : וַיִּפְתַּח שְׂפָתָיו עִמָּךְ

Translation: “**and open His lips** to you”

Continuous correspondence: *wə-yiptaḥ śəpātāw*.

Again, the sequence approaches a figura etymologica.

12:22b: : וַיֵּצֵא לְאוֹר צְלִמּוֹת

Translation: “**and brings the darkest gloom to light**”

Continuous correspondence: *way-yōśē(’) lā-’ōr śalmāwet*.

13:5b: : וַתְּהִי לָכֶם לְחֻמָּה

Translation: “this would be (a sign of) **wisdom for you**”

Continuous correspondence: *lā-kem lə-ḥokmā(h)*.

15:26a: יָרוּץ אֵלָיו בְּצוּאָר

Translation: “he **runs** against him stubbornly (lit.: with a **neck**)”

Continuous correspondence: *yārūṣ ’ēlāw bə-śawwā(’)r*.

The expression *bə-śawwā’r* “with a neck” may have been chosen at least partly because of the poetic effect of the phonological similarity between it and *yārūṣ* (cf. p. 122). The word “neck” is a well known metaphor for stubbornness in BH, see eg. Ps 75:6 (Gordis 1978: 164).

15:34b: אֵשׁ אֶכְלָה אֶהְיֶי-שְׂחָד :

Translation: “fire **devours** the **tents** of the **corrupt**”

Continuous correspondence: -'ēš 'ākālā(h) 'ohōlē š-.

The choice of words in the metaphor 'ēš 'ākālā(h) 'ohōlē šōḥad “fire devours the tents of the corrupt” could well have been influenced by the phonological-poetic effect of the passage (cf. p. 122).

19:27a-b: אֲשֶׁר אֲנִי | אֶחְזֶה-לִי וְעֵינַי רְאִי וְלֹא-זָר

Translation: “as **I** will **see** for **myself** – my eyes **will see** – **no** stranger”

Continuous correspondence: 'āšer 'anī 'eḥzē(h) lī wə- 'ēnay rā'ū wə-lō(') zār.

The sequence contain four instances of the phoneme /ʾ/, three of the phoneme /r/, two of /l/, /n/ and /z/ and one instance of /š/, which as a sibilant is pronounced similarly to /z/ (cf. the list of corresponding consonants, p. 44).

This phonological repetitious style could be heard as a reflection of the semantics of the stiches, where sequences of meaning seem to echo each other.

19:27c: כָּלֹו כְּלִיְתֵו בְּחֶקֶי :

Translation: “**my kidneys** are **consumed** in my **bosom**”

Continuous correspondence: *kālū kilyōtāy bə-ḥēqī*.

According to both Gordis (1978: 207) and Pope (1973: 147), the kidneys were considered to be the seat of emotions in Hebrew psychology. The verb *kālā(h)* “complete, be at an end, be spent” is used with various bodily organs to mean “fail with longing” (cf. Ps 69:4, 73:26, 84:3, 119:82 and 123). In this case the combination *kālū kilyōtāy* “my kidneys are consumed” clearly creates an echo-effect, and the correspondence approaches a figura etymologica.

21:23b: כָּלֹו שְׁלֵאֲנֹן וְשְׁלֵיֹו :

Translation: “wholly **at ease** and **secure**”

Continuous correspondence: *kullō šal'anān wə-šālēw*.

The usual word is *ša'anān*, not *šal'anān* (cf. e.g., Hölscher 1952: 54). As Gordis (1978: 232) comments, the /l/ may have been inserted for poetic purposes. Gordis calls the effect “assonance,” which is not in line with Berlin’s terminology (1985: 103-104, and cf. this

thesis, p. 32). Consonance is a better term according to her – I call it a continuous correspondence. Anyhow, it seems to be a case where the poetic function (with regard to sound) overrides the normative lexicon (cf. p. 122).¹⁷⁹

21:32: : וְעַל-גְּדֵי־יֵשׁ וְשָׁקוֹד:

Translation: “and they (lit.: he) **watch** over (his) **grave**”

Continuous correspondence: *gādīš yišqōd*.

22:2b: : כִּי-יִסְכֵּן עָלָיְמוּ מִשְׁכִּיל:

Translation: “**can even a sage benefit Him?**”¹⁸⁰

Continuous correspondence: *kī-yiskōn ‘ālēmō maskīl*.

In stich a, there is another instance of the word *yiskōn*, and the lexical repetition of this word also has a phonological poetic effect on the verse (cf. Gordis 1978: 508-513).

22:12a: : הֲלֹא-אֱלֹהִים זִבְחָה שָׁמַיִם:

Translation: “‘**Is not God** in the lofty heavens?’”

Continuous correspondence: *hā-lō(‘) ‘ēlō^h*.

I include this as a curiosity more than anything else – it is a sort of phonological mini-chiasm. The /’/ is probably dumb syllable-finally at this stage of BH; otherwise it would have perfected the chiasmic pattern.

22:21b: : בָּהֶם תִּבְּרָה אֶתְּךָ טוֹבָה:

Translation: “**thereby well-being will come to you**”

Continuous correspondence: *bā-hēm tībō’tākā tōbā(h)*.

22:23a: : אִם-תָּשׁוּב עַד-שָׁדַי תִּבְנֶה:

Translation: “If you **return to Shadday, you will be rebuilt**”

Continuous correspondence: *‘im-tāšūb_ ‘ad-šadday tībānē(h)*.

¹⁷⁹ Cf. Jakobson’s already cited definition of the poetic function: “(it) projects the principle of equivalence from the axis of selection into the axis of combination” (LP 15, and cf. this thesis, p. 24).

See also Berlin (1985: 125), where she points to the fact that this kind of poetic, phonological factors may actually set aside normal expressions and grammatical rules.

¹⁸⁰ The translation follows Pope (1973: 163).

This stich displays a balance in the distribution of consonantal phonemes. The phonemes /t/, /d/, /š/ and /b/ are all repeated twice. Moreover we find one instance of /m/ and one of /n/, both of which are nasals.

(We also find one laryngeal stop /ʾ/ and one pharyngeal voiced fricative /ħ/. These phonemes are not pronounced similarly enough to be counted as corresponding,¹⁸¹ but at least they are both “throat-sounds.”)

23:6a: : הַבָּרֶבֶב־כֹּחַ יָרִיב עִמָּדַי

Translation: “Would he **contend** with me **through great** strength?”

Continuous correspondence: *-bā-rob... yārīb.*

Cf. the correspondence involving word play in Job 33:12-13, as registered by Ceresko in UF7 (1975:86) and by Berlin (1985: 119), and mentioned in this thesis, p. 48.

