
THESIS / DISSERTATION SUBMISSION

**Title: REPRESENTATIONS OF TRAUMA IN POETIC
PARALLELISMS OF THE BIBLICAL HEBREW BOOK OF
JOB: A COMPLEXITY THEORETICAL ANALYSIS**

**Full names and surname: HERMIAS HENDRIK
SUTHERLAND NORTIER**

Student number: 2010054068

Submission date: 29 November 2024

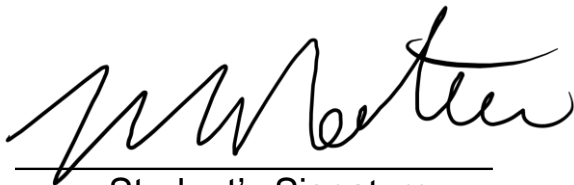
Submitted in fulfilment of the requirements in respect of the research master's degree Master of Arts with specialisation in Hebrew in the Department of Hebrew in the Faculty of the Humanities at the University of the Free State.

**Joint Supervisors: Prof JA Naudé
Prof CL Miller-Naudé**

*Inspiring
excellence,
transforming
lives through
quality,
impact, and
care.*

DECLARATION MASTER'S STUDENT

I, ..HERMIAS HENDRIK SUTHERLAND NORTIER....., declare that the Master's Degree research dissertation that I herewith submit for the Master's Degree qualification Master of Arts with specialisation in Hebrew at the University of the Free State is my independent work, and that I have not previously submitted it for a qualification at another institution of higher education.



Student's Signature

Department of Hebrew

29 November 2024

Date

ABSTRACT

This dissertation explores the representation of trauma in the Book of Job through the lens of poetic parallelism within a complexity theoretical approach. Despite the extensive scholarship on the Book of Job, limited research has focused on how poetic structures, particularly parallelism, convey Job's experience of trauma. The study aims to fill this gap by analysing the Hebrew text of selected chapters (3, 6, 9-10, 12-14, 16-17, 19, 21, 23-24, 26-31, and 38-42:1-6), focusing on the interplay of poetic devices, semantics, syntax, and prosody.

Grounded in complexity theory, this research addresses how interconnected linguistic elements contribute to emotional expression and theological inquiry within the text. The study moves beyond traditional reductionist interpretations, by integrating theories of orality, semiotics, and emergent linguistic patterns to offer a holistic understanding of Job's narrative. Additionally, the research examines how modern translations in English and Afrikaans handle these elements, assessing whether the translations retain or alter the original poetic and emotional nuances.

The findings reveal that poetic parallelism in Job not only intensifies the portrayal of trauma but also shapes the reader's engagement with the text's theological implications. By employing complexity theory, this dissertation provides new insights into the intricate linguistic and poetic structures of the Book of Job, highlighting the dynamic relationship between language, emotion, and meaning.

KEYWORDS

attractor; Biblical Hebrew poetry; Book of Job; Complexity Theory; ellipsis; emotion; equivalence; intensification; Invariance Principle; Janus Parallelism; meaning-making; meaning-taking; metaphor; parallelism; polysemy; progression; prosody; semantics; semiotics; syntax; trajectory; Translation Studies; word pair

ACKNOWLEDGEMENTS

I want to thank the following people who have mentored me over the years in my Biblical Hebrew studies:

The late Dr. Nic Schmidt, who introduced me to Biblical Hebrew in my first year of studies. His classes were always memorable, and he had lots of patience with me in my “baby steps” into the world of Biblical Hebrew.

Dr. Kevin Chau, who challenged me to keep on improving my studies and introduced me to Biblical Hebrew Parallelism.

Prof. Cynthia Miller-Naudé and Prof. Jacobus Naudé who saw my potential and motivated me to advance my Biblical Hebrew studies. Thank you for all your guidance and patience with this research.

I want to thank especially my wife Yolandi and kids Hanre, Freek and Anna Mia, for all your support and giving me a loving environment wherein I could do this research.

אֲשַׁחֲקֶם אֱלֹהִים לֹא יֵאֱמָר
וְאֶזְכֹּר פָּנַי לֹא יִפְּלֹן

Job 29:24

TRANSCRIPTION OF HEBREW CHARACTERS

Consonants

מ	›	מ/ם	m
ב	b	נ/ן	n
ג	g	ס	s
ד	d	ע	¢
ה	h	פ/ף	p
ו	w	צ/ץ	ş
ז	z	ק	q
ח	ḥ	ר	r
ט	ṭ	ש	ś
י	y	שׁ	š
כ/ך	k	ת	t
ל	l		

Vowels

ַ	ā	הַ	â	ִ	ə
ֵ	a	יֵ	ê	ֵ	ǎ
ֶ	e	יֶ	ê	ֶ	ě
ֶ̄	ē	יֶ̄	î	ֶ̄	ǒ
ִ	i	יִ	ô		
ֹ	ō	יֹ	û		
ֻ	u				
ֹ	o				

Transcriptions based on *The SBL Handbook of Style* (1999).

ABBREVIATIONS AND NOTATIONS

1cs	<i>First person, common gender, singular number</i>
1cp	<i>First person, common gender, plural number</i>
2ms	<i>Second person, masculine gender, singular number</i>
2fs	<i>Second person, feminine gender, singular number</i>
2mp	<i>Second person, masculine gender, plural number</i>
2fp	<i>Second person, feminine gender, plural number</i>
3ms	<i>Third person, masculine gender, singular number</i>
3fs	<i>Third person, feminine gender, singular number</i>
3mp	<i>Third person, masculine gender, plural number</i>
3fp	<i>Third person, feminine gender, plural number</i>
3cp	<i>Third person, common gender, plural number</i>
AFR 2020	<i>Afrikaans 2020-Bybelvertaling (Afrikaans 2020 Bible)</i>
ANE	<i>Ancient Near East</i>
BHQ	<i>Biblia Hebraica Quinta (Hebrew Bible)</i>
BHS	<i>Biblia Hebraica Stuttgartensia (Hebrew Bible)</i>
Binyan	<i>Verbal stem; Semitic vowel patterns added to a root that control the verbal voice and mood.</i>
Hiph	<i>Hiphil verbal stem</i>
HALOT	<i>The Hebrew and Aramaic Lexicon of the Old Testament</i>
Impt	<i>Imperative; verbal mood</i>
Inf	<i>Infinitive; verbal noun that may be used in a large variety of ways.</i>
IP	<i>Invariance Principle</i>
Niph	<i>Niphal verbal stem</i>
NRSV	<i>New Revised Standard Version (English Bible)</i>
NRSVue	<i>New Revised Standard Version Updated Edition (English Bible)</i>
Piel	<i>Piel verbal stem</i>
Qal	<i>Qal verbal stem</i>
Qatal	<i>Perfect verbal conjugation</i>
TWOT	<i>Theological Wordbook of the Old Testament</i>
Wayyiqtol	<i>Waw-consecutive plus imperfect verbal sequence; verbal conjugation</i>
Yiqtol	<i>Imperfect verbal conjugation</i>

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION

1.1 Background and Rationale	1-2
1.2 Research Problem	2-3
1.3 Research Design and Methodology	3-4
1.4 Organisation of the Study	4

CHAPTER 2: A COMPLEXITY THEORETICAL APPROACH TO THE LANGUAGE OF TRAUMA IN THE BOOK OF JOB

2.1 Introduction	5
2.2 Complexity Theory	
2.2.1 Overcoming Reductionist Thinking	5-7
2.2.2 Four Main Principles of Complexity Theory	7
2.2.3 Trajectories and Attractors in Language Research and Translation	8-9
2.2.4 Understanding the Concepts “Meaning-Making” and “Meaning-Taking”	9-10
2.2.5 Semiotics in Translation Theory Studies and Implications for Text Interpretation	10-11
2.2.6 Implementing Complexity Theory in Language Research and Translation	
2.2.6.1 Interpretation and Translation of Text	11-14
2.2.6.2 Debates and Current Trends in Complexity Theory	15
2.2.6.3 Complexity Theory versus Reductionist Cognitive Semantics	15-16
2.2.6.4 Exploring Nature and Culture	16
2.2.6.5 Methodological Implications	16
2.2.6.6 Possible Case Studies and Implications	16-17
2.3 Orality in Language	
2.3.1 Introduction to Orality	17-18
2.3.2 Special Grammar in Oral Traditions	18-20
2.3.3 Jousse’s Anthropological Laws Regulating Oral Discourse and Performance	20-21
2.3.4 The Role of Memory and Scribal Practices in Orality	21
2.3.5 Orality and Complexity Theory	21-23
2.4 Parallelism in the Biblical Hebrew Text	
2.4.1 History of Parallelism Research	23-25
2.4.2 Recent Research on Biblical Hebrew Parallelism	25-30
2.4.3 Features of Parallelism	
2.4.3.1 Grammatical	30-40
2.4.3.2 Lexical	40-42
2.4.3.3 Semantic	42-45
2.4.3.4 Phonology	45-48
2.4.3.5 Prosody	48-53
2.4.3.6 Metaphor	53-61
2.4.4 Orality and Parallelism	61-62

2.4.5 Integrating the Theories of Jousse with Parallelism	62-63
2.4.6 A Novel Approach: Complexity Theory and Parallelism	63-64
2.5 The Book of Job	
2.5.1 Introduction	64-68
2.5.2 Sections of Job	68-69
2.5.3 Text of Job	69
2.5.3.1 Interpretive Issues	69-70
2.5.3.2 Text Critical Issues	70-71
2.5.4 Alterity in the Book of Job	71-74
2.5.5 Interpretive Approaches	74-75
2.6 Trauma and Emotion	
2.6.1 Introduction	75-78
2.6.2 Trauma and Emotion in Ancient Societies	78-82
2.6.3 Trauma and Emotion in the Biblical Texts	82-87
2.6.4 Emotion in Language	87
2.6.5 Trauma in the Book of Job	87-91
2.7 Considering Complexity Theory for the Analysis of the Book of Job	91-93
2.8 Conclusion	94

CHAPTER 3: ANALYSING REPRESENTATIONS OF TRAUMA IN THE LANGUAGE OF THE BOOK OF JOB

3.1 Introduction	95
3.1.1 Method for Analysing and Visualising Parallelism	95-97
3.1.2 Organisation of the Chapter	97-98
3.2 Job 3 - Job's First Speech/Soliloquy	98-106
3.3 Job's Reaction in Cycle of Speeches	
3.3.1 The First Cycle	
3.3.1.1 Job 6:1-7:21 Job's Second Speech	106-112
3.3.1.2 Job 9:1-10:22 Job's Third Speech	112-122
3.3.2 The Second Cycle	
3.3.2.1 Job 12:1-14:22 Job's Fourth Speech	123-139
3.3.2.2 Job 16:1-17:16 Job's Fifth Speech	139-151
3.3.2.3 Job 19:1-29 Job's Sixth Speech	151-160
3.3.3 The Third Cycle	
3.3.3.1 Job 21:1-34 Job's Seventh Speech	161-173
3.3.3.2 Job 23:1-24:25 Job's Eighth Speech	174-185
3.3.3.3 Job 26:1-27:23 Job's Ninth Speech	186-195
3.4 Job 28:1-28 Wisdom Poem	196-202
3.5 Job 29:1-31:40 Job's Final Speech	203-231

3.6 Job 38:1-42:6 The Theophany and Dialogue between Yahweh and Job	
3.6.1 Job 38:1-39:30/40:2 Yahweh’s First Speech	232-250
3.6.2 Job 40:1/40:3-5 Job’s First Reply	251
3.6.3 Job 40:6-41:26 Yahweh’s Second Speech	252-265
3.6.4 Job 42:1-6 Job’s Second Reply/Submission to Yahweh	266-268
3.7 Conclusion	268

CHAPTER 4: MITIGATING TRAUMA LANGUAGE AND ALTERITY IN BIBLICAL HEBREW IN THE TRANSLATION OF THE BOOK OF JOB

4.1 Introduction	269-272
4.2 Complexity Theory in Comparing Modern Translations	272-273
4.3 Comparing the Parallelism of Job with Modern Translations	
4.3.1 Job 3	273
4.3.2 Job 6	273-274
4.3.3 Job 9	274
4.3.4 Job 10	274-275
4.3.5 Job 19	275
4.3.6 Job 24	275-276
4.3.7 Job 30	276
4.3.8 Job 39	276-277
4.3.9 Job 40	277
4.4 Conclusion	277-278

CHAPTER 5: CONCLUSIONS AND FUTURE RESEARCH

5.1 Conclusions	279-281
5.2 Future Research	281-283

BIBLIOGRAPHY	284-294
---------------------	---------

ADDENDUM A: PSALM 23 APPOSITVE LINEATION	295
---	-----

ADDENDUM B: ETHICAL APPROVAL	296
-------------------------------------	-----

CHAPTER 1: INTRODUCTION

1.1 Background and Rationale

The contribution of the Book of Job to pastoral care has been examined theologically, exegetically and even in terms of its poetic structure, but the ways in which poetic parallelism is utilised to represent Job's trauma has not been considered previously.

In recent times there has been a growing trend in Christian literature to integrate faith-based perspectives with psychological insights on trauma (Kalsched 2013; Osteen 2017; Prince 2014). The language used is often empathetic and compassionate, recognising the pain and suffering caused by trauma. It avoids judgmental or blaming language and focuses on creating a safe space for healing and recovery. This might seem to be a good direction for the discourse on the Bible and trauma, but it is not true to the original context and intent of the Biblical Hebrew text. Furthermore, psychological terms can sometimes lead to oversimplification or misrepresentation of complex theological and spiritual concepts. Trauma is a multifaceted issue with spiritual, emotional, and physical dimensions, and reducing it to purely psychological terms may not fully capture its depth and complexity.

Habel (2024) recently argued that Job's trauma is a profound encounter with his God, going beyond regular human suffering to explore a unique "God trauma." Employing a trauma hermeneutic to empathetically navigate Job's experiences, the focus shifts toward his transformative encounter with the Wisdom Therapist, leading to a thought-provoking Wisdom therapy. This insight challenges traditional beliefs on theodicy and recent Christian literature that sugarcoats trauma. Job's trauma journey begins by questioning the purpose of his suffering, moving on to expressing anger and doubt towards God, and eventually taking a leap of faith to challenge and confront God. The Wisdom therapy theory introduced by Habel (2024, 33-37) guides readers toward healing, culminating in a profound cosmic consciousness and a celebration of newfound Wisdom.

"Parallelism" is a linguistic phenomenon present in many types of language, but it is the most prominent structural feature of Biblical Hebrew poetry (Berlin 2008, 2-3). Parallelism juxtaposes words, phonemes, and grammar in innovative ways to create meaning through the perceived correspondence of one element with another. Using parallelism to examine how trauma is represented will give a multitude of linguistic interpretations and depth rather than simply imposing theological debates or psychological terms on the text.

The contribution of poetic parallelism to the interpretation of the book is significant because the Book of Job is one of the most mysterious books of the Hebrew Bible (Alter 2010, 17). Many readers throughout the ages have found Job something of an enigma that needs delicate unravelling. To comprehend the Book of Job, one cannot begin by reading the first verse or

opening the book at random. What needs to be done is to start by identifying and becoming familiar with the shape and the central issues that are addressed in the Book of Job.

As a sustained debate conducted entirely in poetic discourses, the Book of Job resembles no other text in the canon of the Hebrew Bible. Clines (2002, xxxiv) identifies two approaches to perceive the shape of the Book of Job. A primary differentiation on the basis of literary form allows us to distinguish between the narrative prologue (Job 1:1-2:13) and epilogue (Job 42:7-17) of the book and its poetic centre (Job 3:1-42:6). Alternatively, we can distinguish Job's shape by observing its exposition (Job 1:1-2:10), complication (Job 2:11-31:40), and resolution (Job 32:1-42:17).

The Book of Job begins in chapters 1-2 with a narrative in which God afflicts Job with the loss of wealth, children (evident from the grammar and context), and his health in order to discover whether Job's piety is solely due to his earthly wealth. Shortly after, we learn of Job's extreme emotions as he curses the day of his birth in chapter 3. This anguish of Job and his aggressive behaviour toward God continues in chapters 6, 7, 9 and 13, with Job demanding that God cease his unreasonable treatment of him. By the end of the debates with his friends and God, Job admits in chapter 42:3 that he has no right to question God's actions, and he withdraws his case. God shows that he is free either to afflict or to bless by showering Job with wealth and extending his life. The final point of closure comes in chapter 42:17 with Job's death, as he is described as "an old man, and full of days."

Fokkelman (2012, ix) describes the literary form of the Book of Job as consisting of poetry of great earnestness, poems in which half a dozen speakers are concerned with difficult, fundamental questions of human existence. He identifies the central issue that is addressed in Job as the meaning of innocent suffering. That is a question of unfathomable depth and complexity which casts a heavy shadow over Job's relationship with God. Ultimately, in the Book of Job, one is wrestling for the correct concepts of both humankind and God. Theologically, the Book of Job is a radical challenge to the doctrine of reward for the righteous and punishment for the wicked (Alter 2010, 17). It rejects the anthropocentric conception of creation that is expressed in biblical texts from Genesis onward. It is Job who is confronted with the trauma of losing his children, wealth, and health, leading to a crisis of Job's faith. Although Job emerges scarred at the end of the book, he is transformed by the traumatic events. It has been noted by Bartholomew and O'Dowd (2011, 153) that the Book of Job is a resourceful book for pastoral counselling of those who suffer.