24:7a: עָרוֹם יִלְיִנוּ מִבְּלִי לְבוּשׁ

Translation: “at night they lie naked, **without clothes**”

Continuous correspondence: *-bālī lābūš* (the sequence is repeated in 24:10a).

24:8a: מִזְרֵם הַרִים יִרְטְבוּ

Translation: “wet **by the mountain rain**”

Continuous correspondence: *miz-zerem hārīm yir-*.

28:9a: בְּחַלְמֵי־יָדָיו שָׁלַח יָדוֹ

Translation: “He **puts** his hand to the **flint**”

Continuous correspondence: *-ħallāmīš šālāħ.*

The sequence is an echo of the sound pair (especially of *šħl*) in verse 8.

¹⁸¹ There are indications in the Talmud that the laryngeals and pharyngeals had merged or disappeared in the pronouncing of Hebrew in certain cities around 250-200 BCE (Rendsburg 1997: 74). There are examples of deletion of laryngeals already in biblical Hebrew times (cf. the examples found in: 1. Chr 12:39, Gen 25:24, 2. Kings 9:15 and Ex 34:24, registered by Shmuel Bolozky (2008: handout) and rendered in Alvestad and Edzard 2009: 18), but according to the Masoretic phonological system (as rendered by Khan 1997: 86-88), the phoneme /ʾ/ is a laryngeal, unvoiced stop, and the phoneme /ħ/ is a pharyngeal, voiced fricative. This means that the sounds differ with regard to both place and manner of articulation, as well as to voicing, and they cannot be said to be similarly articulated.

29:16a: אָב אָנְכִי לְאָבִי יוֹנִים

Translation: “A father was I to the poor”

Continuous correspondence: *'āb 'ānōkī lā-'ebyōnīm*.

30:8a: בְּנֵי-נֶבֶל גַּם בְּנֵי בְלִי-שֵׁם

Translation: “sons of the godless and sons of those without name”¹⁸²

Continuous correspondence: *bənē -nābāl gam bənē bəlī-šēm*.

This correspondence is of course partly caused by lexical repetition (of *bənē* “sons”), but the phonological correspondence between *-nābāl* “bad, godless, stupid” and *bəlī-* “without” occurs independently of this, as does the repetition of nasals in *-nābāl*, *gam* “also” and *šēm* “name”.

30:9b: : וְאֲדֹתַי לָתֵם לְמִלָּה

Translation: “I am a byword among them”

Continuous correspondence: *wā-'ēhī lā-hēm la-millā(h)*.

30:16a: וְעִתָּהּ עָלַי תִּשְׁתַּפֵּק נַפְשִׁי

Translation: “and now my soul pours itself out”

Continuous correspondence: *tištappək napšī*.

The correspondence is similar to a figura etymologica, but only two radicals are identical in the verb and the subject. It works like a pun.

30:19a: הִרְנִי לְהֹמֶר

Translation: “He casts me into the mire (lit.: clay)”

Continuous correspondence: *hōrānī la-homer* (considering the laryngeal /h/ and pharyngeal /ħ/ unvoiced fricatives to be corresponding).

If one considers the Masoretic vocalization, the correspondence is even more striking. It is possible that the root *yrh*, usually employed about the shooting of arrows (Gordis 1978: 335), has been used in this stich because of the poetic effect of phonological repetition.

¹⁸² This translation is very literal (and non-idiomatic), in order to show the lexical repetitions that are part of the phonological such.

30:19b: : וְאֶת־מִשְׁלַּח כְּעָפָר וְאֵפֶר

Translation: “I have become like dust and ashes”

Continuous correspondence: - ‘*āpār wə-’ēper*.

Cf. Berlin 1985: 106. According to her, - ‘*āpār wə-’ēper* “dust and ash” is a word pair, which also shows phonological correspondence. The pair is found also in verse 42:6c (cf. comm. ad loc., p. 114), as well as in verse 2:8 (verse 2:8 strictly speaking falls outside of this study, which is limited to the poetic dialogue of the book of Job).

31:1a: בְּרִית כָּרַתִּי לְעֵינַי

Translation: “A **ban I have set** upon my eyes”¹⁸³

Continuous correspondence: *bərīt kārattī*.

The expression *kārat bərīt* (literally: “to cut a treaty,” or more idiomatic: “to make a treaty”) is very common. The consonantal repetition in the expression is worth noting – it may have played a part in the formation of the idiom. Cf. Berlin (1985: 106), who writes about the foregrounding of phonological equivalence in certain English and BH idioms.

The idiom is also found in verse 40:28a (cf. comm. ad loc., p. 114).

31:1b: : וְהֵאָחַז אֶת־בִּנְיָן עַל־בְּתוּלָה

Translation: “**how could I then look upon a maid?**”

Continuous correspondence: *ū-mā(h) ’etbōnēn ’al-bətūlā(h)*.

The repeated phonemes /t/ and /b/ are distributed throughout the stich, with two instances each. The first half additionally have three nasals (two times /n/ and one /m/), while the second half has two instances of /l/.

31:26a: אִם־אֶרְאֶה אֹרֶךְ כִּי יִהְיֶה

Translation: “If I saw **the light** shining”

Continuous correspondence: *’er’ē(h) ’ōr*.

The correspondence approaches a figura etymologica, but to my knowledge there is no etymologic relationship between the verb and the direct object (the roots being *r’h* and *’wr*,

¹⁸³ The translation follows both Gordis (1978: 340 and 344, comm. ad loc.) and Pope (1973: 225 and 228, comm. ad loc.). The normal preposition used with the expression *kārat bərīt* is *’im* “with,” which according to Gordis (1978: 344) indicates a treaty agreed upon among equals. Here the preposition *lə-* is used instead, to show that it is a treaty imposed by a superior part upon an inferior.

respectively). There is however a certain semantic relationship between them (*r'h* “to see” and *'wr* “light”), and the correspondence has pun-like qualities.

According to Gordis (1978: 342 and 350-351, comm. ad loc.) the light in question here is the sun, semantically parallel to *yārē^ah* “moon” in stich b. The reason for the poet’s choosing of the word *'ōr* “light” instead of one of the specific words for sun, *šemeš* or *ḥammā(h)*, may have been the effect of the phonological repetition in *'er'ēh 'ōr*.

The expression is repeated in verse 37:21.

31:40a-b: תַּחַת הַטֶּהַב | יֵצֵא חֹמֶת וְתַחַת שְׁעָרָה בְּאֲשָׁה

Translation: “let thorns grow **instead of wheat**, **bushes instead** of barley”

Continuous correspondence: *taḥat ḥittā(h) yēšē(') ḥō^aḥ; wə-taḥat-*.

The correspondence is of course partly due to the repetition of the word *tḥt*. It could be further expanded by the word *hippāḥi* at the end of verse 39.

32:18a: כִּי מְלֵתִי מִלֵּים

Translation: “for I **am full of words**”

Continuous correspondence: *mālēṭī millīm*.

Also this correspondence looks like a figura etymologica, but it is actually not: The root of *mālēṭī* is *ml'* (cf. Gordis’ translation: “For I am full of words” (1978: 360)), while of *millīm*, it is *mll* (“to speak,” an Aramaic root, cf. Gesenius, s.v.). This could actually be a case where the phonological repetition has affected the spelling, by creating an illusion of a figura etymologica (cf. p. 122).

33:19a: וְהוּכַח בְּמִכְאוֹב עַל-מִשְׁכָּבוֹ

Translation: “Or one may be chastened on a **bed** of **pain**”

Continuous correspondence: *-mak'ōb 'al-miškābō*.

Could the choice of (one of) the two words *mak'ōb* and *miškābō* have been influenced by the phonological correspondence between them (cf. p. 121)?

34:36a: אָבִי יִבְתָּן אֵינִי עַד-נֶצַח

Translation: “**Would that Job were** tried to the end”

Continuous correspondence: *'ābī yibbāḥēn 'iyyōb*.

The expression *'ābī* expresses according to both Pope (1973: 256 and 260, comm. ad loc.) and Gordis (1978: 384 and 395, comm. ad loc.) a wish, entreaty or desire. Considering the correspondence mentioned above, the choice of this expression here may well be phonologically-poetically conditioned (cf. p. 120).

38:2: מִי זֶה | מְחַשֵּׁיךָ עֲצָה בְּמַלְיָן בְּלִי-דַעַת :

Translation: “Who is it that darkens my plan **by words without** knowledge?”

Continuous correspondence: *bə-millīn bālī-*.

38:27b: וְלִתְצַמִּיחַ מְצָא דָשָׂא :

Translation: “and make the **thirsty** land **bring forth grass**”

Continuous correspondence: *-ləhašmī^a ḥ mōšā(')*.

The translation follows both Gordis (1978: 440 and 449, comm. ad loc.) and Pope (1973: 289 and 298-299, comm. ad loc.). Both of them read *šāmē(')* “thirsty” in stead of *mōšā(')* “place of issue.” With this emendation the phonological repetition in the sequence is the same: *-ləhašmī^a ḥ šāmē(')*.

The expression *-ləhašmī^a ḥ šāmē(')* (or *mōšā(')*) approaches a figura etymologica, but the roots of the verb *ləhašmī^a ḥ* “to cause to grow forth” and the noun *šāmē(')* are different (being *šmḥ* and *šm'* (or *mš'*), respectively).

39:1a: הַיְדַעְתָּ עַת לַיְדַת יַעֲלֵי-סָלַע :

Translation: “**Do you know the birth time** of the **mountain goats**”

Continuous correspondence: *ḥă-yādā'tā 'ēt ledet ya'ālē-sāla'.*

There are five phonemes being repeated here: /'/ and /l/ each has three instances; /t/, /d/ and /y/, two. The voiced and unvoiced dentals /t/ and /d/ moreover have similar articulation (also when realized as fricatives [t] and [d]), and this increases the repetitive effect. In fact, only two consonantal phonemes do not have a correspondent in the stich (/h/ and /s/).

39:2b: וַיְדַעְתָּ עַת לַדְתָּנָה :

Translation: “**Do you know their birth time**”

Continuous correspondence: *wə-yādā'tā 'ēt lidtānā(h).*

This stich is largely made up of lexical repetitions of words in 39:1a (cf. comm. ad loc., p. 112). The phonological repetitions are somewhat less conspicuous in this stich (two instances each of the phonemes /d/, /t/ and /ʿ/) than in 39:1a, but they are clearly perceivable, as is the (semantic, grammatical, lexical and phonological) correspondence between these two stiches.

39:4a: יִחַלְמוּ בְּנֵיהֶם יִרְבּוּ בְּבֹר

Translation: “Their offspring grow strong; they **grow up in the open**”

Continuous correspondence: *yirbū b_{ab}-bōr*.

According to Gordis (1978: 456) the word *bōr* is an Aramism. The choice of this word could have been influenced by the phonological correspondence it creates (cf. p. 120).

39:5a: מִי־שִׁלַּח פָּרָא חֲפָשִׁי

Translation: “Who set the **wild ass free**”

Continuous correspondence: *mī šilla_hpere(ʿ) ḥopšī*.

(Cf. comm. to 39:5, p. 83.)

39:15b: וְחַיִּית הַשָּׂדֶה תִדְוֹשֶׁהּ

Translation: “or a **beast of the land trample** upon them”

Continuous correspondence: *-ḥayyat_h has-šādē(h) tadūšā(h)*.

39:18a: כָּעַתָּה בְּמָרוֹם תִּמְרֵיא

Translation: “now **she soars aloft**”

Continuous correspondence: *-‘ē_t-bam-mārōm tamrī(ʿ)-*.

(Cf. comm. to 39:18-19, p. 102.)

40:20b: וְכָל־חַיִּית הַשָּׂדֶה יִשְׁחָקוּ־שָׁם

Translation: “**all the beasts of the field play** there”

Continuous correspondence: *wə- kol_h hayyat_h has-šādē(h) yaśa_hḥāqū šām*.

40:22a: יִסְבֶּהוּ שֵׁאֵלִים צִלָּלוֹ

Translation: “The **lotus** covers him and **gives him shade**”

Continuous correspondence: *še’ēlīm šilālū.*

40:28a: הִיִּכְרַת בְּרִית עִמָּךְ

Translation: “Will he **make a covenant** with you”

Continuous correspondence: *-yikrōt bərīt.*

(Cf. comm. to 31:1a, p. 110.)

42:6c: : עַל-עֹפָר וְאַפָּר

Translation: “on **dust** and **ashes**”

Continuous correspondence: *‘āpār wā-’ēper.*

(Cf. comm. to 30:19b, p. 110.)