1.2 Research Problem and Goals of the Study

The research problem is to determine the ways in which poetic parallelism is utilised to represent Job's trauma – an issue which has not been considered previously on all lines of parallelism (word, syntactic and semantic) nor with complexity theory.

This dissertation will describe and analyse the poetry of the Book of Job using a new approach. Job's poetry is astoundingly intricate and eclipses all other biblical poetry; even though it is shaped using the same formal system of parallelism, it employs a style that is often distinct both lexically and in its use of imagery from its biblical counterparts. Alter (2010, 20) argues that the Book of Job is a theological argument, but it is a theological argument conducted in poetry, and careful attention must be given to the role that poetry plays in the argument.

My research will therefore examine how Job's description of his trauma is depicted in the poetry of his speeches. I propose to use the contributions of scholars who have studied biblical poetry, such as Alter (1985), Jakobson (1987), Noegel (1996), Berlin (2008), Dobbs-Allsopp (2015), Naudé and Miller-Naudé (2017), Holmstedt (2019), Pitcher (2018 and 2020), Tsumura (2023) and Habel (2024) to find, interpret and understand the ways in which trauma is highlighted through the poetic parallelism in the text of Job.

Taking the commentaries of Bartholomew and O'Dowd (2011), Clines (2002, 2006 and 2011) and Fokkelman (2012) into consideration, it is noteworthy that many have written on broad theological themes in the Book of Job from the vantage points of exegesis, theology, and psychology, on the one hand, and the language and exegesis of the Book of Job, on the other. None, however, has thus far considered how the poetic structure of the Book of Job is central in representing the trauma that Job experiences. This research will not be a theological discussion of trauma in the Book of Job but rather an analysis of the Hebrew text of selected chapters of Job (as described in the following section).

1.3 Research Design, Theoretical Approach and Methodology

It would be a massive undertaking to analyse the entire text of Job, which consists of 42 chapters; thus, the focus will instead be on the following chapters in which Job describes his emotional anguish: 3, 6, 9-10, 12-14, 16-17, 19, 21, 23-24, 26-31 and 38-42:1-6. Assessment will take place on both the word and line level and will include aspects such as morphology, syntax, lexicon, semantics, phonology, and prosody.

The general design of this research is as follows. Firstly, I describe and analyse how the emotions of trauma are conveyed in the poetic parallelism of Job's speeches in the Book of Job. Secondly, I explore how those aspects are or are not represented in a selection of English and Afrikaans translations. If these aspects are not represented, I propose translations to reflect them. This research will be foundational for subsequent research that I envision for the future.

Complexity theory will be used as a theoretical approach of this study. Although previous scholarly contributions have all played a role in unravelling Job's themes from the vantage point of either theology or poetry, they are all reductionistic in their approach since they focus each time on only one dimension. This research will approach the Hebrew text of the *Biblical*

Hebraica Stuttgartensia, with a different paradigm to encompass various dimensions simultaneously. Unfortunately, the text of the *Biblica Hebraica Quinta* of Job has only been published very recently and can therefore not be implemented for the purpose of this dissertation (Althann 2024). The Hebrew words will not be glossed as it will be unrealistic to provide roots for the vast number of words that are analysed in this research. I propose to use a complexity theoretical approach as described by Marais (2014, 2019 and 2023a). This approach will involve a spectrum of interlocking, dynamic, emergent systems rather than just one in order to analyse how a variety of aspects of poetic parallelism are used to portray Job's emotional trauma. Not everything that is discussed in chapter 2 are applied directly into my analysis. But everything in chapter 2 helps to build the theoretical foundation for my analysis in chapters 3 and 4.

The methodology that will be followed in this research is as follows: Qualitative analysis on how trauma and emotion were conveyed in the Biblical Hebrew text of Job, in the form of parallelism. Qualitative analysis on how these trauma and emotion aspects are translated or omitted in the corresponding chapters of both the English *New Revised Standard Version* and the *Afrikaans 2020 translation*.

1.4 Organisation of the Study

Chapter 2 provides an exposition of a complexity theoretical approach to the language of trauma in the Book of Job, as well as all the key concepts and methodologies utilised in the study. Chapter 3 uses complexity theory to analyse the relevant chapters of Job, to establish how the parallelism conveys the emotional and traumatic aspects. Chapter 4 compares how modern translations of the Bible translate the parallelism found in the Biblical Hebrew text and whether the emotional language is kept, exaggerated or abated. Chapter 5 contains the conclusions of the research and suggests areas for further research in the future.

CHAPTER 2: A COMPLEXITY THEORETICAL APPROACH TO THE LANGUAGE OF TRAUMA IN THE BOOK OF JOB

2.1 Introduction

This chapter serves as the foundation for understanding the complex tapestry of Biblical Hebrew parallelism, the Book of Job, trauma and emotion. By meticulously dissecting the core concepts that underpin these fields, the reader is equipped with the essential vocabulary and conceptual framework necessary for navigating the intricacies of subsequent chapters. The concepts explored herein are not merely theoretical constructs; rather, they are the operational tools that researchers and practitioners alike wield to describe, analyse, interpret and explain the ultimate shape of Biblical Hebrew parallelism.

Through establishing the theoretical framework scope in Chapter 2, it is important to note that while Chapter 2 provides a comprehensive theoretical foundation, not all the theories and concepts discussed here will be directly applied in the analyses of Chapters 3 and 4. The discussion in Chapter 2 is intended to establish a broad intellectual framework, offering insights into various linguistic, literary, and trauma-related theories that inform this study. However, only selected aspects relevant to the poetic parallelism and trauma representation in Job will be explicitly analysed in later chapters.

Chapter 2 of this dissertation is structured to provide a comprehensive foundation for the analysis of the representation of trauma in the Book of Job through a complexity theoretical lens. It begins with an introduction to key concepts, laying out the principles of complexity theory and its relevance to studying Biblical Hebrew parallelism and trauma. Subsequent sections delve into specific methodologies and concepts: overcoming reductionist thinking, examining trajectories and attractors in language, and exploring the dynamics of meaning-making and semiotics. The chapter then integrates these frameworks with the themes of orality, memory, and scribal practices, emphasising their influence on the structure and transmission of parallelism in ancient texts. Finally, it addresses the history and evolution of parallelism research, providing the theoretical and historical context necessary for the detailed analysis of Job's poetic texts in later chapters. This organisation ensures a methodical exploration of how linguistic and cultural complexities are intertwined in the portrayal of trauma in Job's speeches.

2.2 Complexity Theory

2.2.1 Overcoming Reductionist Thinking

The study of language has evolved over time (Miller-Naudé and Naudé 2020, 12). Over the centuries there have been many approaches on how to study language. According to Marais (2014, 15), the study of language is also a philosophical issue. The manner in which people

approach language is linked to their philosophical framework, because perceptions and analysis are thought process. Marais (2014, 17) argues that in the history of philosophy, we can observe change and tension. One good example is the tension between the two Greek philosophers, Plato and Aristotle. Plato advocated for the universal and unchanging, while Aristotle focused on the contingent and change. Philosophy has also influenced the sciences and vice versa. They were seen as intertwined.

From a Western worldview, a dominant feature of the scientific approach since the 16th century, has been “reductionism” (Marais and Meylaerts 2019, 1), which has been applied vigorously as notions of disjunction, abstraction, and reduction. Reductionism has oversimplified the analysis of the scientific community and has been wrongly labelled as the only proper manner to do good science. Both “Modernism” and “Postmodernism” demonstrate reductionist tendencies (Marais 2014, 15). The challenge to modernism and postmodernism is that they are both unable to hold alternative, paradoxical, complex views of reality. This is because the reductionist approach searches for the elementary and simple units of meaning by dissecting a system into its smallest elements and designating the complex to that of the simple. This system allows the user to predict and control the outcome, by thriving within order and determinism. As it first started in the natural sciences, it spread to the social sciences. And of importance for this dissertation, reductionism has also been the basis for linguistics for the last few centuries, and recent its peak in the 1970’s and 1980’s (Marais and Meylaerts 2019, 2).

A reductionist approach to biblical parallelism involves breaking down the poetic structures found in biblical texts into their simplest components to understand their meanings or functions, as illustrated from Psalm 19:1:

The heavens are telling the glory of God;
and the firmament proclaims his handiwork.

One might interpret these lines as simply stating that the sky and the heavens are evidence of God’s existence or craftsmanship, focusing on the literal meaning of each phrase without considering deeper literary or theological implications. Complexity theory would look at how these lines not only state facts but also work together to create layers of meaning. The repetition, variation, and contrast in parallelism serve to emphasise, expand, and deepen the theological, aesthetic, and emotional impact of the text. Reductionism can miss the poetic beauty, the theological depth, or the rhetorical strategy of the text. By focusing on parts, it might overlook how the structure itself conveys meaning, the rhythm enhances memorability, or how the contrast between lines might reflect theological concepts like unity and diversity in creation.

Postmodernism often emphasises the idea that there is no single overarching narrative or truth. Instead, it suggests that reality is constructed through multiple, often conflicting, perspectives. This fragmentation can be seen as reductionistic because it reduces complex realities into isolated, disconnected pieces without seeking an integrative understanding. By rejecting grand narratives, postmodernism can lead to a form of intellectual reductionism where larger, cohesive frameworks for understanding human experience and knowledge are dismissed in favour of smaller, fragmented viewpoints. Furthermore, postmodernist thought frequently employs deconstruction, a method that involves taking apart and analysing the components of texts and ideas to reveal inherent contradictions and assumptions (Derrida 1998, 17-18). While this can provide valuable insights, it can also lead to a reduction of meaning. By focusing intensely on the variability and instability of meaning, postmodernism can undermine the possibility of coherent, stable interpretations, reducing complex systems of thought to mere subjective experiences (Habermas 1985, 33-37).

In contrast, “complexity theory” (or complexity thinking) recently emerged in the social sciences and humanities as a revolutionary break from reductionism, as a way of seeing the world in terms of instability and fluctuations. This is not a replacement of one system with another, but rather the embracing of different paradoxical perspectives to supplement new insights to existing ones without replacing what may already be in use within the existing approach (Marais 2014, 16). In terms of philosophy, this will entail an attempt to solve and analyse tensions by taking a meta-stance (Marais 2014, 17).

It is inevitable that we start to think in a complex framework, for reductionism has focused solely on analysing the parts of reality to understand them better, achieving limited insight (Marais 2014, 18). Scholars have observed that analysis of individual parts offers limited insight, as reality cannot be fully explained by understanding the parts alone but rather through their relationships and interactions. Similarly, Biblical Hebrew, as a complex system, requires a multidimensional approach. Complexity Theory highlights four principles: complexity, recognising its multi-layered nature; interconnectedness, illustrating mutual influence among elements; dynamism, reflecting constant adaptation; and emergence, where new patterns arise, surpassing the sum of individual components. This approach emphasises the significance of connections and processes in understanding language as a whole.

2.2.2 Four Main Principles of Complexity Theory

Biblical Hebrew, like any language, is a complex system. It consists of a multitude of parts, relationships, and processes. Thus, no single, overriding organising dimension can be used to analyse, describe and explain the parallelism construction of the Biblical Hebrew text. Miller-Naudé and Naudé (2020, 11-12) advocate for a complexity theoretical approach for Biblical Hebrew. This approach will steer away from the two main opposing tendencies, namely the modernism tendency that reduces the explanation of language to a single dimension of reality

and the postmodernism, which fragmentates. Instead, there is an emphasis on the four general principles of complexity theory: complexity, interconnectedness, dynamism, and emergence. In the chapters what follows, I will explain these four main principles and how they relate to this dissertation.

Firstly, the principle of “complexity” concerns the observation that the object of study is too multi-layered to be adequately conceptualised in terms of only one elementary concept or idea. Such a system includes one or more combination of agents, elements, or components, which are numerous and diverse, and which connect and interact in different and changing ways.

Secondly, the principle of “interconnectedness” refers to how any element or sub-system in the system is affected by and affects several other elements or sub-systems. As these parts of language as a system are interconnected by a web of relationships, it implies that any change in one part of the system affects other parts as well as the whole system. In other words, a complex system is an organised entity comprising interrelated and interdependent parts or subsystems and is more than the sum of its parts or subsystems.

Thirdly, the principle of “dynamism” encapsulates the fact that everything constantly changes. The term “adaptation” can be used to describe the process by which a system adjusts itself in response to changes in its environment. Complexity theory accordingly displays adaptation in terms of variation, both synchronically and diachronically.

Fourthly, “emergence” describes the appearance in a complex system of a new state at a level of organisation higher than the previous one. It is, therefore, true that language inevitably and continuously emerges, experiences change and the changes diffuse over time.

2.2.3 Trajectories and Attractors in Language Research and Translation

A “trajectory” in complexity theory refers to a system’s path through its state space as it evolves over time. This concept is key to understanding the dynamic behaviour of systems (Marais 2023a, 7). Furthermore, trajectories are relevant for this research because thermodynamics implies time-irreversible processes. Language systems emerge and develop over time, with particular tendencies rather than others. It could be argued that the social-cultural context from which the text of Job emerged is under propensities that also emerge in the assemblage, which is a process.

Marais (2019, 68) is of the opinion that the translational work done in society and culture is not limited to linguistic translational work. It also, and perhaps dominantly, includes non-linguistic, i.e. semiotic, negentropic work. Through translations and the constraints of this process, semiotic processes take particular trajectories, the aim of which is the creation of cultural forms and our understanding of language as part of a larger cultural system.

Marais (2023a, 37) explains how two material systems, such as the temperature of the water in a bath and the temperature of the air around it, can be about each other and how this aboutness or reference can be significant for living material systems. Therefore, the trajectories of complexity theory for approaching and analysing language are under constraints from the context from which it emerges. This research on the study of parallelism and how it contributes to emotional language, will remain incomplete if it does not provide an account of the materialities in which the emergent phenomena are instantiated (Marais 2023a, 52).

Further characteristics on trajectories are described by Haas and Hadjar (2019, 1103). Firstly, there are the so-called “Phase Space”, a space in which all possible states of a system are represented, with each state corresponding to one unique point in the space. Secondly, there are the so-called “State Evolution”, a term that explains that as time progresses, the system’s state changes, tracing a trajectory in the phase space. Trajectories help visualise how a system transitions from one state to another and how it approaches attractors over time. They provide insight into the system’s stability and potential for chaotic behaviour.

The next term that needs to be clarified is “Attractor”. According to Marais and Meylaerts (2022, 20) the process of translation entails a non-linear process that revolves around three points, representamen, object and interpretant, where the constraints that operate on the process determine the pattern it takes. There is a clear pattern, but the pattern is neither stable nor linear, i.e. it is dynamic and complex. This pattern is a pattern of attractors.

Attractors are fundamental concepts in complexity theory that represent stable states or patterns within a dynamic system. One way to explain this is to imagine a complex system as a chaotic ocean with swirling currents and waves, where the attractors are like islands of stability amidst this chaos. Therefore, attractors are crucial for understanding how systems stabilise and the nature of their long-term behaviour. Understanding attractors can help this study to explain the interventions which were taken in the production of the Book of Job to steer the language system towards desired attractors or away from undesirable ones.

2.2.4 Understanding the concepts “Meaning-Making” and “Meaning-Taking”

To fully grasp the interplay of meaning-making and meaning-taking, it is essential to examine how these processes function within the dynamic framework of translation studies, where linguistic, cultural, and contextual factors converge to shape the transmission and interpretation of meaning across languages.

Translation studies that focus on interlingual translation are not able to account for new developments in technology—developments that are not only recasting the notion of text, but also that of communication, meaning and, perhaps, even language. For a while now very little, if any, communication takes place within one modality only. Marais (2019, 7) argues how

irrelevant translation studies are becoming because its bias toward written language excludes it from the debate about multimodality/multimediality. Communication and meaning-making and meaning-taking usually takes place with various modalities or mediums at the same time. Even the written text is influenced by the multimodal materiality of the pages, the font type and colour, the size of the book and cover, among others.

The term “meaning-making” refers to the process by which individuals interpret and make sense of their experiences within a complex system. It is a critical concept in human cognition, learning, and interaction with complex systems (Naudé and Miller-Naudé 2023a, 197-198). This is important, because religious texts, such as the Book of Job, can be seen as complex systems themselves. Texts written in ancient languages inevitably are ambiguous or lose meaning in translation. Interpreting and studying the historical context surrounding the text’s creation can provide valuable insights on how there are a complexity of meanings (Naudé and Miller-Naudé 2022, 89-90). Also, modern readers bring their own cultural and religious backgrounds, shaping their interpretation of the religious text.