5. Discussion

Below I will discuss certain topics relevant to the findings above. Most of them I have touched upon in the introduction, the theoretical and methodical chapter and/or the comments to the examples in the analysis. Below I will summarize some of my findings with regard to these questions and discuss them further:

The topics are:

- 5.1. The interplay between grammatical, semantic and phonological aspects;
- 5.2. Phonological correspondences and semantic themes;
- 5.3. Aramaisms and influences from other languages;
- 5.4. Choice of words and expressions;
- 5.5. Changes in the text;
- 5.6. The relevance of registering positions of corresponding sound sequences;
- 5.7. The amount of phonological correspondences in the book of Job;
- 5.8. Conscious and unconscious phonological correspondences;

5.1. The interplay between grammatical, semantic and phonological aspects

In the comments to many of the examples of phonological correspondences above, I discuss interplay between different aspects of parallelism. This interplay is central to Berlin's theories of parallelism (cf. p. 28-35), and also to Roman Jakobson's theories of poetics in general (cf. p. 23-28 and especially p. 25).

In the following I will try to sum up the main ways in which the interplay between the semantic, phonological and grammatical aspects of parallelism works:

- 1) *Support*. The different aspects support and underscore each other. This kind of support is found among others in verse 40:25 (*tīmšok*, *liwyātān*, *bə-ḥakkā(h)* // *bə-ḥebel tašqī'*, *ləšōnō*), (p. 92). The three phonologically corresponding elements in these

verses are also semantically and grammatically equivalent¹⁸⁴ – in one to one relations. This is a rare case, but mutual support between different aspects of parallelism is a common feature in the text – usually only between two of the three mentioned aspects, but occasionally between all three of them. Other examples are found e.g., in the verses 6:11 (*ma(h)k-k- // ma(h)q-q-*) (p. 51), 7:6 (*qallū // -yiklū*) (p. 52), 16:19 (*baš-šāmayim // bam-mārōmīm*) (p. 55), 18:9 (*yō' hēz // ya hāzēq*) (p. 55-56), 31:2 (*heleq // nahālat*) (p. 68), 35:5 (*šāmayim ū-r- // wə-šūr šəhaqīm*) (p. 72) and 39:3 (*təpalla hā(h) // təšalla hā(h)*) (p. 75-76), and in 16:4a-c (*'ādabbērā(h), napšəkēm, napšī, 'ahbīrā(h)*) (p. 102).

- 2) *Tension*. The phonologically corresponding elements display a contrast with regard to semantics or grammar or both. This creates a playful tension between the elements. The tension can be created in different ways:
- a. Some examples have phonologically corresponding elements which are also semantically equivalent, but antithetically so. This is found e.g., in the verses 18:14 (*mē-'ōhōlō mib tahaō // la-melek ballāhōt*) (p. 56) and 36:11-12 (*ya'ābōdū // ya'ābōrū*), (p. 73-74).
 - b. Other examples have phonologically and semantically corresponding elements which are also grammatically corresponding, but which displays a contrast with regard to either morphology or syntax, or both. This is very common, and is found e.g., in the verses 20:8 (*ka-hālōm // kə-hezyōn lāylā(h)*) (p. 57), 23:16 (*hērak libbī // hibhīl-*) (p. 59), 26:14 (*qəšōt dərākāw- // šemeš dābār*) (p. 61), 30:31 (*lə-'ēbel kinnōrī // 'ugābī lə-qōl bōkīm*) (p. 68) and 34:4 (*mišpāš, // ma(h)š-tōb*) (p. 71), in verse 6:23 (*miy-yad-, -šār // -miy-yad, 'ārīšim*), (p. 86), and possibly in 20:29 (*heleq-, 'ādām r-, mē-'ēlōhīm // nahālat, 'imrō, mē-'ēl*), (p. 92-93). (The example from verse 40:25 (p. 92), listed under point 1), could actually also belong here, as the elements *liwyātān // lašōnō* are contrasting with regard to morphology. This shows that support and tension works together and that clear-cut classifications are hardly possible to make.)

¹⁸⁴ The elements are grammatically equivalent, but not always identical – cf. Berlin's concept of grammatical equivalence as described above in this thesis, p. 28-29.

- c. A third group displays phonologically and semantically corresponding elements which are not grammatically corresponding. A good example of this is the sound pair in 8:9 (*təmōl 'ānaḥnū // šēl yāmīnū*) (p. 52).
- d. Moreover, the phonologically corresponding elements can overlap with grammatical and semantic such, but only partly. An example of this is found in verse 5:6 (*yēšē(') mē-'- // yišmaḥ 'ām-*) (p. 49-50). An example in which one of the sound pairs partly overlaps (while the other displays semantic and grammatical equivalence) appears in the verse 37:9-10 (*min-, qārā(h) // min-nišmat, qārah*) (p. 81-82).
- e. The phonological corresponding elements may be neither semantically nor grammatically equivalent, but occurring in semantically and grammatically parallel stiches, so that the parallel aspects are playfully intermingled. This is found e.g., in verse 40:16 (*hinnēh-nā('), bə-motnāw // -'ōnō, biḥnō*) (p. 84-85), in 14:21 (*bānāw wə-lō(') // wə-lō(') yābīn*) (p. 87), and in 35:9 (*mē-rōb, 'āšūqīm, yaz'iqū // yəšawwə'ū, -zərō^d, rabbīm*) (p. 93-94).

It is important to note that support and tension usually appear together in the examples, and that this is precisely what makes the interplay interesting. The patterns of interplay appear in countless variations – creating a patchwork of phonological, semantic and grammatical structures – all of which work together in creating layers of meaning in the text.

5.2. Phonological correspondences and semantic themes

In this thesis I have emphasized “the pleasure of playing” with sound, and the lightness bestowed on a text by this playing (cf. p. 20-22 and p. 35-36). I have argued that this lightness has an independent value when faced with a situation like Job’s, and I have searched for examples of sound play in the text. The playful purpose can be traced also in many of the examples where both sound and sense is involved – here the playing has semantic implications, but it often seems to occur for its own sake. This can be related to the poetic function, which according to Jakobson focuses on the message for the sake of the message (cf. p. 23).

Possibly however, some of the examples of phonological correspondences may have more serious semantic implications as well – the correspondences may reflect a “theme” running through the text. In these cases one of the corresponding sound sequences could be seen as more central than the other (functioning as a “thematic sequence”), while the other will add new layers of meaning to the first, or expand our understanding of or associations to the first.

The following examples may illustrate this point:

3:8: יִקְבְּהוּ אֶרְיָ-יוֹם הַעֲתִידִים עָרָר לְוִיָּתָן:

Transcription: *yiqqəbūhū 'ōrərē-yōm; hā- 'ātīdīm 'ōrər liwyātān*

Translation: May **those who curse** the day, damn it; those ready to **stir up** Lewiathan.¹⁸⁵

If we stick to the Hebrew meaning of the words in this sound pair, we may argue that 'ōrərē “those who curse” is semantically more central than 'ōrər “stir up,” and that this last mentioned word adds semantic connotations to the first. If we dare being even more speculative, we could suggest that this semantic blending to a certain extent reflects the theme of the whole book – indeed Job’s apparently cursed situation is disturbing, and the chaotic forces are the ones that “wake him up” from his former orderly understanding of the world.