Complexity theory emphasises that meaning is not inherent in the text but emerges through the interactions between the text and its readers (Marais 2023a, 66). Studying religious texts through this lens highlights the dynamic nature of meaning, the role of the interpreter, and the utmost importance that should be placed on the context. Thus, meaning-making emphasises the subjective nature of interpreting experiences and the dynamic process of continuously adjusting these interpretations as new information is encountered.

“Meaning-Taking”, on the other hand, is the process of extracting meaning from an existing framework or set of information (Marais 2019, 15). It contrasts with meaning-making by focusing more on the reception and interpretation of predefined meanings rather than constructing new ones. In communication, meaning-taking involves decoding messages according to established linguistic and cultural norms.

Marais (2019, 27) pleads for semiotics as a field of study that includes all kinds of meaning-making and meaning-taking, which can overcome the binary between verbal and nonverbal signs. Furthermore, semiotics provides a viable model for translation studies as a negotiated relationship between the source, its interpretation, and the target.

2.2.5 Semiotics in Translation Theory Studies and Implications for Text Interpretation

Intersemiotic translation, as discussed by Petrilli and Ji (2023, 11), emphasises the translation not only of language but of signs, bodies, and values. This approach is crucial in recognising that translation involves more than words—it involves the emotions, cultural contexts, and symbolic meanings that are deeply embedded in language. This aligns with complexity theory,

which posits that translation is a process involving multiple, interconnected systems that cannot be easily separated or simplified.

Campbell and Vidal (2024, 4-9) argue that the complexity of translation is highlighted through the interaction of different linguistic and cultural systems. The process of translation is seen as an intricate dance between the source and target languages, where the translator must navigate cultural nuances, idiomatic expressions, and the underlying emotions conveyed by the original text. This complexity is further compounded when considering intersemiotic aspects, where the translator also deals with the translation of non-verbal cues and culturally specific symbols.

The translation of emotions is particularly challenging, as discussed by Campbell and Vidal (2019, 18). The emotional content of a text is often deeply tied to the cultural and symbolic context in which it was produced. Translators must understand not only the linguistic aspects but also the emotional undertones and cultural references that might not have direct equivalents in the target language. This requires a nuanced understanding of both the source and target cultures, making the translation process a complex, dynamic interaction of various elements.

From the perspective of complexity theory, translation can be seen as a process that involves emergent properties arising from the interaction of various linguistic, cultural, and emotional factors. As translators engage with these elements, they create a new text that is not a simple replication of the original but an intricate re-creation that reflects the complexities of both the source and target languages. This process is non-linear and involves feedback loops where the translator's understanding of one element influences their interpretation and translation of others (Marais 2019, 40-47).

Understanding translation through the lens of complexity theory has profound implications for translation practice and theory. It shifts the focus from achieving a one-to-one correspondence between source and target texts to understanding translation as a creative, interpretative process. This perspective also underscores the importance of the translator's role in negotiating the complex interplay of linguistic, cultural, and emotional elements, which are often in flux and require a flexible, adaptive approach.

2.2.6 Implementing Complexity Theory in Language Research and Translation

2.2.6.1 Interpretation and Translation of Text

Interpretation of a text can be understood as a form of translation in its broader, more nuanced sense (Marais 2019, 4-8). Just as translation involves transferring meaning across languages, interpretation requires navigating between the layers of meaning within a single language, cultural context, or medium. This process reflects the widening scope of translation, which encompasses not only interlingual exchanges but also the transformation of meaning within

and across semiotic systems. From this perspective, interpretation becomes an act of meaning-making, where the interpreter translates the text's intent, tone, and context into a coherent understanding. This expanded view of translation underscores the interconnectedness of interpretation and translation, both as dynamic, adaptive processes shaped by context and subjectivity.

An example of how complexities in translations are often misinterpreted in a reductionist way by textual critical explanations only is discussed by Naudé and Miller-Naudé (2018). They investigated the translation of the Hebrew term **יָרְדֵן** (cedar) in the Septuagint as **κέδρος** (kedros) or **κέδρινος** (kedrinos). The authors argue that inconsistencies in lexicographical works have led to contradictory identifications of these terms. They propose using Biblical Plant Hermeneutics, which studies plants in their original context and considers indigenous knowledge, to understand the metaphorical and symbolic meaning of plants in the Bible. The authors hypothesise that the Hebrew term **יָרְדֵן** refers to a specific species with a specific metaphorical or symbolic meaning, while the Septuagint translators used Greek terms that were familiar to them, potentially leading to substitutions. The article concludes by examining specific instances of the translation of **יָרְדֵן** as **κέδρος** or **κέδρινος** in the Septuagint, finding that while the metaphorical and symbolic meaning is generally retained, there are instances where the Greek translators were unable to make correct identifications, supporting the authors' hypothesis. Another example is how Hebrew and Greek dictionaries also incorrectly identified and labelled precious stones (Naudé and Miller-Naudé 2020b, 4).

Possible ideological explanations for these translations are analysed in Miller-Naudé and Naudé (2018). Translators sometimes used Greek botanical terms familiar to their culture or more accessible to their readers, even when these did not match the original species. In some cases, translators used terms that conveyed symbolic attributes differently from the original. For example, while **יָרְדֵן** (cedar) often symbolised strength and majesty, translating it as **κυπάρισσος** (cypress) could imply a focus on beauty and grace. This was potentially done to avoid attributing power or majesty to figures like Assyria or Egypt, which are often negatively depicted in the Hebrew text. Also, a technique called “semantic levelling” was used, where translators used general terms (like **ξύλον**, meaning “wood” or “tree”) instead of specific species. This generalisation was sometimes motivated by an intent to simplify complex Hebrew terms for a Greek-speaking audience and could also serve to harmonise perceived contradictions within the text. Furthermore, translators employed editorial strategies to create a cohesive Greek text.

In his 2019 book, *A (Bio)Semiotic Theory of Translation: The Emergence of Social-Cultural Reality*, Marais challenges the prevailing linguistic bias in translation studies by proposing a semiotic theory of translation. He argues that translation should encompass all instances of translation, not just interlinguistic ones. Marais (2019, 1-10) posits that translation is the fundamental systemic process underlying semiosis, the creation of meaning through signs. The book begins by examining different conceptualisations of translation and highlights how

linguistic bias has shaped both translation studies and semiotics. Marais (2019, 15) then outlines a complexity theory of translation based on semiotics, incorporating process philosophy, semiotics, and translation theory, positing that translation is a complex systemic process underlying semiosis, resulting in semiotic forms.

Marais (2019, 67-81) further argues that the linguistic bias in translation studies has limited the field's scope and understanding, neglecting the translational aspects of non-linguistic semiotic phenomena. He proposes a broader, semiotic theory of translation that can account for all instances of translation, including those not involving language. Concluding, Marais (2019, 158-166) examines the implications of this semiotic theory of translation for social-cultural emergence theory. He explores how translation shapes and is shaped by social and cultural contexts, emphasising their dynamic and interconnected nature. By adopting an interdisciplinary lens, integrating perspectives from semiotics, social semiotics, and development studies, Marais demonstrates the far-reaching implications of his theory for understanding social-cultural reality.

In “Linguistics and Philology—Separate, Overlapping or Subordinate/Superordinate Disciplines?” Naudé and Miller-Naudé (2020a) investigate the relationship between linguistics and philology, two intertwined yet distinct disciplines. They argue that while both deal with language, linguistics focuses on the systematic study of language as a natural object, emphasising its structure, grammar, and sound patterns. Philology, however, is more concerned with interpreting written texts, considering their historical and cultural contexts. Naudé and Miller-Naudé (2020a, 16) suggest that the tension between these disciplines often stems from the perception of linguistics as more “scientific” due to its empirical focus, while philology is seen as more “interpretive” because of its emphasis on textual analysis and historical context. They propose that linguistics and philology should be seen as complementary rather than competing disciplines, each contributing unique insights and methodologies to the study of language.

Naudé and Miller-Naudé (2020a, 19) recommend a more integrated approach to language study, combining the strengths of both linguistics and philology. This approach would enhance our understanding of language by allowing us to analyse structural features while also interpreting their meaning and significance within specific historical and cultural contexts.

In *Exploring the Implications of Complexity Thinking for Translation Studies*, Marais and Meylaerts (2022) delve into the application of complexity theory within translation studies, advocating for a nuanced understanding of translation as a complex, non-linear process. They argue (Marais and Meylaerts 2022, 25-27) that complexity thinking, with its emphasis on multiple causality, interconnectedness, and emergent properties, offers a comprehensive framework for analysing translation phenomena. The book challenges traditional linear and reductionist approaches, emphasising the importance of interpretation and the limitations of binary oppositions in capturing the intricacies of translation.

Marais and Meylaerts (2022) feature a collection of chapters addressing various topics related to complexity in translation studies. These include the relationship between translation data and the human translation process, the use of Peircean semiotics to escape binary thinking, the alignment of translation studies with digital humanities, and the methodological implications of complexity thinking for qualitative research. They argue that translation can be seen as a “chaosphere,” a dynamic and unpredictable system characterised by multiple meanings and languages. This perspective challenges traditional notions of translation as a linear process from source to target, emphasising the importance of context, agency, and emergent properties in shaping translation outcomes.

This perspective is further developed in *The Routledge Handbook of Translation Theory and Concepts*, edited by Marais and Meylaerts (2023). This handbook aims to provide a critical overview of conceptual approaches to translation, contributing to our understanding of translational phenomena in the broadest sense. Marais and Meylaerts (2023, 2) explain the rationale for the handbook, emphasising the need for expanded definitions of translation as a complex, unpredictable process. They argue that translation should be considered not merely as a research object but also as a research practice that constructs, (re)assembles, and (re)connects the social.

Marais and Meylaerts (2023, 4) discuss how traditional definitions of translation have shaped Translation Studies, highlighting the linguistic bias and the focus on dichotomies such as content/form, fidelity/treason, and source language/target language. They acknowledge the contributions of various approaches to developing expanded definitions of translation, noting how philosophical approaches can help overcome linguistic bias and how descriptive approaches have been productive when applied to different text types and modalities. Furthermore, Marais and Meylaerts (2023, 7) emphasise the importance of interdisciplinary and transnational approaches in challenging traditional binaries and expanding the epistemology of translation studies. They highlight the role of multimodality in questioning the notions of “text” and “product,” blurring the lines between text and context.

Naudé and Miller-Naudé (2023a) agree, exploring the intricate meaning-making processes involved in religious translation, particularly concerning sacred spaces. They highlight the challenges of translating religious texts and rituals associated with specific locations, noting that these spaces often carry deep cultural, historical, and spiritual significance. They argue for a multidisciplinary approach that combines linguistic, cultural, and theological insights to ensure accurate and meaningful translations that respect the sanctity of these spaces. Marais and Meylaerts (2023, 8-9) conclude by discussing the handbook’s conceptualisation of translation as “the work performed to impose constraints on a semiotic process.” They acknowledge the Peircean semiotic tradition, mentioned in Marais and Meylaerts (2022), as the foundation for this conceptualisation while recognising the potential contributions of other semiotic traditions. They argue for moving away from the Jakobsonian tripartite of intralingual, interlingual, and intersemiotic translation, suggesting that all translation processes are complex and can have intra-systemic, inter-systemic, and supra-systemic features.

2.2.6.2 Debates and Current Trends in Complexity Theory

There are debates and current trends in complexity theory, as in most other scientific disciplines. In light of Section 2.2.6.1, it can be said that the current debates on complexity theory in languages and translations highlight a critical transition from reductionist explanations to holistic, integrated approaches. This debate traverses multiple trajectories, from the foundational emergence of reality from energy to matter, living matter, and sentient beings to the intricate interplay between nature and culture, non-living and living beings, and the dynamic process of meaning construction in languages. Central to this debate are the contributions of scholars like Marais, Naudé, and Miller-Naudé, who explore the implications of complexity thinking for understanding linguistic and translational phenomena.

2.2.6.3 Complexity Theory versus Reductionist Cognitive Semantics

Complexity theory rejects the binary choices of earlier scientific work, such as the modernist reduction to universal principles or postmodernist reduction to contextual contingencies. Instead, it embraces paradoxical perspectives, acknowledging that reality is constituted not only by things but also by the relationships between things (Naudé and Miller-Naudé 2020a). This approach integrates multiple disciplines in a coherent, holistic manner, allowing for the dynamic analysis of texts and languages as complex adaptive systems.

In translation studies, complexity theory posits that translation is not a linear process of transferring meaning from a source to a target text, but a dynamic, emergent phenomenon influenced by numerous interacting factors. Marais argues that translation can be conceptualised as existing at the “edge of chaos,” where it maintains a balance between order and chaos, stability and change, and universality and particularity (Marais 2014). This perspective allows for a more nuanced understanding of translation, recognising it as both a stabilising and destabilising force in cultural systems.

Reductionist cognitive semantics, on the other hand, tends to simplify the complex nature of meaning construction by focusing on stable, context-independent representations. This approach often relies on binary oppositions and linear cause-and-effect relationships, which are challenged by complexity theory’s emphasis on non-linearity, emergence, and the interplay of multiple causative factors (Marais 2022).

Reductionist approaches may be effective in certain contexts, but they often fail to capture the dynamic, interconnected nature of linguistic and translational phenomena. For instance, traditional lexicography has been criticised for cataloguing word uses without adequately addressing the multifaceted, cognitive, and cultural dimensions of meaning (Naudé and Miller-Naudé 2018). Complexity theory, by contrast, embraces the interconnectedness and dynamism

of language, providing a more comprehensive framework for understanding linguistic phenomena (Naudé and Miller-Naudé 2022a).

2.2.6.4 Exploring Nature and Culture

One of the significant contributions of complexity theory is its ability to bridge the dividing lines between nature and culture. By positing a phase transition at the origin of life, complexity theory suggests that the division lines run not between nature and culture but between non-living and living beings. This perspective unites all sciences studying living organisms or aspects of life, emphasising the drive in all living organisms to respond meaningfully to their environment (Naudé and Miller-Naudé 2020a, 2022)

In translation studies, this approach challenges traditional binaries, such as source/target and original/translation, by recognising translation as a process of linked triads rather than binaries. Marais 2022, for example, explores Peirce's triadic view of sign-action, which models the translation process as involving a triadic link between three relata, thereby providing an alternative to binary thinking.

2.2.6.5 Methodological Implications

The methodological implications of Complexity Theory for translation studies are profound. Complexity thinking urges researchers to reconsider traditional conceptualisations of structure and agency, cause and effect, and the role of translators and interpreters as agents of change (Marais 2022). It also promotes the integration of qualitative and quantitative research methods, recognising the richness of meaning-making resources and the need for a holistic approach to studying translation phenomena.

It has been mentioned how Marais (2022) explored these methodological implications, emphasising the importance of emergence, constraints, attractors, trajectories, and complex causality in understanding translation processes. He argues that Complexity Theory provides conceptual tools for understanding the dynamic interactions and emergent properties of translational systems, challenging reductionist approaches that focus on isolated elements or linear relationships.

2.2.6.6 Possible Case Studies and Implications

Several case studies illustrate the application of Complexity Theory in translation studies. For example, the analysis of neural machine translation highlights the complex adaptive nature of neural networks, which can replicate human translation processes to a certain extent but still struggle with the inherent unpredictability and adaptability of human translators (Marais 2022).

Similarly, studies on the translation of Tibetan literature into English using complexity thinking reveal the intricate interplay of topics and methodologies, suggesting the need for post-disciplinary research that transcends traditional boundaries.

Marais (2022, 2) explains how Tanasescu's work on aligning translation studies with digital humanities further demonstrates the potential of complexity thinking to uncover hidden patterns and relationships in large corpora of texts. By employing computational semantic analysis and network analysis, she challenges dominant discourses in translation studies and identifies underexplored communities of practice, emphasising the value of complexity thinking for understanding the multifaceted nature of translation.

In conclusion, the current debates on complexity theory in languages and translations represent a significant shift from reductionist approaches to more holistic, integrated frameworks. By embracing complexity, interconnectedness, dynamism, and emergence, complexity theory offers a comprehensive understanding of linguistic and translational phenomena, challenging traditional binaries and linear models. The mentioned scholars like Marais, Naudé, and Miller-Naudé contribute to this debate by exploring the theoretical, methodological, and practical implications of complexity thinking, paving the way for a more nuanced and dynamic approach to translation studies. This shift not only enriches our understanding of translation processes but also bridges the divide between nature and culture, highlighting the interconnectedness of all living systems and their drive to respond meaningfully to their environment. This conclusion makes it clear that complexity theory needs to be used to analyse parallelism and emotion in the Book of Job, as no other current methodology or paradigm is this thorough.

Complexity theory is of the utmost importance for this dissertation. As this dissertation will analyse the parallelism in the BH text of the Book of Job, complexity theory provides an insightful way to describe the trauma with respect to the individual, society, and the reader of these sacred writings today (Naudé and Miller-Naudé 2019, 202). The Book of Job involves a complex web of interactive, emergent, and dynamic systems of language. There is no "one" approach to analyse its parallelism in a proper and diligent manner. By embracing complexity thinking and exploring innovative methodologies, complexity theoretical approach, with its multifaceted form, will be used.