However, as Greenstein (2003: 655) points out the word 'ōrər probably has an Arabic correspondent root, meaning “to disgrace” (cf. comm. to this verse, p. 34). This makes the situation a bit more complicated, but for a Hebrew reader with no knowledge of this Arabic root, the associations between “cursing” and “stirring up” would still be present.

3:21: הַמְחַכִּים לְמָוֶת וְאֵינָנּוּ מִמָּטְמוֹנִים:

Translation: “Those that wait for **death and it is not there**; they seek it **more than treasures**.”

One sound pair: *māwet wə- 'ēnennū // mim-maḥnōnīm*.

As mentioned in the comment to this verse, p. 49, the phonological correspondence here functions as a simile, reflecting the semantics of the whole verse: that death is like a treasure (and that it is not to be found). This may in fact be said to be a central theme in the whole of chapter 3, as well as in many of Job’s other speeches. The similarity in sound between the sequences in this verse functions thus as a key to a much wider semantic simile.

¹⁸⁵ This is a sound pair mentioned by Berlin (1985: 109), cf. p. 45.

The word *māwet* could be viewed as a “theme word” here, with *maḥmōnīm* as a word adding layers of meaning to it.

I am sure that more examples of this type can be found, and of course the borders between playing for pleasure and working with serious semantic associations are blurry – many of the correspondences mentioned in chapter 4 could be viewed as doing both.

5.3. Aramaisms and influences from other languages

As already mentioned (p. 17-18), the language of the book of Job contains a great amount of Aramaisms and words with cognate Arabic roots. This has been explained in different ways: Some scholars claim that the book originally was composed in another language than Hebrew, such as Aramaic, Arabic or Edomite (Greenstein 2003: 651-652). Others think that the poet lived in environments where he had much contact with other languages, and that he therefore was influenced by them in his writing. Usually the Persian period is thought of, when Aramaic became the lingua franca of Israel (652). Yet others claim that the language of the book is a dialect different from that of Judean Hebrew (perhaps a more northern variant) (652-653).

Edward Greenstein however, in his article “The Language of Job and its Poetic Function” (2003) assumes that the large amount of foreign vocabulary is a poetic device used purposely by a skilled poet who had sufficient knowledge of several languages to use them consciously for his own purposes. He argues that the Hebrew of the book of Job is so rich and sophisticated that the poet could have well managed without foreign words, and that unconscious influences from other languages are improbable (Greenstein 2003: 652). He also points to the fact that many of the foreign forms of the book alternate with the corresponding native Hebrew forms, and that this speaks against the theory that they stem from a dialectal variant of Hebrew (653).

Within the realms of poetics, he gives two main explanations for the foreign vocabulary: firstly he suggests that they function “... as the poet’s manipulations of Hebrew do – to achieve a variety of structure-producing and meaning-enhancing effects ...,” and secondly he points to “the air of foreignness” they provide (appropriate for the Transjordanian setting of the book) (653).

The first explanation is in line with Jakobson's and Berlin's theories, and I would like to support it by directing attention to the phonological correspondences caused by some of the Aramaic features in the text. Greenstein touches upon the subject of similarity in sound in his article, in his comment to Job 3:8 (655), where a pun is created between the words 'ōrārē and 'ōrēr (the last mentioned probably has a cognate Arabic root, 'rr).¹⁸⁶

I have found three more examples where an Aramaic word similarly participates in a phonological correspondence, cf. comments to:

- the verse 30:5 (regarding the word *gēw* in the sound pair *min-gēw // -mō kag-gannāb*) (p. 66);
- the verse 39:4 (regarding the word *yaḥlāmū*, which participates in the sound pair *yaḥlāmū b- // bū lām-*) (p. 76);
- the stich 39:4a (regarding the word *bōr* in *yirbū ḥab-bōr*) (p. 113).

I have also found four more examples where one or more words from Arabic cognate roots possibly participate in phonological correspondences, cf. comments to:

- the stich 34:36a (regarding the word 'ābī in 'ābī yibbāḥēn 'iyyōb) (p. 111-112);
- the verses 39:21-22 (regarding the root ḥpr in the sound pair *yaḥpārū // -paḥad*) (p. 83-84);
- the verse 40:17 (regarding one or both of the words in the sound pair *yaḥpoṣ // paḥdāw*) (p. 85);
- the verse 20:29 (regarding the word 'imrō in the sound pair 'ādām rāšā' // 'imrō) (p. 92-93).

Finally I have found one more example with correspondences including words from Aramaic/Arabic cognate roots, cf. comment to:

- 39:18-19 (regarding the words *tamrī(')* and *ra'mā(h)* in the correspondence *-mārōm tamrī(') / ra'mā(h)*) (p. 102-103).

These correspondences support Greenstein's theory – they are also (meaning-enhancing) structures in the text, produced by the poet's choice of words.

¹⁸⁶ Cf. Berlin's registering of sound pairs (p. 45-48), and the discussion regarding phonological correspondences and thematic words (p. 118).

5.4. Choice of words and expressions

A similar question worth discussing is whether some of the (sometimes contextually) unusual words and expressions in the book of Job could have been chosen because of the phonological similarity they bear to another element within close text proximity. I have found several examples of correspondences where this may be the case:

- 28:8 (regarding the expression *bənē-šāḥaṣ*) (p. 63), 30:22 (regarding the consonantal sequence *tšwh* (Qere *tūšiyā(h)*)) (p. 67), 30:23 (regarding the expression *bēt mo 'ēd lə-kol-ḥay*) (p. 67), 34:24-25 (regarding the use of the word *yakkīr* (or *ya 'ākōr*, by emendation)) (p. 71) and 41:4 (regarding the word *baddāw*) (p. 77);
- 9:11-12 (regarding the word *yaḥtōp*) (p. 78-79), and 39:29-30 (regarding the use of the word *ḥāpar*) (p. 84);
- 37:16 (regarding the word *miplə'ōt*) (p. 89);
- 12:2 (regarding the use of the word 'am) (p. 91-92);
- 18:14-15 (especially regarding the sequence *mib-bəlīlō*) (p. 94);
- 33:18 (especially regarding the word *šālah*) (p. 96);
- 37:12 (regarding one or more of the sequences *bə-taḥbūlōtō / lə-po'ōlām / 'al-pənē, tēbēl*) (p. 99-100);
- 9:7a (regarding the word *ḥeres*) (p. 104-105);

Also regarding the choice of words in general, of course sometimes repetition in sound have affected these. It is hard to say when this has been the case, but in general I would assume that the less conventional words and phrases are more likely to be chosen for poetic reasons, and where there is no apparent semantic reason the subject of similarity in sound is relevant. Just a few possible examples of this will be listed here:

- 34:4 (regarding the sound pair *mišpāṭ, // ma(h)ṭ-ṭōb*) (p. 71);
- 17:14 (especially regarding the choice of the word 'āḥōtī) (p. 95);
- 33:19a (regarding one or both of the words *mak'ōb* and *miškābō*) (p. 111).