2.3 Orality in Language

2.3.1 Introduction to Orality

Orality, the tradition of transmitting information and culture through the spoken word, has played a foundational role in human history. Understanding orality and its transition into written forms provides insight into how societies have preserved and conveyed their knowledge, beliefs, and customs. The various aspects of orality focus inter alia on ancient

oral/written traditions, special grammar in oral traditions, the role of scribes, and the evolution of written forms from oral cultures (Naudé, Miller-Naudé and Obono 2023, 130-131).

Orality refers to the reliance on spoken, rather than written, language for communication. In many ancient societies, oral traditions were the primary means of preserving and transmitting cultural knowledge, religious beliefs, laws, and historical narratives. In ancient societies, orality was the primary means of preserving and transmitting knowledge. This mode of communication was dynamic, adaptive, and often involved complex mnemonic devices to aid in the retention and transmission of information. The importance of orality is evident in many ancient cultures where oral traditions shaped societal norms, legal systems, and religious practices.

Albert Lord's (1971) seminal work, *The Singer of Tales*, emphasises that oral composition is not merely mechanical reproduction but involves a special grammar that allows for creativity within the constraints of traditional forms. This "special grammar" refers to the unique linguistic and structural rules that govern oral traditions, which differ from the rules of written language. According to Lord (1971, 12-19), the patterns and systems of oral narrative verse represent a specialised poetic grammar that enables the oral bard to compose and perform with a high degree of originality and fluency (Person 2017, 380).

2.3.2 Special Grammar in Oral Traditions

The concept of "Special Grammar" in oral traditions highlights the sophisticated linguistic structures used by oral performers (Lord 1971). The special grammar is a natural language system with its own grammatical rules and structures, which allows for spontaneity and creativity in performance. The main elements of special grammar will now be briefly discussed.

Firstly, formulas: the recurrent phrases and expressions that are used to maintain meter and aid in memorisation. These formulas are akin to the phrases and clauses of everyday speech but are adapted to fit the poetic structure.

Secondly, themes: standard narrative units or motifs that recur across different stories and serve as building blocks for the oral bard. Themes provide a framework within which the poet can improvise and create variations.

Thirdly, story-patterns: the larger narrative structures that guide the overall flow and organisation of the story. These patterns ensure coherence and consistency in the narrative, even when details are varied.

Fourthly, adaptability: the ability of the oral bard to modify and adapt these elements to suit different contexts, audiences, and performances. This adaptability allows for creativity and personalisation within the traditional framework.

Fifthly, habitual usage is the use of language that emerges naturally from habitual speech patterns rather than conscious memorisation. This aspect of special grammar highlights the intuitive and spontaneous nature of oral composition.

Sixthly, mimetic principles: the reflection of everyday speech and actions in the composition of oral poetry. This principle underscores the connection between oral traditions and the lived experiences of the community.

Seventhly, linguistic mixing: the blending of different dialects, historical forms, and linguistic elements within the oral tradition. This mixing can serve to communicate the traditional nature of the narrative and its timeless quality.

Eighthly, poetic devices: The use of alliteration, assonance, and other phonetic features that enhance the aesthetic quality of the oral performance. These devices are often employed to create rhythm and emphasis in the narrative.

All these eight elements collectively form a “special grammar” that enables oral poets to create sophisticated and dynamic narratives within the constraints of their tradition. By recognising and analysing these components, scholars can gain deeper insights into the artistry and complexity of oral traditions.

Person (2017, 381) explores this concept further by comparing oral-formulaic composition to a language. He argues that the training of an oral bard is akin to acquiring a linguistic skill rather than memorising fixed content. This view is supported by scholars like Michael Nagler (1967), who assert that oral-formulaic composition involves the stylisation of ordinary speech rather than a purely poetic principle. For example, in studying the patterns of oral narrative verse, researchers observe a “grammar” of poetry superimposed on the grammar of the language concerned. This specialised poetic grammar includes formulas that are phrases, clauses, and sentences used by oral poets. The mastery of this special grammar allows oral poets to compose and perform their narratives with creativity and spontaneity.

Gail Jefferson’s research on the “poetics of ordinary talk” reveals that everyday conversation includes elements like assonance and alliteration, which influence word selection (Person 2016, 2-3). These poetic elements are not consciously created by speakers but emerge from the context. This key aspect of the interplay can also be described as the use of sound and category-triggering mechanisms in everyday conversation. These mechanisms, which include assonance and alliteration, influence word selection in both spoken and written discourse. In the context of biblical texts, these mechanisms are reflected in the use of parallelism, rhythm, and formulaic expressions. Vayntrub (2019, 86-87) indicates how Biblical poetry relies on balanced phrases, phonetic repetition, and syntactic structures rather than strict meter. Furthermore, alliteration and assonance contribute to poetic cohesion by linking parallel lines through sound patterns, particularly in wisdom literature and prophetic texts (Vayntrub 2019, 57) Lastly, Vayntrub (2019, 81-84) highlights the theory of oral-formulaic and its implications for biblical

poetry, emphasising that repeated sound patterns and formulas serve as memory aids in oral traditions.

2.3.3 Jousse's Anthropological Laws Regulating Oral Discourse and Performance

The Book of Job is a profound exploration of human suffering and divine justice, and understanding its emotional depth can be greatly enhanced by applying Jousse's anthropological laws. Marcel Jousse (1999) identified several anthropological laws that regulate and energise oral discourse and performance. These laws focus on how human beings naturally express and transmit knowledge and emotions through oral traditions. The key laws identified by Jousse will now be briefly discussed, and how they can contribute to analysing the language of trauma in the Book of Job will be discussed.

Firstly, the "Law of Imitation" (Mimism). This law posits that humans have an innate tendency to imitate the gestures, sounds, and expressions they observe in their environment. This mimetic behaviour is fundamental in learning and transmitting oral traditions and performances. Job's expressions of pain and suffering can be seen as imitations of his physical and emotional experiences. By verbally mimicking his agony and despair, Job creates a powerful connection with his audience, allowing them to empathise with his plight. This mimetic representation makes his suffering more relatable and impactful.

Secondly, the "Law of Rhythm". Rhythm is essential in oral discourse and performance, providing a structure that aids memory and enhances the emotional impact of the spoken word. Rhythmic patterns are deeply ingrained in human communication and help in synchronising speech with gestures and movements. The rhythmic structure of Job's speeches, characterised by parallelism and repetition, enhances the emotional intensity of his lamentations. For instance, the use of parallelism in Job 3:3-4, shows how rhythm and repetition not only make them more memorable but also amplify the sense of despair and longing for oblivion.

Thirdly, the "Law of Bilateralism". This law refers to the balanced, symmetrical nature of human expressions, which often manifest in paired or mirrored actions and utterances. This bilateral symmetry is evident in many forms of oral traditions, where phrases, sentences, and gestures are often repeated or reflected to enhance their impact and memorability. The bilateral structure of Job's utterances in the form of parallelism, where ideas are often presented in pairs or mirrored phrases, creates a balanced and symmetrical expression of his thoughts and emotions. This structure enhances the clarity and impact of his message, making his suffering and theological inquiries more poignant.

Fourthly, the "Law of Gesture". Gestures are integral to oral performance, providing a visual component that complements and enhances verbal communication. Gestures help convey emotions, emphasise points, and engage the audience. While Job's text is primarily verbal, implied gestures and physical expressions play a crucial role in conveying his emotions. Imagining Job's physical gestures, such as tearing his robe, sitting in ashes, or raising his hands

in supplication, adds a visual dimension to his verbal expressions, deepening the emotional resonance of the text.

Lastly, the “Law of Formulation”. This law highlights the structured and formulaic nature of oral traditions. Repetitive patterns, set phrases, and standardised expressions are used to ensure consistency and facilitate the transmission of knowledge and emotions across generations. The structured and formulaic nature of Job’s speeches, with their repetitive patterns and set phrases, ensures that his expressions of trauma and his theological arguments are consistently conveyed. This formulation aids in the transmission of the text’s emotional and philosophical content across different contexts and generations.

The Book of Job is a profound exploration of human suffering and divine justice, and understanding its emotional depth can be greatly enhanced by applying Jousse’s anthropological laws. By applying Jousse’s anthropological laws, scholars and translators can enhance the understanding and interpretation of the Book of Job’s emotional and theological complexities. This multifaceted approach ensures that the depth of Job’s suffering and his profound inquiries into divine justice are effectively conveyed to modern audiences, allowing for a richer and more empathetic engagement with the text.

2.3.4 The Role of Memory and Scribal Practices in Orality

Memory plays a central role in oral traditions (Person 2021, 320-321). Memory techniques such as parallelism, rhythm, and formulism are fundamental to the oral style of ancient texts like Lamentations. These features are not merely stylistic choices but serve functional purposes in aiding memorisation and oral performance. Jousse’s emphasis on the dynamics of memory highlights the fluid and adaptive nature of oral traditions, which constantly evolve while retaining core structural elements (Miller-Naudé and Naudé 2024).

Scribal practices in ancient Israel were deeply intertwined with oral traditions. The process of text creation was driven by a combination of oral performance and scribal transcription, resulting in a dynamic and adaptive system of knowledge transmission (Miller-Naudé and Naudé 2024). This system allowed for the integration of oral elements into written texts, creating a rich tapestry of linguistic and cultural expression. Parallelism, a common feature in oral traditions, involves the use of balanced structures, either antithetical (contrast or reversal) or equivalence (similar) or contiguous (intensification or consequence), to aid in memorisation and recitation.

2.3.5 Orality and Complexity Theory

The study of parallelism in the Book of Job benefits greatly from incorporating the concept of orality within a complexity theoretical framework. This approach acknowledges the dynamic, adaptive, and emergent nature of oral traditions and their transformation into written texts. By

examining how orality influences the structure and interpretation of parallelism in Job, we can gain deeper insights into the text's compositional techniques and its broader cultural and historical contexts.

In studying parallelism within a complexity theoretical framework, it is essential to consider how oral compositional techniques influence the arrangement and interpretation of parallel lines. For example, category-triggering and sound-triggering mechanisms, common in everyday conversation, also play a crucial role in the composition of parallel lines in Hebrew poetry. These mechanisms guide the selection of words and phrases, ensuring coherence and enhancing the aesthetic quality of the poetry.

Scribes in ancient Israel were not mere copyists but active participants in the transmission and transformation of texts. They employed techniques of "controlled variation", allowing for both preservation and innovation within the textual tradition (Person 2023, 13). This dual role of scribes as both preservers and innovators aligns with the principles of complexity theory, where systems adapt and evolve while maintaining core structures.

The interplay between orality and scribal practices is evident in the transmission of parallelism in the Book of Job. The text reflects a sophisticated integration of oral compositional techniques, such as parallelism and rhythm, with scribal practices that ensure the stability and continuity of the tradition (Person 2021, 324).

A close examination of Job 38-41, where God responds to Job's questions, reveals the intricate use of parallelism to convey profound theological insights. The speeches are structured around parallel lines that juxtapose human limitations with divine omnipotence. This use of parallelism not only emphasises the contrast between human and divine perspectives but also enhances the rhetorical impact of the speeches. The oral compositional techniques underlying these parallels can be understood through the lens of complexity theory. The adaptive and emergent properties of oral traditions allow for the creative use of parallelism to address specific theological themes while maintaining a coherent narrative structure (Person 2017, 382).

Integrating orality and complexity theory into the study of parallelism in the Book of Job has several implications for biblical scholarship. Firstly, it will enhance the understanding of textual dynamics. This approach highlights the dynamic and adaptive nature of ancient texts, challenging static and reductionistic interpretations. Secondly, to recognise of creativity of the scribe(s). It acknowledges the active role of scribes in shaping the text, emphasising their contribution to both preservation and innovation. Thirdly, it broadens the cultural context; by considering the interplay between orality and literacy, scholars can better understand the cultural and historical contexts in which these texts were produced and transmitted. Lastly, there are also methodological advances, as this interdisciplinary approach encourages the use

of new conceptual tools and frameworks, such as conversation analysis and cognitive linguistics, to explore the complexities of ancient texts.

The integration of orality and complexity theory in the study of parallelism in the Book of Job offers a richer and more nuanced understanding of the text. It reveals the adaptive and emergent nature of oral traditions and their transformation into written forms, highlighting the creative interplay between oral compositional techniques and scribal practices. By embracing this interdisciplinary approach, this research will uncover deeper insights into the structure, function, and meaning of parallelism in the Book of Job and possible other ancient texts. This synthesis draws on multiple sources to provide a comprehensive view of how orality and complexity theory can enhance our understanding of parallelism in biblical literature.

2.4 Parallelism in the Biblical Hebrew Text

2.4.1 History of Parallelism Research

This section will briefly give an overview on the basic meaning of “parallelism” and the history of its study by scholars.

“Parallelism” is a linguistic phenomenon, that is present in many types of language. Parallelism uses words, phonemes, and grammar in creative and meaningful ways (Berlin 2008, 2-3). The meaning is created through the correspondence of one element with another. It is done in such a manner that the perception of a relationship between the items is perceived. Another manner to view it is to use the term “a poetic device” (Alter 1985, 76). This “device” is used in texts to elicit a polysemy of meaning in poetry and prose.

Within parallelism, meaning is created by elements being equivalent. Berlin (2008, 11-12) argues that the tension caused by contrast, gives a poetic function. Although this poetic device involves equivalence, it is not only similarity but also opposition. The following is an example to portray this contrast tension, by means of adjectives:

The sick boy // The healthy boy

vs

The sick boy // The tall boy

The first example is a better combination to portray parallelism than the second example. The terms “sick” and “healthy” are opposites of one another, while the terms “sick” and “tall” do not portray any equivalence. It is also important to mention that contrast may be semantic of nature (synonyms, antonyms, etc.) or by the structure of the text.

Also, according to Berlin (2008, 15) there is “contiguity” in parallelism. When two elements are not equivalent, they can be interpreted as being contiguous. In line with this view, if the element in line B is as a result of the element of line A, there is contiguity.

This basic assessment on parallelism is important for an introduction for this study. As it will be discussed in more detail in a later chapter, the Book of Job consists mainly of poetry sections. And in light of this, Berlin (2008, 16-17) describes poetry as using parallelism as a “constitutive” or “constructive” device. It is of the utmost importance to comprehend that the structure of a poetic text and its unity, can only be evaluated when the equivalences and contiguities are identified. This will lead to the next step of examining the message or meaning of the text of Job. In other words, by identifying and interpreting the parallelism inside the text of Job, the meaning and more specifically the idea of emotion and “trauma” will be evaluated.

The first scholar to adequately identify and discuss the term “parallelism” in the Masoretic text of the Hebrew Bible, was Robert Lowth (1753). Lowth reportedly noticed a certain conformation that was present amongst the sentences of the Hebrew Bible. These conformations were categorised as synonymous, antithetic, and synthetic. The first category was used to describe lines that have a similar meaning. The second category was used to refer to lines that have a contrastive meaning. And lastly, the third category was used by Lowth to indicate all the lines that had, in his view, a miscellaneous meaning towards another. Although these categories were “invented” in the eighteenth century, this study will show they are still present in the current paradigms.

From the time of Lowth in the eighteenth century until the 1980s, the study of Biblical Hebrew poetry in relation to parallelism was focused on “the basic sameness of parallel lines”. In more recent times, since the work of James Kugel (1981) and Robert Alter (1985), the balance was “rectified” away from the synonymous notion of parallel lines and supplanted with the continuous notion. This continuity is summed up by the phrase “A, what is more B”. Kugel argued that “parallelism” cannot be equated with poetry because he suggested that not all poetry texts in the Hebrew Bible consisted of parallelism and not all parallelisms are in poetry. On this point Berlin (2008, 20-25) makes the comment that parallelism should not be seen as a marker for poetry per se, as opposed to prose. Parallelism is common in all types of language.

It is important to note, however, that this is balanced with the earlier focus on synonymy. It is not the case that Kugel and Alter completely did away with the earlier focus, but that the balance is restored in such a way that both dimensions are equally present in parallelism. In other words, instead of the rigid normalcy of parallel lines being interpreted as either synonymous or antithetical, a new concept of similarity and difference between parallel lines in the Hebrew Bible was created.

The twentieth century also brought about a more scientific approach to interpreting Biblical Hebrew Poetry. Drawing from mathematics, symmetry was noted between parallel lines (Jakobson 1987). Roman Jakobson viewed parallelism as being the core of any poetic language. He divided his theory on parallelism into two categories, namely selection and combination. The former refers to the process of selecting from one group of similar or contiguous elements, while the latter refers to the arrangements of said elements into either a paradigmatic or syntagmatic sequence.

2.4.2 Recent Research on Biblical Hebrew Parallelism

The study of Biblical Hebrew poetry and parallelism has evolved significantly, with scholars contributing diverse perspectives on the intricate structures and meanings within these ancient texts. Three prominent scholars, Robert Holmstedt (2019), David Tsumura (2023) and Emmylou Grosser (2023) have recently made substantial contributions to the field through their respective works.