A subgroup of the question of choices of words is the choices of metaphors. Also here similarities in sound between certain elements within close text proximity may have played a part. The following are possible examples of this:

- 8:22a (regarding the metaphor *yilbāšū bošet*) (p. 104), 15:26a (regarding the expression *bə-šawwā'r*) (p. 105), 15:34b (regarding the metaphor 'ēš 'ākəlā(h) 'ohölē šōħad) (p. 106);
- 39:28 (regarding the use of the metaphor *šēn* “tooth”) (p. 90).

In the same manner the choice of other stylistic figures could be affected by the poetic effect of similarity in sound provided by a certain figure. I have found one example of this regarding metonymy:

- In Job 30:22 (as mentioned above, p. 121) a metonymic expression (*təšūwā(h)* “noise” for “storm”) might have been chosen because of the phonological parallelism it creates (cf. comm. ad loc., p. 67).

5.5. Changes in the text

Another question (related to the aforementioned) is whether changes in the text could have happened because of phonological correspondences created by these changes. The changes could have happened after the poet's (or poets') composition of the work – during the process of transmitting it, or even during the composition.¹⁸⁷

I have found a few examples of possible such changes. These are found in the following verses/stiches: 36:31 (p. 81) (a change from *yāzūn* to *yādīn*, which is similar to *yitten-*), 37:16 (p. 89) (a change from *miprāšē* to *miplāšē*, which is similar to *mip[ə]’ōt*), 6:16b (p. 104) (from *yit’ārem* to *yit’allem*, which is similar to *’ālēmō*) and 21:23b (p. 106-107) (from *ša’ānān* to *šal’ānān*, which is similar to *šālēw*). Also regarding changes in the spelling of the text, correspondences in sound may have played a part. I have found one possible example of this, in stich 32:18a (p. 111) (the spelling of *mālētī* without an <'>, which is similar to *millīm*).

On the background of my findings, I think that the poetic effect of similarities in sound should be considered when examining some of the strange words and expressions in

¹⁸⁷ The phenomenon of changes in the normal grammar and/or lexicon due to the poetic function is not uncommon also in other languages. In German, e.g., the parallelism *des Tags // des Nachts* is found (the genitive form of *die Nacht* would of course normally be *der Nacht*) – the poetic function here overrides the normative grammar.

the book of Job. Gordis (1978) does this to some extent (cf. comm. to 16:6b, p. 104, and to 21:23b, p. 106-107), and I suggest that this factor is considered also in future research on the language in the book.

5.6. The relevance of registering positions of corresponding sound sequences

In the analysis I have attempted to register the positions of the corresponding sound sequences within a stich or a verse. This I have done by using rhetorical terminology (cf. p. 41) and/or by using letters to represent patterns of corresponding sequences (e.g., abba, abab). What is the purpose of these registering?

Similar positions of corresponding sound sequences make the phonological correspondence more conspicuous and strengthen the bonds of association between the sequences. In cases where the phonological correspondences support a semantic or grammatical bond, their similar positions contribute to this support. An example of this is found in verse 39:3 (p. 75-76), where the phonological correspondence *təpallaḥmā(h) // təšallaḥmā(h)* play an important part in the semantic association between the corresponding elements. Their similar (stich-final) position further strengthens this association. Also in the verses 38:29-30 (p. 82-83), the similar (stich-initial) position of the elements of the sound pair *mib-beṭen mī // -'eben mayim* helps create an illusion of semantic equivalence between them.

In cases where the phonological correspondences occur between semantically diverse elements, their similar positions can participate in a playful tension between sound and sense. An example of this is registered in verse 35:11, where the sound pair *malləp- // -mē- 'ōp-* displays semantic difference (p. 72-73).

Rhetorical terminology is a useful tool for discovering and classifying similar positions of phonologically corresponding elements, and insofar my original rhetorical approach to the text has been sensible after all, albeit in a different manner than initially intended.

Of the rhetorical “figures of sound” I have registered in the examples above, anaphoric patterns seem to be the most usual ones. Whether this is actually the case, or if these patterns are simply the easiest to detect, I am not sure, but without doubt these patterns participate in

the phonological parallelism between stiches and verses the text, as well as in parallelism in general.

As regards the marking of patterns of corresponding sound sequences with letters, this is in line with Berlins practice. It has also been done for the recording of semantic (cf. Berlin 1985: 113) and lexical (cf. Ceresko 1975 and 1976) patterns. The patterning of diverse repetitions in a text (be they semantic, lexical, grammatical or phonological) is part of the text's poetic structure. Positions of phonological correspondences also constitute rhythmic patterns, which the marking with letters help us recognize.

5.7. The amount of phonological correspondences in the book of Job

In UF 7, Ceresko focuses mainly on the book of Job when it comes to BH material for lexical chiasms. Also in his article in CBQ 38, there is a considerable amount of examples taken from this book, and the same counts for Adele Berlin's registering of sound pairs (cf. the examples listed in section 4.1., cf. p. 45-48).

Is this coincidental, or is there an especially large amount of phonological, correspondences in the book of Job? I have not performed analyses of any other books in the Hebrew Bible, but I am convinced that it would be worth doing. If analyses would show that the book of Job is unusually rich of such correspondences, it would certainly not come as a great surprise, considering what has been said about the highly poetical style of the text (cf. p. 17).

5.8. Conscious and unconscious phonological correspondences

One question that may be worth discussing is whether the phonological correspondences found in a text are the result of deliberate choices by the author(s), or if they are governed by unconscious processes. Roman Jakobson discusses this subject in his article "Unbewusste sprachliche Gestaltung in der Dichtung /mit einen zusätzlichen Beispiel aus der Guslaren Dichtung als Anhang/" (Jakobson 1979: 311-327).