Holmstedt (2019, 618) criticises Lowth's poetic sensitivity as "disheartening". The relevance of Lowth's work and model for today's context are being questioned. Holmstedt (2019, 641) concludes that no other compelling model has risen to replace it. This view is in essence a critique on exclusively defining parallelism in terms of the semantic relationship between lines and rather advocates for mutually including the syntactic analysis between lines. Holmstedt's (2019, 640-641) theory of apposition to define and understand parallelism in the Biblical Hebrew text, provides both a syntactic and semantic solution. In terms of syntax, apposition connects the study of the poetic line with the rest of the discourse. However, in terms of semantics, an appositional approach will ground the semantics of poetry in the general study of language. Holmstedt (2019, 641) concludes in a radical fashion, by dismissing the whole notion of parallelism and replacing it with his binary approach of anchoring the appositional poetic lines with a non-appositional poetic line that functions as an anchor.

David Toshio Tsumura (2023) focuses on the syntactic relationships within Biblical Hebrew parallelism. Tsumura introduces the concept of vertical grammar, emphasising the grammatical connections between parallel lines, which he argues are often overlooked in traditional analyses. This method examines the syntactic relationship between two parallel lines, by formalising traditional horizontal approaches, to compare the two parallel lines. Tsumura's study is divided into several chapters, each addressing different aspects and types of parallelism, including formal and semantic categories, verbal ellipsis, and specific structural patterns such as bicolons, tricolons, and tetracolons.

Tsumura (2023, 1-4) begins by defining parallelism as the poetic device that expresses "one thought through two lines," characterised by repetition and correspondence of elements between these lines. He traces the historical study of parallelism, acknowledging Robert

Lowth's foundational classification into synonymous, antithetic, and synthetic parallelism. However, Tsumura critiques Lowth's categories as insufficient, especially the synthetic category, which he argues has become nearly meaningless over time. He emphasises the need for a rigorous linguistic analysis, inspired by Roman Jakobson's call for such an approach.

Tsumura (2023, 26-29) discusses how formal parallelism deals with structural and syntactic similarities, while semantic parallelism focuses on meaning and content. He argues for a more nuanced approach to these classifications, challenging the binary distinctions and proposing a more integrated understanding. This viewpoint is also important for this study. Furthermore, he explores the phenomena of verbal ellipsis and double-duty, where a single verb serves multiple clauses or lines (Tsumura 2023, 47-49). He argues that these should be understood within the framework of vertical grammar, where the syntactic relationship between parallel lines is paramount.

He applies his vertical grammar approach to the following different poetic structures (Tsumura 2023, 59-101). Firstly, bicolons that are two-line structures where each line complements the other syntactically. Secondly, tricolons and tetracolons that are more complex structures involving three or four lines. Tsumura examines patterns like AXB and ABXB, showing how vertical grammar operates within these frameworks. In addition, Janus Parallelism, a special type of parallelism involving wordplay and vertical relationships, named after the two-faced Roman god Janus, will be discussed in the coming chapters.

Tsumura's 2023 work offers several strengths, including the introduction of the vertical grammar approach, which brings a fresh perspective to the study of parallelism in Biblical Hebrew. By emphasising the syntactic relationships between parallel lines, Tsumura challenges the traditional horizontal approaches that have long dominated the field. This innovation allows for a more detailed and rigorous analysis of Hebrew poetry, potentially uncovering new layers of meaning. His categorisation of parallelism into formal and semantic types also provides a nuanced framework that helps differentiate the structural and content-based elements of parallelism. His thorough exploration of verbal ellipsis, double-duty phenomena, and complex structures such as bicolons, tricolons, and tetracolons showcases the depth of his analysis.

Despite these strengths, Tsumura's (2023) work is not without its weaknesses and limitations, which will now be argued and substantiated. Firstly, although Tsumura provides numerous examples from biblical texts, these examples sometimes lack clear explanations that bridge the gap between theory and practice. More step-by-step demonstrations of how vertical grammar operates in specific passages would help readers better understand and apply his concepts.

Secondly, it is noticeable how he spends considerable effort critiquing traditional classifications of parallelism, such as those proposed by Robert Lowth (1753). However, he does not fully integrate these traditional approaches into his own framework. A more balanced approach that acknowledges the value of previous classifications while highlighting their limitations and offering ways to refine them could provide a more comprehensive

understanding of parallelism. It can be argued that Kugel (1981) challenges traditional views of biblical poetry by emphasising a “seconding” relationship in parallelism. Tsumura’s (2023) vertical grammar can be seen as a further refinement of this idea, focusing specifically on syntactic relationships. Kugel’s broader approach to parallelism might offer more flexibility and a wider range of interpretive possibilities. When comparing Tsumura (2023) with Berlin (2008), she emphasises the dynamic interplay between these elements, providing a more holistic view. Tsumura’s focus on vertical grammar, while innovative, can be seen as somewhat narrow in comparison.

Lastly, his analysis is heavily weighted towards structural and syntactic aspects, sometimes at the expense of the poetic function and aesthetic qualities of biblical parallelism. Understanding how parallelism contributes to the overall impact and artistry of the poetry is essential, and this aspect is somewhat underexplored in Tsumura’s work. His dominant focus on vertical grammar might limit the scope of his analysis. While vertical relationships are undoubtedly important, other aspects of parallelism, such as phonetic, prosody, and more thoroughly defined semantic elements, also play crucial roles in Hebrew poetry. A more holistic, or rather complexity theory approach that incorporates these additional dimensions could provide a richer and more nuanced understanding.

In conclusion, Tsumura (2023) represents a significant contribution to the study of biblical poetry. His vertical grammar approach offers a fresh and rigorous perspective, emphasising the syntactic relationships between parallel lines. However, the lack of integration with traditional approaches, and the limited scope of his focus present notable challenges. A more accessible presentation, a balanced synthesis of old and new theories, and a broader scope that includes other dimensions of parallelism would enhance the impact and applicability of his work. Comparatively, while Tsumura’s vertical grammar is innovative, it benefits from being considered alongside the more holistic approaches of scholars like Adele Berlin, Robert Lowth, and James Kugel.

In contrast, Emmylou J. Grosser (2023) offers an innovative and significant contribution to the study of Biblical Hebrew poetry. This book is a part of the Cognition and Poetics series, which aims to integrate cognitive science with the study of literature and the arts. Grosser’s work specifically challenges traditional approaches to Biblical Hebrew poetry by proposing a cognitive poetic framework that emphasises the mental processes involved in perceiving and interpreting these texts.

Grosser’s central thesis is that Biblical Hebrew poetry should not be understood solely through the lens of meter and parallelism, the traditional frameworks in the field. Instead, she suggests that these poems should be approached through cognitive poetics, which considers how human cognitive processes, including perception and mental organisation, shape the experience and interpretation of poetic texts. Grosser’s argument is built on the foundational theories of Reuven Tsur, who has extensively explored cognitive poetics and its application to literary studies.

One of the key contributions of Grosser's (2023, 10) work is her critique of the dominant paradigms of meter and parallelism in the study of Biblical Hebrew poetry. She argues that these frameworks are insufficient to account for the unique characteristics of these texts. For instance, in her analysis of Psalm 23, Grosser highlights the irregular rhythms and the limited presence of parallelism, which challenge the applicability of these traditional approaches. By rejecting the notion that Biblical Hebrew poetry must conform to regular metrical patterns or strict parallel structures, Grosser opens the door for a more nuanced understanding of these ancient texts.

Grosser's (2023, xx-xxiv) cognitive approach draws heavily on Gestalt principles of perception, which emphasise the holistic nature of human perception. According to Gestalt theory, humans naturally organise sensory information into coherent wholes rather than disparate parts. Grosser applies this principle to Biblical Hebrew poetry, arguing that the structure of these poems emerges from the mental organisation of lines and line-groupings by the reader or listener. This approach shifts the focus from external textual features to internal cognitive processes, providing a fresh perspective on how these poems function.

Grosser (2023, 78-85) delves into specific Gestalt principles such as simplicity, proximity, similarity, and symmetry, and how they manifest in Biblical Hebrew poetry. She demonstrates how these principles can explain the perceptual organisation of poetic lines and groupings. For example, the principle of proximity, which suggests that elements close to each other are perceived as a group, can be seen in the way lines are mentally grouped in Biblical poetry. Similarly, the principle of symmetry, which posits that humans prefer balanced and symmetrical forms, helps to understand the structure and balance within poetic texts.

This has significant implications for both Biblical and comparative literary studies. By offering a cognitive framework for understanding Biblical Hebrew poetry, she provides a tool for scholars to explore these texts in new and insightful ways. This approach not only enhances our understanding of Biblical poetry but also offers a model that can be applied to other ancient and non-Western poetic traditions. Grosser's emphasis on the cognitive aspects of poetic perception and organisation enriches the field of literary studies by bridging the gap between cognitive science and literary analysis. By challenging traditional frameworks and introducing a cognitive poetic approach, Grosser provides a deeper and more nuanced understanding of these ancient texts. Her application of Gestalt principles to the study of Biblical poetry highlights the importance of cognitive processes in the perception and interpretation of poetic structures. This work not only advances the field of Biblical studies but also offers valuable insights for comparative literary analysis, making it a significant scholarly achievement.

However, there are limitations and possible critiques on Grosser's (2023) methodologies and views on traditional approaches to Biblical Hebrew parallelism. By focusing primarily on cognitive processes, Grosser may underplay the importance of textual features and historical

context in shaping the perception of Biblical poetry. Her approach could benefit from a more balanced consideration of both cognitive and textual elements. It is unclear whether the cognitive processes she describes are universally applicable or culturally specific.

While both Tsumura (2023) and Grosser (2023) aim to deepen the understanding of Biblical Hebrew parallelism, their approaches and methodologies differ significantly. Grosser's cognitive poetic framework emphasises the role of human perception and mental organisation, challenging traditional metrical and parallel structures. This approach is rooted in cognitive science and Gestalt principles, which offer a psychological perspective on how poetic structures are perceived and interpreted. This framework allows her to explore the mental processes involved in reading and listening to Biblical poetry, providing insights into the cognitive dimensions of poetic experience. In contrast, Tsumura's vertical grammar focuses on the syntactic relationships between parallel lines, providing a detailed linguistic analysis that builds on and expands traditional classifications. This builds on linguistic and philological traditions, emphasising the grammatical and syntactic aspects of parallelism. His work is grounded in linguistic analysis, offering a structural perspective that complements and extends traditional literary approaches.

Very recently, Grosser (2024) responded to critique by Ernst Wendland (2024). The core debate revolves around the interpretation and centrality of parallelism and the poetic line in Biblical poetry. Wendland (2024, 64-66) critiques Grosser for minimising the role of parallelism and calls for a balanced view that includes both discourse structures and poetic lines. Grosser (2024, 86), on the other hand, believes Wendland's approach leans too heavily on parallelism, often conflating poetic structures with other linguistic elements. She criticises Wendland for not engaging with the broader framework she develops in *Unparalleled Poetry*, and for presenting a superficial account of her use of Gestalt principles.

Grosser's (2024, 93-94) response is thorough and scholarly, but the debate seems rooted in differing foundational assumptions. Grosser's emphasis on the line as a central cognitive and structural unit brings fresh perspectives, especially through her use of Gestalt theory. Her critique of parallelism is persuasive, showing how it can be both overused and vaguely defined in Biblical studies. However, her approach might be seen as complex and theoretical, with its reliance on cognitive poetics potentially limiting its immediate applicability in translation or casual studies. In contrast, Wendland's (2024, 73-77) position, while critiqued by Grosser for being limited in its understanding of poetic lines, offers a more traditional approach that may appeal to those more familiar with parallelism-based frameworks. His emphasis on "utterance units" and discourse structure, while possibly conflating concepts, aims to anchor poetry in its oral and textual traditions.

I am of the opinion that Grosser's (2024) response is an attempt to advance the study of Biblical Hebrew poetry beyond traditional categories, but her reliance on cognitive frameworks might

make her approach challenging for those grounded in traditional parallelism-focused methodologies.

This dissertation will, therefore, pursue a complexity theory to analyse parallelism in the Book of Job. This will require the integration of the dimensions these approaches offer into the complexity approach which will be followed in this study.

2.4.3 Features of Parallelism

2.4.3.1 Grammatical

After giving a short introduction on parallelism and the study thereof in the past, we will now make the argument for a complexity theoretical approach to parallelism for the purpose of studying emotion and trauma in the Book of Job. This will be achieved by combining different theories within a complexity theoretical approach. The works of Alter (1985), Jakobson (1987), Noegel (1996), Berlin (2008), Dobbs-Allsopp (2015), Naudé and Miller-Naudé (2017), Holmstedt (2019), and Pitcher (2018 and 2020), Tsumura (2023) and Grosser (2023 and 2024) will be consulted.

Before discussing the different views and contributions from the above-mentioned scholars, some framework must be given for this research's paradigm for a complexity theoretical approach to parallelism. Although each scholar gave their own paradigms for approaching parallelism in the Hebrew Bible, linguistically speaking, we should categorise their observations in a certain framework. The contributions on parallelism by Adele Berlin (2008) is a point of departure which will be enriched by the insights of other scholars. Dimensions these other mentioned scholars added will be used to enrich the complexity approach to the study of parallelism. Berlin (2008, 29) argues that parallelism should be studied in a linguistic manner. All parts of speech have meaning, but their meaning can be portrayed on different levels. There are basically two levels of language, namely "Word" and "Line or clause".

Robert Alter (1985, 1-2) opens his work *The Art of Biblical Poetry* with a question that sets the tone for the rest of the book: "What are the formal elements that make up a poem in the Hebrew Bible?" Alter begins his response to this question by admitting that this area of study is by no means settled due to the vast proliferation of theories about parallelism and Hebrew poetry among scholars. After setting the scene, Alter (1985, 5) admits that "there are aspects of the system of biblical poetry...that will continue to elude us". In his discussion about the nature of biblical Hebrew poetry, Alter (2011, 7-10) claims that the most obvious aspect in parallelism is semantic parallelism – or "parallelism of meaning", even though he does also mention syntactic parallelism in close proximity. Alter explores the operation of parallelism further by discussing fixed pairs, synonyms, and such topics as "kennings", which are metaphorical

devices that substitute the actual name for something in one line, such as “drunkards”, with a kenning in the next line, such as “drinkers of wine”.

Alter (1985, 27) addresses a common idea that biblical Hebrew poetry seems to avoid narrative, also in line with the argument of James Kugel (Berlin 2008, 4). He suggests that this may be due to associations that narrative poetry may have with “pagan mythology” (Alter 1985, 28). However, Alter still suggests that some narrative features emerge in “minute articulation” in Hebrew poetry. Alter uses examples throughout his second chapter that show distinctions between narrative and poetic accounts of the same events, such as “the death of Sisera” or “the Egyptians at the Red Sea”, to compare the features and content.

There are three main points that Alter (1985 and 2011) makes, which are relevant for formulating a complexity theoretical approach to identifying and interpreting emotion and trauma in the Book of Job. Alter (1985, 29) emphasises again that “one frequently encounters in the Prophets and Job, a structure of intensification”. This idea of intensification remains one of the main points of his work and is of relevance to this study. He also indicates that there is often consequentiality of images and ideas (Alter 1985, 29). Following on from the general discussion around intensification and consequentiality, Alter (1985) presents examples and discusses the content of some poetic texts, including those from wisdom literature texts. Alter (1985, 61) concludes by asserting what seems to be his first point: “one often finds that the structure of biblical poems is determined not by any subsurface impulse of narration but rather by a steady progression of image or theme, a sort of mounting semantic pressure, which is to say, a structure of intensification”. This theory of intensification is on the line level of language, portraying semantic equivalence or contiguity between lines. This phenomenon is achieved through a characteristic movement of meaning by means of heightening the message or the emotion that is present.

The second point of Alter (1985, 19), which is of concern for this study, is his idea of semantic parallelism that is achieved by “specification”. Accordingly, there is a focus that takes place either on the same line or from one line to the next, where the idea or meaning of the parallelism is specified and even concretised. This gives depth to the dramatised message of the text. This theory of specification can be applied to both the word and line levels.

The third and last point of Alter (1985, 62-63), which is of concern for this study, is his idea of “narrative progression” in Biblical Hebrew. Alter argues that in biblical poetry, although traditionally poetry would not have been considered as narrative, there is narrative present between the lines. This device is used to tell the story, but in the form of poetry. This theory of narrative progression is on the line level.

The next scholar’s contribution towards the study of parallelism in the Hebrew Bible, and in particular this research, is of the utmost importance. Adele Berlin (2008) builds on the works

of her predecessors, but at the same time gives a unique approach for studying parallelism. She proposes that Biblical parallelism should be studied with a linguistic approach. This approach examines the parallelism from its smallest parts to the bigger meaning in the text, or in other words from small parts of speech on the word level towards the bigger semantics on the line level (Berlin 2008, 18). But before we explain her own model, let us first look at the contributions of her predecessors.

Firstly, Berlin (2008, 19-20) discusses the work of Terrence Collins. Collins (1978) placed the emphasis for studying poetry on grammar, ahead of semantics. The rationale behind this was to study all the constituents that are present in a sentence. After the constituents were identified, he observed how there were four basic patterns in the line that created four types of sentences. They could be categorised as being only one basic sentence, two basic sentences with the same constituents, two basic sentences with not exactly the same constituents or two completely different sentences. This model focuses on the word level and partly on the line level.

Secondly, Berlin (2008, 21) consulted the contributions of Stephen Geller (1979), who also placed emphasis on grammar as Collins (1978) did, but on a deeper linguistic level. He introduced the idea of “Reconstructed sentences.” This idea can be explained as follows: When there are two parallel lines, the one basic sentence that underlies them both, can be reconstructed in order to find the ellipsed constituents. This approach to the study of poetry is important for parallelism because Geller was intrigued by the presence of parallelism and wanted to prove it through grammar. This model focuses on the word level and partly on the line level.

Thirdly, Berlin (2008, 21-22) summarises the contributions of Edward Greenstein (1982) in the following fashion. The ultimate prominence of grammatical parallelism is reached through Greenstein, as he defined “Parallelism” as being “Grammatical Parallelism”. There is little or no emphasis on the semantics of parallelism. On this point, Berlin disagrees with Greenstein, because for Berlin the presence of syntactic repetition alone cannot be used to justify the presence of semantic parallelism. There can be semantic parallelism even in the absence of syntactic parallelism. Thus, this model focuses on the word level and on the line level but is very rigid in terms of semantics.

Lastly, Berlin (2008, 25-27) refers to M. O’Connor (1980). Here, the emphasis is on poetry, not parallelism. The main concern is the meaning within a line and not the relationship between lines, using the term “Matching” to describe the process of identifying and pairing word pairs and grammatical parallelism on the line level. This was achieved by defining the poetic line, solely in terms of grammar. An interesting and noteworthy perspective for the purpose of this research, is that O’Connor notices that previous scholars failed to see parallelism as “a congeries of phenomena”. This entails parallelism being caused by a wide variety of elements. On this point, Berlin (2008, 25) agrees and even elaborates thereon by saying that: “Parallelism

may involve semantics, grammar, and or other linguistic features, and it may occur on the level of the word, line, couplet, or over a greater textual span.” Berlin (2008, 26) says that her view of parallelism, largely corresponds with that of O’Connor. She states her view on parallelism as follows: “But linguistics, it must be remembered, is more than grammar; and parallelism is more than grammar, too. Linguistics includes phonology, morphology, syntax, and semantics, and all of these play a role in parallelism.”

To showcase her paradigm for approaching parallelism in the Hebrew Bible, Berlin (2008, 27-28) analyses Lamentations 5:2. Let us briefly look at her approach in practice:

Lamentations 5:2 (NRSV English Translation)

נְחֻלְתָּנוּ נִהְפְּכָה לְזָרִים 2A Our land was turned over to strangers;
 בְּתֵינֵנוּ לְנֹכְרִים : 2B Our houses to foreigners

On the word level, Berlin (2008, 28) observes the following equivalences and contrasts:

Words	Equivalence	Contrast
נְחֻלְתָּנוּ and בְּתֵינֵנוּ	<ul style="list-style-type: none"> - Both words are from the same word class, i.e., nouns. - Both words have the same pronominal suffix, i.e., נוּ (1cs). - Both words serve the same syntactic function, i.e., subject. 	<ul style="list-style-type: none"> - Gender: נְחֻלְתָּנוּ is feminine and בְּתֵינֵנוּ is masculine. - Number: נְחֻלְתָּנוּ is singular and בְּתֵינֵנוּ is plural.

On the line level, Berlin (2008, 27) observes the following equivalences:

Lines or words	Equivalence
Line 2A and 2B	Syntax: <ul style="list-style-type: none"> - Both lines are the same. 2A: subject-verb-prepositional phrase 2B: subject-verb(gapped)- prepositional phrase
Line 2A and 2B	Semantics: <ul style="list-style-type: none"> - The lines can be seen as synonymous or paradigmatic
נְחֻלְתָּנוּ נִהְפְּכָה לְ and לְנֹכְרִים	Phonology: <i>nhl...nh...l // lnk...</i>

בְּתֵינֵנוּ and נִחַלְתָּנוּ	Phonology: -ataynu // -ataynu
לְזָרִים and לְזָרִים	Phonology: -rim // -rim

Berlin (2008, 29) concludes her approach that parallelism should be studied in an overarching, integrated, and linguistic manner. This approach is also similar to Dobbs-Allsop (2015, 148), that argues that parallelism may occur at various levels, such as grammar, meaning, sound and in different patterns. This is of utmost importance for this research, because to formulate a complexity theoretical approach to parallelism for the purpose of studying emotion and trauma in the Book of Job, a simplistic and one-dimensional approach will not work. One could easily step into the trap of approaching the parallelism in the Book of Job with a prejudice conviction that elements such as emotion and trauma will only be found in the aspect of semantics and even metaphor.

A multi-dimensional or complexity theoretical approach is accordingly necessary. The following schematic will be followed to analyse the text of Job, in terms of linguistics (Berlin 2008, 29):

Level of analysis	Aspect being analysed		
	Grammatical	Lexical-Semantic	Phonological
Word	Morphological equivalence and/or contrast	Word pairs	Sound pairs
Line or clause	Syntactic equivalence and/or contrast	Semantic relationship between lines	Phonological equivalence of lines

I will now briefly unpack the contents of the above-mentioned schematic and incorporate the three main points of Alter (1985), for analysing the parallelism in the Book of Job.

Berlin (2008, 31) is of the view that grammar is usually studied in two categories, namely morphology and syntax. The former refers to the morphological equivalence and/or contrast of individual constituents in a line, thus analysing on the word level. While the latter refers to the syntactic equivalence and/or contrast of one line with another, thus analysing on the line or clause level.

In terms of morphological parallelism, Berlin (2008, 33-53) divides it into two categories, namely: “Morphological pairs from different word classes” and “Morphological pairs from the same word class”.

The first category pairs two different parts of speech together, as each one is used as a substitute of the other one. Types of speech that are paired can be as follows: “Noun and pronoun”, “Noun or pronoun with a relative clause”, “Prepositional phrase and adverb” and “substantive and verb”.

The second category pairs two parts of speech from the same group. Morphological Parallelism is not only contrast, and the verbs can be from different roots, but this is not made clear by Berlin (2008, 35). I propose the following combinations:

- Parallelism of words with same root but contrastive morphology.
- Parallelism of words with different root and equivalent morphology.
- Parallelism of words with different root and contrastive morphology.

Here the following qualities of the words can be compared: “Aspect, as in perfect or imperfect”, “Binyan, especially in terms of active and passive”, “Person”, “Gender”, “Number”, “Definiteness” and “Miscellaneous”.

To illustrate some of the features of morphological parallelism, Berlin (2008, 52) analyses Jeremiah 9:10 as follows:

Jeremiah 9:10

וְנָתַתִּי אֶת־יְרוּשָׁלַם לְגִלְיִם מֵעוֹן תַּנִּים 10A I will make Jerusalem a heap of ruins, a lair of jackals;
וְאֶת־עָרֵי יְהוּדָה אֶתֵּן שְׁמֹמָה מִבְּלִי 10B and I will make the towns of Judah a desolation,
יּוֹשֵׁב without inhabitant.

Words	Equivalence	Contrast
וְנָתַתִּי and אֶתֵּן	Root: נָתַן Person: cs Number: 1	Aspect: Perfect <i>qtl</i> versus Imperfect <i>yqtl</i>
יְרוּשָׁלַם and יְהוּדָה	-	Number: Singular versus Plural
לְגִלְיִם and שְׁמֹמָה	-	Gender: Masculine versus Feminine Number: Plural versus Singular
תַּנִּים and יּוֹשֵׁב	-	Number: Plural versus Singular

In terms of syntactical parallelism, Berlin (2008, 53-63) identifies that certain constituents can be in parallelism, either as being equivalent or contrastive. It should be mentioned that in terms of constituents being contrastive in terms of parallelism, this may entail that in one line the

constituent is omitted. According to Van der Merwe and Naudé and Kroeze (2017, 58-62), the following constituents can be present in a clause:

- Subject
- Negative particle
- Verb
- Direct object
- Prepositional phrase
- Adverb
- Adjective (attributive and predicative)
- Vocative
- Definite article

Let me unpack some of these constituents with an analysis of an English sentence:

The brown dog bit the postman on his ankle.

{Subject} {Verb} {Object} {Prep phrase}

The brown dog bit the postman on his ankle.

↑ ↑ ↑ ↑
 (Def art) (Adj) (Noun) (Pronoun)

For Dobbs-Allsopp (2015, 68-69), parallelism exposes the line in the Biblical Hebrew as a structural entity and this is also supported by Naudé and Miller-Naudé (2023b, 95). Furthermore, it could be argued that the central concern of parallelism is with the correspondence between lines. This is achieved through the iteration or recurrence of constituents and a pattern of matching. In other words, parallelism can be described as the repetition of identical or similar syntactic patterns in adjacent phrases, clauses, or sentences.

Dobbs-Allsopp (2015, 130) is of the opinion that the syntax of a line in poetry, has a great rhythmic consequence. The syntax can be experienced as being rhythmic insofar there is a pattern formed. This point is especially important, because in the absence of meter in Biblical Hebrew poetry, syntax is one of the main devices on which the parallelism relies. Another important aspect of syntax in parallelism is highlighted by Dobbs-Allsopp (2015, 130), who uses the term “chunking”. This term refers to a normal function of the brain whereby crucial information is processed in small quantities. The syntax in Biblical Hebrew poetry, separates and combines linguistic elements into larger meaningful groups. This gives meaning to language and helps to portray the meaning in the text. Furthermore, within Biblical Hebrew we find a branching pattern in the syntax and this, in part, compensates for the lack of the case

system of nouns. Without these cases to explicitly indicate grammatical function, Biblical Hebrew makes use of function words, word order, and proximity to help map syntactic relations, to mention a few (Miller-Naudé and Naudé 2022b, 255-256).

After considering the constituents that may be present in any clause or line, let us briefly look at the basic four different types of syntactical parallelism. Firstly, there are nominal versus verbal lines (Berlin 2008, 54-56). According to Van der Merwe and Naudé and Kroeze (2017, 62-64), there are two basic types of lines in Hebrew: Ones without a finite verb or “nominal” and ones with a finite verb or “verbal”.

Secondly, there are positive versus negative lines (Berlin 2008, 56-57). It is important to not confuse this category with Lowth’s “Antithetical parallelism”. Let us compare the following English examples:

- 1A John eats the bread;
- 1B John does not eat the bread.

- 2A John eats the bread;
- 2B John does not leave the bread uneaten.

Lines 1A and 1B can be interpreted as being the exact opposite of each other and would therefore fit into Lowth’s antithetical parallelism category. But lines 2A and 2B on the other hand are syntactical contrastive in terms of syntax but not in semantics.

Thirdly, Berlin (2008, 57-58) identifies lines where the subject and object are changed. To illustrate this, Berlin (2008, 52) analyses Genesis 27:29 as follows:

Genesis 27:29

- יְהוָה גְּבִיר לְאֶחָיו 29C Be lord over your brothers,
- וַיִּשְׁתַּחֲוּוּ לְךָ בְּנֵי אִמֶּךָ 29D and may your mother’s sons bow down to you.

In line 29C “your brothers”, although being in a prepositional phrase, is the object of the line. But in line 29D “your mother’s sons” is the subject of the line.

Lastly, Berlin (2008, 59-63) identifies that there are examples of grammatical mood that differs between lines. The following four English examples are given to show how the mood of lines can differ:

- 1. *John eats the bread.* - Indicative
- 2. *Does John eat the bread?* - Interrogative

- 3. *Let John eat the bread.* - Jussive/Command
- 4. *Perhaps John will eat bread.* - Irreal/Plausible

On this point I wish to clarify that according to Van der Merwe and Naudé and Kroeze (2017, 534) grammatical mood can be identified as “certain conjugations of the verb in languages that express mood explicitly.”

Although we are discussing grammatical parallelism at this point of the research, it is necessary to explain “mood” or “modality” also in terms of its semantics.

Van der Merwe and Naudé and Kroeze (2017, 534) define semantic mood as:

The speaker’s subjective judgement concerning the factuality of the events, for example, the possibility potentiality, (un)desirability of events. In English, modal auxiliary verbs like *can/could, will/would, should, may, must* etc. are used to express the subjective judgement of a speaker concerning the factuality of the events... In Biblical Hebrew the *yiqtol/imperfect* form is used especially to express modalities...

There are two general categories of mood in verbs. The first category can be named “real” verbs, that states factual accurate events. Other terms for this category are “indicative” and “declarative”. The second category can be named “irreal” verbs, and this is used to portray events as being uncertain. Other terms for this latter category include “not-real” and “modal”. It is important to note that all verbs have mood, but often when linguistics refer to “modal” verbs, they actually mean “irreal” verbs.

For irreal verbs, the following comments and subcategories are of importance for this study (Van der Merwe and Naudé and Kroeze 2017, 161-172). The first irreal subcategory is “directives” or “commands”.

Here is a schematic to summarise it:

Cohortative	1 st Person		
Imperative	2 nd Person		
Jussive	2 nd Person and 3 rd Person	2 nd Person form will take the negative לֹא	} 2 nd Person long forms may look the same (cf. תִּקְטִיל and תִּקְטִל)
Imperfective/Prefix commands	2 nd Person		

The second irreal subcategory is “interrogatives.” Here a question is asked and that gives the grammar an uncertain modality, because a question can be answered in a multitude of ways. Lastly, the third subcategory for irreal verbs, is the *yiqṭōl*/imperfect form of the verb that has either the conditional “if” or the uncertainty of being a subjunctive, for example a purpose clause or perhaps clause.

To illustrate the difference in mood between two lines and how that creates parallelism, Berlin (2008, 60) interprets Isaiah 44:8 in the following manner:

Isaiah 44:8

הֲיֵשׁ אֱלֹהִים מִבְּלַעַדַּי	8D	Is there any god besides Me?
וְאֵין צֹר בְּלִי יְדָעָתִי	8E	There is no other rock, I know none.

In this example, the mood of line 8D is interrogative, while the mood of line 8E is indicative. This creates parallelism between the two lines in terms of contrastive mood.

These basic four different types of syntactical parallelism are not accepted without criticism. Holmstedt (2019, 630) argues that neither this syntactical parallelism approach, nor any other, can adequately describe the interlineal syntax. Instead, there is an advocacy for an “apposition: non-apposition” approach to analyse the syntax of parallelism of BH poetry.

According to Holmstedt (2019, 624), the basic definition of apposition is:

...the modification of one noun phrase (NP₁) by a second noun phrase (NP₂), without any specific morphological or syntactical signal and such that the two NPs could be reformulated into a well-formed equative predication.

But as I will show now, this definition lacks the syntactic and semantic depth of appositive relationships. Appositions can be categorised as either restrictive or non-restrictive (Holmstedt 2019, 624). The former is found where there is an anchor situated within its phrase structure, while the latter is found where the referent is not defined by an anchor. Let me illustrate with the following two examples of Holmstedt (2019, 624-625):

Genesis 6:10

וַיֹּלְדֵנוּחַ נֹחַ שְׁלֹשָׁה בָּנִים אֶת־שֵׁם אֶת־חָם וְאֶת־יָפֶת	10	And Noah had three sons, Shem, Ham, and Japheth.
--	----	--

2 Kings 24:14

וְהִגְלָה אֶת-כָּל-יְרוּשָׁלַם וְאֶת-כָּל-הַשָּׂרִים וְאֶת
כָּל-גְּבוּרֵי הַחַיִל עֲשָׂרָה אֲלָפִים גּוֹלָה וְכָל-
הַחֲרָשׁ וְהַמְסָגֵר לֹא נִשְׁאַר זֹלָת וְדָלַת עַם-
הָאָרֶץ

14 He carried away all Jerusalem, all the officials, all the warriors, ten thousand captives, all the artisans and the smiths; no one remained, except the poorest people of the land.

In Genesis 6:10 the anchor is “three” and its restrictive appositive is “sons”. If the restrictive appositive would have been removed, there will be an interference with the semantics of the anchor. On the other hand, in 2 Kings 24:14, the anchor is “all of Jerusalem”, and its non-restrictive appositive is the entire NP compound of “all the officials, all the warriors, ten thousand captives, all the artisans and the smiths”.

Holmstedt (2019, 626) sums up the function of the non-restrictive appositive as: “naming, designating, reformulating, describing, exemplifying, or providing a particular instance of its anchor”. The occurrence of this syntactical unit reformulates the words and meaning of its anchor. The reason why apposition is important for this dissertation is that it is a device that is present in poetic texts, such as Job, which uses repetition that directly contributes to information grouping (Holmstedt 2019, 631). This is thus a grammatical means in parallelism that allows the brain of the reader and hearer to pause and process the poetic imagery.