As the title of the article makes us suspect, Jakobson is of the opinion that grammatical and phonological patterns in oral, as well as written poetry may be the result of unconscious procedures (325).¹⁸⁸ These procedures are latent in everyday speech, and manifest themselves in the production and reception of poetry (311).¹⁸⁹ Especially in folkloristic poetry, proverbs and songs, significant examples of grammatical and phonological patterns are found. Jakobson examines such folkloristic creations, and concludes:

Phonologie und Grammatik mündlicher Dichtung bezeugen ein System komplexer und ausgeprägter Entsprechungen, die erscheinen, wirken und durch die Generationen weitergegeben werden, ohne dass jemandem die Regeln bewusst würden, die dieses verwickelte Gefüge beherrschen. Das unmittelbare und spontane Erfassen von Wirkungen ohne rationales Herausarbeiten der Vorgänge, von denen sie hervorgebracht werden, ist nicht auf die mündliche Überlieferung und ihre Übermittler beschränkt. Die Intuition mag als wichtiger, nicht selten sogar einziger Gestalter dieser verwickelten phonologischen und grammatischen Strukturen in den Schriften individueller Dichter auftreten (325).

If we believe in this theory, the rich and often intricate phonological patterns in the book of Job need not be deliberately created by the author(s) of the work. In any case, however, it is clear that he/they mastered the techniques of BH poetry to an excellent degree, also with regard to phonological correspondences. And unconscious processes may well be the result of conscious training.

¹⁸⁸ Likewise, the perceptions of phonological correspondences by hearers and readers of poetic works can be unconscious.

¹⁸⁹ This claim is found in the preface to the article (Jakobson 1979: 311).

6. Conclusions

In the introduction to this thesis I asked several questions. Having gone through the book of Job and investigated different types of phonological correspondences, it is time to draw some conclusions:

Clearly there are many phonological correspondences in the book of Job not registered by Adele Berlin in *Dynamics*. I have found numerous examples while working with this thesis, and I am sure that there are even more to be found.

The types of correspondences found in the text will, I suppose, depend on the methodology used and on the ear searching for them. I have found both types of correspondences pertaining to parallelism (labelled “sound pairs” according to Berlin’s terminology), and phonological correspondences occurring in non-parallel text sequences. Of special interest has been the phenomenon which I have called “continuous correspondences” – a conspicuous series of repeated or similarly articulated consonants in a sequence.

When it comes to the interplay between the semantic, grammatical and phonological aspects of parallelism, I have attempted to discuss it in some detail above, and I strongly suggest that it should be investigated further, both with regard to the interpretation of difficult words and passages, and with regard to the poetics and the meaning of the work as a whole. It is clear that such interplay exists and that it is used extensively as a poetic device in the text, whether consciously or unconsciously by the poet. Especially intriguing is the interplay between semantics and phonology – many times it seems like similarity in sound between two semantic units creates an extra layer of meaning in a text sequence.

The positions of the correspondences within stiches and verses are diverse – there is no clear-cut-pattern which seems to be pervasive throughout the work. There are however, several examples of phonological anaphoric patterns, and in general many examples where the corresponding sound sequences have identical or similar positions within their stiches or verses. These repetitive patterns underscore the similarity in sound and contribute to the semantic association between the sequences. Rhetorical terminology may help us recognize the patterns. Structural representations can of course also be made – these help us distinguish patterns of sound, which are part of the poetic rhythm of the text.

I hope to have shown that phonological correspondences play an important part in poetic patterns of the text. Further research will surely display even more of these

correspondences, both sound pairs and other sound patterns. This is of course true not only for the book of Job, but also for other BH texts.

I am convinced that the phonological aspect of poetics should be given further attention in biblical scholarship. There are several reasons for doing this – here is a short summary of the most important ones, in my opinion:

- 1) It is obvious that phonological parallelism contributes to the structuring and also the meaning of the text. This happens through similarity of sound, which causes association in meaning as well.
- 2) Phonological correspondences may explain certain difficult words and passages in the text, since the poetic effect of similarity in sound could have consciously or unconsciously caused the poet(s) and/or the editors' to override the rules of grammar and/or choose unconventional or foreign (e.g., Aramaic) words.
- 3) Phonological correspondences may also reveal stylistic similarities and differences between parts of the texts whose common origin is disputed, and by this possibly help us answer such questions. I have only briefly touched upon these questions regarding parts of the book of Job (p. 16), and I assume that further enquires could be made. This counts also for other BH texts.
- 4) Moreover, the interplay between semantic, grammatical and phonological aspects of parallelism displays patterns that can be amusingly playful compared to the grave content some of the BH texts purport to express.

Postscript

This paper started out as a rather mechanical task – I was asked to perform an analysis of rhetorical figures in the book of Job. During the process of working with it, it turned into a deeply felt personal experience. The suffering of Job has affected my mood the last couple of years, and the unfairness of it has seemed like a reflection of experiences in my own life as well as in other's – especially women's lives.

The unfairness of language, the injustice of the world, the repression of women's voices through history and across the globe has penetrated my emotions and thoughts rather profoundly. It is cruel – the blaming and suppression of women, and it is a mystery to me that not more women have followed Job's example and screamed righteously against the degrading treatment they have been given – emotionally, socially, sexually, physically, intellectually, linguistically and spiritually.

Judith Plaskow writes in “The right question is theological” (regarding the Jewish tradition):

Of course women have lived Jewish history and carried its burdens, shaped our experience to history and history to ourselves. But ours is not the history to be passed down and recorded; the texts committed to memory and the documents studied; the arguments fought, refought and finally honed. Women have not contributed to the written tradition, and thus tradition does not reflect the specific realities of women's lives” (Plaskow: 1995: 230).

The same words could be said about the Christian and the Muslim tradition, as well as about all the other major religions in the world.

In the preface I declared this thesis to be a whispering protest against the religious suppression of women. Reluctantly I have realized that it is not the place to scream unconstrained, but the time has come to whisper louder, and to fight with God and theology. I would like to reshape the word Israel (which I consider myself to be related to) into the feminine version: Tisraela – “she who wrestles with God.”¹⁹⁰

As mentioned the project started out as a rhetorical analysis, and I will end it with a paraphrase of a famous rhetorical statement – “Carthage must be destroyed,” by Cato the Elder. He is said to have ended every one of his speeches (regardless of their subject) with

¹⁹⁰ The word “Israel” is usually etymologically related to the root *śrh* “to wrestle” (cf. Gesenius, s.v.), and is morphologically composed of a masculine, singular yiqtol-form of this verb, *yīśrāh*, and the noun 'ēl “God” (a name of a deity in several Semitic languages, cf. Gesenius, s.v.), thus: “he who wrestles with God” (referring to Jacob who struggled with the angel of God in Genesis 32) The feminine equivalent form of the just mentioned verb would be *tīśrāh*, and the feminine form of 'ēl is hereby constructed as 'ēlāh – Tisraela is a spelling adapted to that of Israel.)

this line, and to have incited the third Punic war. As my Carthage is the patriarchy, I will just say:

“And furthermore it is my opinion that the feminine must be incorporated in our ideas of the divine, and that this must be reflected in language, and that women have the right to be mirrored in Gods image as much as men, and that the patriarchy must be destroyed.”