Another function that illustrates the usefulness of Holmstedt’s (2019, 637-638) theory, can be found in Psalm 23, where “stacking” occurs (Addendum A). Here are seventeen poetic lines, from which twelve are appositional and five are non-appositional. The first non-appositional is line 1B, which is also the anchor of all the appositional lines, while the other four are enjambments. The stacking of appositional lines can be observed with this vast majority of lines that all are appositional to one anchor, line 1B. This analysis by Holmstedt (2019, 640) gives a paradigm for understanding the syntactical relationship between the poetic lines. In contrast, the paradigm by Lowth (1753) would not be able to give this in-depth analysis and assessment.

A complexity theory for analysing the parallelism in the Book of Job, will require a balance between these approaches. There cannot be a preference for one method over the other. After discussing the grammatical aspect of parallelism in the BH text, we will now analyse the lexical parallelism.

2.4.3.2 Lexical

Lexical parallelism entails words that are paired between two lines. Berlin (2008, 64-80) gives two categories for lexical parallelism, namely “paradigmatic” and “syntagmatic”. A brief analysis of these categories will be discussed now.

Paradigmatic word pairs can be either “equivalent” or “contrastive”. The following English examples will suffice as an introduction.

Example 1:

*Susan is good in academics,
and she is great in sport.*

Example 2:

*Eddie is good in cooking food,
but he is bad when it comes to cleaning the kitchen afterwards.*

In the first example the adjectives “good” and “great” are used. Both have a positive meaning, but they are not the exact word. They could also be described as “synonyms” of each other. Thus, here we have a paradigmatic equivalent word pair. While in the second example, the adjectives “good” and “bad” are used. They have an opposite or contrastive meaning to each other. Thus, this last example can be defined as paradigmatic contrastive. The following example can be used to illustrate this contrast in word pairs:

Proverbs 10:12

שְׂנֵאָה תְּעוּרֵר מִדָּנִים	12A	Hatred stirs up strife,
וְעַל כָּל־פְּשָׁעִים תִּכְסֶּה אֱהָבָה	12B	but love covers all offences.

The word שְׂנֵאָה / *hatred* in line 12A contrasts with the word אֱהָבָה / *love* in line 12B. This contrast can be defined as being semantic and syntactic if one considers the position of these constituents in their respective lines.

The other form of lexical parallelism is in the form of syntagmatic word pairs. These word pairs are contiguous from one to the other. With “contiguous” is meant that they complete each other and form a bigger or complete entity in “idea” or “language”. The former refers to ideas or things in the world that are completed by more than one item, for example a wardrobe can consist of shirt and trousers. While the latter refers to pairs in language that complete each other, for example the verb and object of: “I *sit* on a *chair*”. There are also adjective and noun pairs, such as: “wooden chair.”

The second point of Alter (1985, 19), namely “specification” is of concern here. Accordingly, there is a focusing that takes place either in the same line or from one line to the next, where the idea or meaning of the parallelism is being specified and even concretised. This gives depth to the dramatised message of the text. This theory of specification can be understood as another way for viewing lexical parallelism. The difference, however, is that the specification is not limited to word pairs. For example, the one word or idea in line A can be explained or specified by a combination of words in line B.

Holmstedt (2019, 632) is critical of these categories of word associations. He argues that Berlin 2008 relies heavily on semantics and that she does not address the syntax as the primary mechanism of generating these line relations. For Holmstedt (2019, 633), it is rather non-restrictive apposition that creates these associations between words, as the poet uses it to force the word pairs to be understood in light of each other.

A complexity theory for analysing the parallelism in the Book of Job will require a balance between these approaches. There cannot be a preference for one method over the other.

After discussing lexical parallelism in Biblical Hebrew, we will now evaluate and expand the category of semantic parallelism.

2.4.3.3 Semantic

The term “semantics” refer to “meaning”. According to Van der Merwe and Naudé and Kroeze (2017, 541) the following definition should be used for “semantics” in the study of Biblical Hebrew:

Semantics is the study of meaning in a language. Semantics describes not only the meaning of words, but also the meaning of relationships expressed in clauses and sentences, as well as the meaning of clauses and sentences.

In terms of modern scholars of poetry, and Lowth, most of the research has been done on how semantic parallelism is formed between lines. Accordingly, this section will focus on the contributions by Robert Alter (1985), Noegel (1996), Adele Berlin (2008), Dobbs-Allsopp (2015), Holmstedt (2019), Tsumura (2023) and Grosser (2023).

For Berlin (2008, 88-102) the study of semantic parallelism is done on the line or clause level and is also either paradigmatic or syntagmatic as discussed in lexical parallelism. And this is also the overall approach by the other mentioned scholars, although they have their own terminology. The meaning of one line can be understood in a clear or unambiguous manner. While another line can have more than one meaning and is accordingly ambiguous. This is the

beauty but also challenge of poetry, for there can be more than one interpretation of a text. This correlates with the view of Dobbs-Allsop (2015, 161) that part of what makes the poetry more complex is the double-sided nature of language. In other words, poetry is complex because the formal elements of language always come enshrouded with meaning.

The insight of Noegel (1996, 14) helps us to thoroughly understand this tension between unambiguous and ambiguous. He uses the word “polysemy” or “Janus” to refer to semantics. This term is defined by Murphy (2003, 132) as: “In semantics, the existence of more than one meaning.”

To broaden that definition, Janus or polysemy parallelism can be explained as a literary device found in ancient Hebrew poetry, particularly in the Book of Job. It involves a word or phrase with two meanings, placed in the middle of a line of poetry. One meaning connects to the preceding line, while the other meaning connects to the following line. According to Noegel (1996, 14) the use of this device namely “polysemy”, was utilised by the poets of ancient Israel. This device can also be described as “word-play”, whereby the author intentionally wants to portray more than one meaning with the words of the parallelism lines. Of importance is the comment of Noegel (1996, 14) that although many books and articles have been written on the Book of Job from different perspectives, none or few of them have included a comprehensive discussion on the widespread employment of word-play or polysemy in the text. A few scholars have mentioned such devices, but only in passing or in brief footnotes. When interpreting a given passage, modern exegesis will claim that it has but one meaning or interpretation. But this was not always the case, as early versions and rabbinic commentaries often demonstrated, that early exegesis recognised the multiplicity of meanings inherent in the biblical texts. This insight will help this research towards a complexity theoretical approach to interpreting the semantics of Job’s parallelism.

Semitic texts, such as Job, are often not interpreted in a polysemous manner, because modern scholars tend to approach it from an Indo-European linguistic and non-semantic framework (Noegel 1996, 15). This framework tends to be universalistic, and its aim is to develop a general semantic lexicon of the Biblical Hebrew language. To formulate a complexity theoretical approach for studying the parallelism in the Book of Job, this universalistic approach must be avoided. A complexity theoretical approach has an advantage in that it will explain the semantics not just in terms of the conventional relationships in a system of logic, or just based on how words function through lines, but based on the interaction between both. To explain this, Noegel (1996, 16), makes the argument that because the Book of Job portrays a heated debate, there is build-up of polysemous remarks between the characters that gives more depth to the semantics of the words. In other words, a word that is used in the beginning of a section, will have a deeper meaning later, because there has been narrative progression and intensification of emotions between the debaters. In any debate the tension rises, the longer the debate continues. Furthermore, how the characters in the Book of Job express their words,

power, and manipulation, gives references to sophisticated forms of speech. In these expressions oblique references to polysemy can be observed (Noegel 1996, 21).

The following passage is evaluated to explain “disambiguation” and “ambiguity” that forms semantic parallelism (Berlin 2008, 97):

Isaiah 1:3 (NRSV translation)

יָדַע שׂוֹר קִנְיָהּ	3A	An ox knows its owner,
וְחִמְזוֹר אִבּוֹס בְּעֵלָיו	3B	and an ass its master's trough;
יִשְׂרָאֵל לֹא יָדַע	3C	Israel does not know;
עַמִּי לֹא הִתְבוּנָן	3D	My people do not understand itself.

The semantic relationship between lines 3A and 3B can be understood as being either unambiguous or ambiguous. To argue for the former can suppose that the meaning of both lines is about an animal that has knowledge of his owner or master, thus being paradigmatic equivalent. But an argument can also be made for the latter. Although both lines are about an animal, the degree of knowledge and status of each animal differ. The “ox” of line 3A can be seen as being superior to the “ass” of line 3B, because while the ass is just concerned about where his next meal is going to come from, the ox knows who his master is. The punchline of this text is in line 3C where Israel is paradigmatic contrastive with the ox and ass. Israel is being compared to a dumb animal and found to be even dumber because Israel does not even know who his owner is.

In comparison, Isaiah 1:3 would be analysed by Alter (1985, 61) in the following manner. This passage utilises his theories of intensification and narrative progression. Because this theory of intensification is on the line level of language, semantic equivalences and contrasts are portrayed from lines 3A to 3D. The idea of how basic farm animals know their owners, but Israel does not, heightens the message and the emotion that is present. In other words, there is a semantic intensification from one line to the next. The other theory, namely narrative progression, is also present here. Alter would argue that there is a narrative present between these poetic lines. The narrative progresses from one line to another, with the conclusion in line 3D where the speaker says that: “My people do not understand itself.”

Another approach to analyse the parallelism in Isaiah 1:3, would be Holmstedt's (2019, 634-635) appositive approach. Hereby the only constituents that portray the semantics, are **בְּעֵלָיו** in line 3B and **קִנְיָהּ** in line 3A. This is achieved with the use of ellipsis and gapping. Accordingly, **קִנְיָהּ** in line 3A are ellipsed in both lines 3C and 3D. While the whole clause of line 3B is an appositive to the clause of line 3A.

An important device for understanding the importance of semantics in parallelism, is rhythm. Dobbs-Allsop (2015, 160) says that the parallelism of Biblical Hebrew poetry, can be understood as “a rhythm of thought.” This entails on the one side that semantics should be the main emphasis, but on the other hand that meaning is always one of the linguistic elements potentially relevant to a poem’s fully expressed rhythm. But as mentioned in the introductory remarks, meaning cannot only be limited to one element, such as semantics. The full meaning of the text can be understood by how thoughts are emphasised by being re-stated in different manners and how a general idea may be reiterated by itself to enclose its particulars. Dobbs-Allsop (2015, 161) also argues that the rhythm of semantics is part of basic human physiology, for a person requires the rhythmicity of thought to really grasp it.

The semantic dimension of parallelism in Biblical Hebrew poetry, as shown up to now, is one of its most intricate aspects, involving nuanced relationships between words and lines to create layers of meaning. Tsumura (2023, 20-44) contributes significantly to this understanding by emphasising the role of polysemy and semantic equivalence in parallelism. He highlights how words with multiple meanings enrich the poetic texture, allowing for diverse interpretations that resonate with the reader’s cultural and theological context. This multiplicity enhances the depth and complexity of parallel structures, reflecting the dynamic interplay of linguistic elements within the text.

Similarly, Grosser’s (2023) work focuses on how semantic parallelism often transcends mere lexical equivalence to convey broader thematic and theological connections. Grosser (2023, 109) explores how semantic contrast and extension within parallel lines serve not only to intensify meaning but also to evoke emotional and theological reflection. By linking semantic choices to the larger narrative arc, Grosser demonstrates how parallelism functions as a tool for both literary artistry and theological expression.

All of these contributions underline the importance of understanding semantic parallelism not just as a structural device but as a sophisticated mechanism for meaning-making within the poetic framework of the Hebrew Bible. Through these semantic connections, parallelism becomes a vessel for conveying the complex emotional and theological layers central to texts like the Book of Job.

2.4.3.4 Phonology

For Dobbs-Allsop (2015, 70) the line in Biblical Hebrew is more than just about the syntax, semantics, and beat, and more even than a graphic entity. For there is also an auditory reality as it is heard, too. This is important, because the stories and contents of ancient texts, such as the Biblical Hebrew, were first performed orally. This shaped its structure and helped the performer and hearer to remember the message more easily. It is easy to forget that the text of the Book of Job is written as much for the eye as for the ear, thus the importance of sound should not be underscored.

Dobbs-Allsop (2015, 71) describes the importance of phonology for the study of parallelism as follows:

And thus the sounds of a line are integral to what makes the line, what shapes it and gives it coherence and identity. Not surprisingly, then, in biblical verse sound patterns and repetitions often seem orchestrated in ways that reveal the line itself as a structural entity.

The following example out of Job is given to showcase the presence and importance of phonology for this study (Dobbs-Allsop 2015, 71-72):

Job 15:29

לֹא־יִעֲשֶׂר וְלֹא־יִקְוֶם חֵילוֹ	29A	he will not be rich, and his wealth will not endure
וְלֹא־יִשָּׂה לְאֶרֶץ מְנַלֵּם	29B	nor will it strike root in the earth;

The negative particle /lō/ is repeated three times. It enfolds and defines the first line of the couplet, and its echo in the alliterated *lamed*s nicely scripts the second line as well.

The term “paronomasia” is used by Berlin (2008, 103) to describe how phonology is understood and studied in Biblical Hebrew. On the one hand, this term encompasses devices such as word-play, punning and various kinds of repetitions. On the other hand, in the English language, the traditional areas of interest for phonology are alliteration and rhyme. The work of Berlin (2008) however, is limited to the repetition and contrast of sounds in parallel lines. And this is framed by the term “sound pair”.

It is widely argued that because Biblical Hebrew is a consonantal language, sound pairs should also be focused on consonants (Berlin 2008, 104). The reasons for this view are firstly that the Biblical Hebrew texts were originally written only in consonants and secondly the meaning of the word is carried in the root, which consists of only consonants.

The challenge however is not to look for any instance of sounds being repeated and then interpret that as having meaning. For a language such as Biblical Hebrew, with twenty-two consonants, it is inevitable that sound repetitions will occur very often. Therefore, Berlin (2008, 105) proposes the following measures to identify phonology in a more objective manner. Firstly, there should be at least two sets of consonants involved. Secondly, the sets must be close to each other, to create an “echo” effect. And thirdly, the consonants that are being identified as being similar should be the identical phoneme or two phonemes that are pronounced similarly.

Furthermore, Berlin (2008, 106-109) argues that sound pairs can either be word pairs or not. With word pairs, she refers to words that have a semantic or lexical link, while sounding the same as well. An example can be found in the following text:

Genesis 7:11

נִבְקְעוּ כָּל-מַעְיִנֹת תְּהוֹם רַבָּה 11D All the fountains of the great deep burst;
 וַאֲרָבַת הַשָּׁמַיִם נִפְתְּחוּ : 11E and the floodgates of the sky opened.

Here we have two sound pairs that are also two word pairs, namely: נִבְקְעוּ / *burst* / *nbq'w* and נִפְתְּחוּ / *opened* / *npt'hw*. In terms of being word pairs, both words refer to an action of outward action and in terms of being sound pairs, there is a repetition of the *nun* consonant at the beginning of each word and the *waw* consonant at the end of each word. The syntax also helps to create an “echo”-effect, for the one word is in the beginning of the first line and the other word as at the end of the second line.

An example of words that are sound pairs but not word pairs can be found here:

Psalm 69:13

יִשְׁיחוּ בִי יוֹשְׁבֵי שַׁעַר 13A The sitters at the gate discuss me;
 וַנְּגִינֹת שׁוֹתֵי שֵׁכָר : 13B (I am) the taunt of drinkers of strong drink.

Here we have two sound pairs, but they are not word pairs, namely: שַׁעַר / *gate* / *š^cr* and שֵׁכָר / *strong drink* / *škr*. In terms of being sound pairs, there is a repetition of the *shin* consonant at the beginning of each word and the *resh* consonant at the end of each word. In terms of syntax, both words are at the end of the line.

Berlin (2008, 113-123) also notes that sound pairs occur in different patterns. There are for example the following patterns: aabb, abab, abba (where /a/ and /b/ refer to lines with unique sound patterns).

Phonology is of high importance for this research. For Berlin (2008, 111) it lies in the assumption that words similar in their sound are drawn together in their meaning. This is one of the devices that will be used to explore the parallelism in the Book of Job in search of emotion and trauma.

To conclude the section of linguistic parallelism and before going to metaphor parallelism, I will make the following remarks. Although the mentioned scholars gave a wide overview on

different linguistic features of parallelism, they are lacking when it comes to showing how the lexical, semantic, and syntactic features come together. The parallelism is not always that obvious. Let us look more closely at the following example:

Psalm 137:5-6

אִם-אֶשְׁכַּח יְרוּשָׁלַם	5A	If I forget you, O Jerusalem,
תִּשְׁכַּח יְמִינִי	5B	let my right-hand wither!
תִּדְבַק-לְשׁוֹנִי לְחַכֵּי	6A	Let my tongue cling to the roof of my mouth,
אִם-לֹא אֶזְכְּרֶכִי	6B	if I do not remember you,

Psalm 137:5-6 is a good example to observe parallelism on different levels.