Abbreviations

ad loc. – ad locum (Lat.) = to the location

BH – Biblical Hebrew

BHS – *Biblia Hebraica Stuttgartensia*

CBQ – *Catholic Biblical Quarterly*

comm. – comment

Dynamics – *The Dynamics of Biblical Parallelism*, by Adele Berlin

GPRF – “Grammatical Parallelism and its Russian Facet,” by Roman Jakobson (In e.g., SW III: 98-135)

IH – Israeli Hebrew

JBL – *Journal of Biblical Literature*

JSB – *The Jewish Study Bible*

LP – “Linguistics and Poetics,” by Roman Jakobson (This is printed in a separate volume, cf. the bibliography. It is also found in SW III: 18-51.)

MT – Masoretic Text

NAB – *New American Bible*

PGGP – “Poetry of Grammar and Grammar of Poetry”, by Roman Jakobson (In e.g., SW III: 87-97)

TSSL – *The Sound Shape of Language*, by Roman Jakobson and Linda R. Waugh

SW III – *Selected Writings*, Volume III, Roman Jakobson

TLS – *Thesaurus Linguae Sericae*

UF – *Ugarit-Forschungen*

Terms from classical rhetoric

There are many different definitions of classical rhetorical terms; these have been subject to change through centuries of diverse rhetorical and poetical traditions and linguistic environments. The following definitions are very simple – they reflect a common understanding of the terms in question and explain how I have used them in my thesis:

Alliteration: The most common definition of this term is the repetition of word-initial consonants within nearby words; a wider definition involves the repetition also of non-initial consonants.¹⁹¹

Anaphor: The repetition of a word at the beginning of a series of clauses or sentences (Rauh 1947: 305).

Anadiplosis: The repetition of a word which ends one sentence at the beginning of the subsequent sentence (Rauh 1947: 306).

Chiasm: A cross-shaped pattern = abba.¹⁹² The pattern can occur in one or more aspects of language. It can be lexical, e.g., “I came to the garden, and in the garden you came,” syntactical, e.g., “She took the flower, but the passion she hid,” semantic, e.g. “Maybe my prince will burn the letters, but the writings of my heart will never be destroyed by him,” or phonological, e.g., “Silent and gentle, your gender is salient.”

Consonance: According to Berlin (103-104): “the repetition of the same or similar sequence of consonants with a change in the intervening vowels.” According to Silva Rhetoricae: 1) “The repetition of consonance in words stressed at the same place (but whose vowels differ),” and 2) “a kind of inverted alliteration, in which final consonants, rather than initial and medial ones, repeat in nearby words.”¹⁹³

Ellipsis: The omission in a sentence of one or more words that are easily understood from the context (Rauh 1947: 296).

Epanalepsis: The repetition of a word which begins a sentence, at the end of that sentence (Rauh 1947: 305).

Epistrophe: The repetition of a word at the end of a series of clauses or sentences (Rauh 1947: 305).

¹⁹¹ Silva Rhetoricae, s.v. [Accessed January 26, 2010]

¹⁹² This is of course a very “rough” description. A much more detailed and technical such is to be found in Lausberg 1963: 128-131 (§ 292).

¹⁹³ Silva Rhetoricae, s.v. [Accessed February 10, 2010]

Figura etymologica: Repetition of the stem or root of a word, but in a different derivative form than the first instance (cf. Lausberg 1963: 92, § 281).

Hendiadys: According to Rauh (1947: 299), this figure simply “substitutes two nouns for a noun modified by an adjective.” This definition will suffice for the present thesis, but it is worth mentioning that the term hendiadys has been thoroughly discussed with regard to biblical Hebrew in Lillas-Schuil (2006: 79-100).

Hyperbole: Exaggerated speech used deliberately, for emphasis; not intended to be understood literally (Lanham 1991: 86).

Inclusio: The framing of a text sequence with the same element(s), e.g. word or word group (cf. Lausberg 1963: 87-88, §261).

Isocolon: Rauh (1947: 297) sites a rather long and complicated description of this figure by Henry Peacham,¹⁹⁴ according to which it: “... is a figure ... which maketh the members of the oration to be almost of a just number of sillables, yet the equalitie of those members or parts, are not to be measured upon our fingers as if they were verses, but to be tried by a secret sense of the eare ...”

Silva Rhetoricae has a more prosaic definition; the figure is described as: “A series of similarly structured elements having the same length. A kind of parallelism.”¹⁹⁵

Metaphor: Perhaps the most common figure of speech; still the hardest to explain simply. A metaphor is the transferring of a word from its literal meaning to one analogous to it. It implies the assertion of identity rather than likeness, as opposed to the figure *simile* (Lanham 1991: 100).

Metathesis: According to Lanham (1991: 102) this figure is “the transposition of a letter out of normal order in a word.” Rauh has a similar description – she describes it as: “the exchange of letters in a word, as brust for burst” (1947: 294).

Metonymy: Silva Rhetoricae defines metonymy as “reference to something or someone by naming one of its attributes.” This is a little simplified. Lausberg (1963: 77-79 (§ 216-225)) at the other end of the scale, has a two and a half page description of the figure. He defines it as a shift in meaning outside the area of the concept itself, i.e., a shift based on the real world (as opposed to metaphor, which is based on a thought leap). He lists the following types of metonymy – involving shifts: a) from cause to effect, and vice versa, b) from container to contained, and vice versa, c) from subject to quality of the subject, and d) from a social phenomenon to a conventional symbol for this phenomenon (§ 217-224).

¹⁹⁴ Peacham, Henry: The Garden of Eloquence, London 1577: 58.

¹⁹⁵ Silva Rhetoricae, s.v. [Accessed October 27, 2009.]

Simile: An explicit comparison – usually, but not necessarily employing terms like “like” or “as.”¹⁹⁶

Symploce: The combination of anaphor and epistrophe (Rauh 1947: 305).

¹⁹⁶ *Silva Rhetoricae*, s.v. [Accessed March 19, 2010.]

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