Firstly, Berlin (2008, 86) uses “ABBA” for the syntax of this psalm. It refers to the protasis of conditional clause (if...) and apodosis of conditional clause (then...); this is repeated in an a-b and b-a syntactic structure. This is not a type of syntactic parallelism that Berlin has gone over. Each pair of /a/ lines and /b/ lines match in constituents to some degree but not exactly, this is a good way to observe the syntactic constituents. The general take away here is that the syntactic parallelism operates primarily through the “if/then” structure and each individual line matches in constituents, in a fairly good manner, because parallelism need not be perfect. Berlin does not mention this but the *im* (if) subordinator nicely delimits the /a/ lines. And the /a/ lines are 1cs and the /b/ lines are 3fs, thus contrastive. Secondly, in terms of lexical parallelism, the /a/ lines make good sense, “forget” and “remember” as contrastive; however, the /b/ lines are not quite clear, “forget” and “cling”, as “cling” can be seen as the opposite of not to “forget”. It can also be noticed how the same verb is repeated in lines 5A and 5B. Thirdly, in terms of semantics it can be argued that there is clear semantics in the lines “ABBA”. The idea of remembering in /a/ lines and withering/drying up in /b/ lines, are paradigmatic. Lastly, in terms of phonology, the last three lines all end with a *hiriq yod*. The poet also uses the archaic 2fs pronoun (*kī*) to end each line with an /ī/ sound.

2.4.3.5 Prosody

The book *Sounding Sensory Profiles across the Ancient Near East* by Schellenberg and Krüger (2019) explores how sound was experienced and understood in the ancient Near East. They argue that sound played an essential role in all aspects of ancient Near Eastern culture, from religion and ritual to music and entertainment.

The ancient Near Easterners had a complex understanding of sound. They believed that sound could be both beneficial and harmful. On the one hand, sound could be used to create harmony and order. On the other hand, sound could also be used to create chaos and disorder. The ancient Near Easterners also believed that sound had a spiritual dimension. They believed that sound could be used to communicate with the gods and to influence the supernatural world.

Sound played an important role in ANE religion and ritual. Sound was used to create a sense of awe and wonder during religious ceremonies. Sound was also used to invoke the presence of the gods and to communicate with the gods. For example, the ancient Mesopotamians used music and chanting in their religious ceremonies. They also believed that the sound of certain instruments, such as the drum and the cymbal, could be used to drive away demons.

Krüger (2019, 89) notes how sound also played an important role in ANE music and entertainment. The ancient Near Easterners had a rich musical tradition. They played various instruments, including the harp, the lute, and the flute. The ancient Near Easterners also enjoyed a variety of forms of entertainment, such as singing, dancing, and storytelling. Sound played an essential role in all of these forms of entertainment. Also, it had a relationship with other aspects of ANE culture, such as language and literature. For example, the ancient Mesopotamians believed that the sound of certain words and phrases had magical powers. The ancient Near Easterners also used sound in their literature to create vivid images and to convey emotions. For example, the ancient Mesopotamian epic Gilgamesh uses sound imagery to convey the power and majesty of the gods.

The term “prosody” is clarified by Mary (2019, 1) in the following framework. Accordingly, sequence of sound units conveys speech in a language. Or as Pitcher (2018, 1) defines it, prosody is “the music of speech”. The variation of pitch provides some recognisable melodic properties to speech. This controlled modulation of pitch is referred to as “intonation”. The sound units are shortened or lengthened in accordance with some underlying pattern giving certain “rhythm” to speech. Some syllables or words may be more prominent than others, resulting in linguistic stress. The intonation, rhythm, and stress in speech conveys lexical and non-lexical information such as lexical tone, prominence, accent, and emotion. The perception of these effects is collectively referred to as “prosody”. Prosody transmits information such as emotion, word/sentence boundaries, speaker characteristics, and language characteristics, which are in turn used for recognition and interpretation.

Emotional content occurs over the entire human speech, i.e., at sentence/phrase level, word, syllable, phonemes, and even in shorter frames. Of importance for this study, is the significance which prosody fulfil to portray the emotion within the Biblical Hebrew text. Mary (2019, 15-16) argues that understanding the emotions in speech may be used to recognise the basic emotions such as anger, boredom, disgust, fear, happiness, and sadness. The variability introduced by speaker physiology, speaking style, and language characteristics makes it more

challenging, because analysing only the Biblical Hebrew text of Job we will only be able to look at the language characteristics. It is impossible to know the physiology of the original speaker and its speaking style.

To appreciate and analyse prosody in the Book of Job, it is of utmost importance to first familiarise ourselves with the form and complexity of the BH Bible. According to Naudé and Miller-Naudé (2017, 225), the BH text is a combination of all the varieties of Hebrew that were spoken in Israel from the beginning of the Iron Age (about 1200 BCE) to the Hellenistic era (about 165 BCE).

A group of scholars, named the “Masoretes”, are responsible for the form of the BH text that appears in modern scholarly printed editions. Naudé and Miller-Naudé (2017, 226) point out three groups of active Masoretes. These groups were situated in Babylon, Palestine and Tiberias. At first, the BH text only consisted of consonants, and the primary task of these Masoretes was to preserve the correct pronunciation of words by developing a system of signs to record and standardise pronunciation.

Throughout the ages, their work was continued by a large number of scholars. Notably, the contributions by the Ben Asher family in Tiberias, around 900 CE, led to the development of the Tiberian Masoretic system. This system incorporated the consonantal text, layout of the text, indications for paragraphs, vocalisation, accent signs, marginal notes, treatises, and the orally transmitted reading tradition (Naudé and Miller-Naudé 2017, 226). This whole process gave rise to the term “Masoretic text”, and this is also the foundation of the *Biblica Hebraica Stuttgartensia* (1977) printed version of the BH text that will be analysed in this study.

As mentioned before, prosody is the combination of intonation, rhythm, and stress in a text. In terms of the Masoretic Biblical Hebrew text, the following can be observed of prosody. Pitcher (2018, 2-3) places the focus of prosody in the intonation of the Tiberian Biblical Hebrew text. She points out that while the oral nature of the Biblical Hebrew is often overlooked outside of Jewish liturgical settings, oral and auditory means for crafting the biblical text have always played a critical role in its transmission and reception. This perspective was also upheld by the Masoretes, and they therefore diligently preserved the consonantal and vocalic text, together with its prosodic features, codified in a cantillation system known as the *ṭa‘āmê hammiqrā’*. These are a set of Masoretic graphic symbols that represent groups of pitches and indicate the proper intonational vocalisation of the biblical text. The main purpose of these symbols was to help with the performance of the Biblical Hebrew texts.

Although these intonations likely only started to appear after 600 CE, the Hebrew Scriptures were required to be publicly performed, according to the Talmud’s instruction. At first, hand gestures which are called “chironomy”, were used to aid the cantor. The resemblance of this practise can be seen in the graphic symbols that reflect the hand gestures used. The practise of

chironomy is still being practised in Jewish communities worldwide, and its prosodic importance are respected and revered. However, for the purpose of this dissertation it is important to note that many exegetes of Biblical Hebrew text outside of these liturgical settings are often far removed from this practise and do not understand and interpret the intonations as part of their research. This must be addressed if the trauma of Job needs to be approached from a complexity theory analysis. The second function of the *ta‘āmê hammiqrā’* is establishing a relationship between the melodies, syntax, and semantics of the Biblical Hebrew text, but this still is somewhat of an enigma (Yeiven 1980, 161).

Prosody is also characterised by stress. According to Naudé and Miller-Naudé (2017, 226), the Masorettes developed an accent system which indicates the stressed syllable of a word in the Biblical Hebrew text. By knowing where the stress is in a word, one can correctly interpret its meaning. An example of the different meanings of a word, depending on where the stress is placed, can be found in Genesis 34:29 and Joshua 2:22. Let me illustrate this example:

Genesis 34:29

שָׁבוּ וַיִּבְזוּ וַיֵּאָתְּ כָּל-אֲשֶׁר בְּבָיִת׃ 29 all that was in the houses, they *captured* and made their prey
šābû

Josua 2:22

עַד-שָׁבוּ הָרֹדְפִים 22 until the pursuers *returned*
šābû

The word שָׁבוּ has a different meaning in each of these two examples, depending on the stress. In Genesis 34:29 it is translated as “captured” and in Joshua 2:22 it is translated as “returned”.

According to Yeivin (1980, 157-158) two accent systems can be distinguished in the Biblical Hebrew text, the first for the prose sections and the second for three poetic books, namely Psalms, Job and Proverbs. Naudé and Miller-Naudé (2017, 226) notices that main accent signs are, however, almost the same for both mentioned accent systems. Furthermore, it is important to stipulate these two groups, namely *conjunctive* (joining) accents and *disjunctive* (separating) accents. Conjunctive accents are used to join words together, while the disjunctive accents are used to separate words from each other. In terms of how they are used, Naudé and Miller-Naudé (2017, 226) gives the following summary:

The accent sign indicates the position of the stressed syllable in a word. In Biblical Hebrew the final syllable is usually accented; in certain cases also the penultimate is accented. The

accent sign is normally placed above or below the first consonant of the accented syllable. In some cases accent signs are placed at the beginning or end of the word—these are the so-called prepositive and postpositive accents, respectively. The conjunctive and disjunctive accents often follow each other in a fixed order. The resultant sequence of accents was used to group together the words of the Biblical Hebrew text. This grouping of words facilitated the recitation of the Hebrew Bible in the synagogues and was thus similar to punctuation in modern publications.

Lastly, prosody is characterised by rhythm. Pitcher (2018, 4) argues that the accents of the BH text are essentially a musical system, but unfortunately it is predominantly used to merely delineate logical pauses within the text. It can therefore be argued that the Masoretes sought to portray deeper meaning and emotion by giving a rhythm the Biblical Hebrew text. This was achieved by the musical declamation which marked by pausal melodies, later by the accentual signs that represented those melodies; and where no logical pause occurred in a clause, the syntactical relation of the words to one another and to the whole clause was indicated by suitable melodies—partly pausal, partly conjunctive—and their corresponding signs. This view corresponds with Naudé and Miller-Naudé (2017, 227) who argues that the disjunctive signs have a double function of punctuation and melody. The rhythm of the text is achieved by disjunctive accents which mark a break, causing the reader to pause at intervals. This system breaks the verse into syntactic units.

Therefore, prosody (the rhythm and sound patterns) and cantillation (the melodic chanting marks) help define the structural components of parallelism in Hebrew poetry. In the Book of Job as will be shown in chapter 3 of this research, parallelism often occurs in the form of synonymous, antithetic, or contiguous parallelism, where two or more lines correspond in meaning or contrast. Prosody and cantillation guide the reader in identifying these relationships by marking where lines begin and end, and how they relate to each other. Cantillation marks such as ^ʾAṭnāḥ, Tīḫā and Sillûq indicate pauses and stops, helping to demarcate parallel lines clearly (Van der Merwe and Naudé and Kroeze 2017, 37-40). This makes it easier to perceive how one line complements, contrasts, or elaborates on another.

Prosody contributes to the natural rhythm of the poetry, making the parallelism more fluid and effective. The rhythmic flow established by prosody helps in the oral recitation of the text, which was how these texts were often communicated in ancient times. The repetitive nature of parallelism, coupled with rhythmic patterns, aids memorisation and reinforces the message. Cantillation marks also guide the chant or intonation, ensuring that the parallel structure is conveyed clearly when read aloud. This rhythmic chanting can underscore the balance or tension between parallel lines, enhancing the overall impact.

Using Job 5:7, the following analysis can be made on how prosody helps to portray the deeper meaning and parallelism in Biblical Hebrew text (NRSV translation):

כִּי־אָדָם לְעֵמֶל יוֹלֵד	7a	but human beings are born to trouble
וּבְנֵי־אֵשׁ יִגְבְּיָהּ עוֹף	7b	just as sparks fly upward.

This verse features synonymous parallelism, where the structure (ABAB) mirrors the phrase’s meaning, with “human” and “trouble” being the central focus. The ʾAṭnāḥ cantillation mark under יוֹלֵד indicates the main break in the verse, breaking the verse into two parallel lines. This heightens the tension, emphasising the inevitability of man’s suffering.

In conclusion, as will be shown in chapter 3 of this research, prosody and cantillation are integral to the effective communication of parallelism in the Book of Job. They provide structure, emphasise key concepts, enhance the rhythmic flow, guide interpretation, and contribute to the aesthetic and mnemonic qualities of the text. Together, these elements ensure that the parallelism in Job is not just understood on a cognitive level but also felt on an emotional and experiential level, which is essential for fully appreciating the depth and beauty of this ancient poetic work, in the perspective of complexity theory.

2.4.3.6 Metaphor

Language is a powerful means to transfer meaning. One of the manners by which this is done par excellence is metaphor. Metaphor occurs when more than one idea or image are equated. Within parallelism, the syntactic structuring can become a medium for this comparison, a form of figurative language. A metaphor is a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. It is used to describe something by comparing it to something else, often with the goal of making the description more relatable or understandable. For example, “the world is a stage” is a metaphor because the world is not literally a stage. This comparison is used to convey the idea that the world is a place where people play out their roles and experiences.

Metaphors are also used in Biblical Hebrew literature, as in any other literature. They are used to give meaning and depth to the text, often by comparing something to something else. They are also used to make the text more relatable to the audience, by using comparisons that are familiar to them.

Avrahami (2016, 18-20) argues that sensory language is often used figuratively to express moral evaluations. Positive sensory descriptors like “beautiful” and “fragrant” are associated with moral goodness, while negative terms like “foul” or “ill-looking” connote moral failing. In Isaiah 11:3, a future king will judge by “smell” rather than sight or hearing, indicating an

unusual, figurative reliance on sensory perception for judgment. Specific metaphors, such as “judging is seeing” and “judging is smelling”, suggest that sensory perception is metaphorically mapped onto judgment in biblical Hebrew. This mapping is reinforced by common phrases like “good/bad in the eyes of so-and-so”, where sensory organs (eyes, nose) represent evaluative acts. Modern translations often simplify or alter these metaphors, sometimes replacing synaesthetic expressions with singular sensory terms. For example, “stink in the eyes” is frequently changed to “stink in the nostrils” to fit modern understandings, which can obscure the original’s moral and sensory complexity.

Kövecses (2010) in his book *Metaphor: A Practical Introduction*, argues that metaphor is not simply a linguistic phenomenon, but that it is also a cognitive and cultural phenomenon. He defines metaphor as “the understanding and experiencing of one thing in terms of another” (Kövecses 2010, 3). Kövecses begins by discussing the different types of metaphors. He identifies two main types of metaphors: conventional metaphors and novel metaphors:

- Conventional or conceptual metaphors:
 - Love is a journey
 - Time is money
 - Life is a game
 - Anger is a hot fluid in a container
 - Love is a journey
 - Sadness is a burden
- Novel or linguistic metaphors:
 - Love is a dance
 - Anger is a fire
 - Creativity is a muscle
 - I am boiling (anger)
 - My heart is melting (love)
 - I am carrying a heavy heart (sadness)

Conventional or conceptual metaphors are metaphors that are widely used and accepted in a culture. For example, the metaphor “love is a journey” is a conventional metaphor. They are used to structure our understanding of emotions. For example, the conceptual metaphor “Anger is a hot fluid in a container” is used to understand anger as a force that can build up and be released. Novel or linguistic metaphors are metaphors that are created by individuals or groups. For example, the metaphor “love is a dance” is a novel metaphor. They are metaphors that are used to express our emotions. The metaphor “I am boiling” is used to express anger.

Kövecses (2010, 30) then goes on to discuss the cognitive basis of metaphor. He argues that metaphor is based on our ability to make connections between different concepts. For example, the metaphor “love is a journey” is based on the connection between the concept of love and the concept of a journey. Kövecses (2010, 40) also discusses how culture forms a basis of

metaphor. He argues that different cultures have different conventional metaphors. This is because different cultures have different ways of conceptualising the world. For example, the Lakota people have a conventional metaphor for love that is based on the concept of the horse. Metaphor is important in our everyday lives. They are not simply a literary device, but that it is also a fundamental way of thinking and understanding the world.

Kövecses (2010, 55) argues that metaphor is important for a number of reasons. Firstly, metaphor allows us to communicate complex ideas in a concise and efficient way. For example, the metaphor “love is a journey” communicates a lot of information about the nature of love in just a few words. Secondly, metaphor allows us to understand new concepts in terms of concepts that we already understand. For example, the metaphor “love is a journey” can help us to understand the challenges and rewards of romantic relationships, even if we have never been in a relationship ourselves. Lastly, metaphor allows us to express our emotions in a vivid and meaningful way. For example, the metaphor “anger is a fire” can help us to express our angry feelings in a way that is both clear and powerful.

Hendricks and Demjén and Semino and Boroditsky (2018) explore the emotional implications of metaphor in their article *The Emotional Implications of Metaphor*. They argue that metaphors are not simply linguistic devices, but that they also play a role in shaping our emotions. The authors begin by discussing the nature of metaphor. They argue that metaphor is a cognitive process that involves mapping one concept onto another. For example, the metaphor “love is a journey” maps the concept of love onto the concept of a journey. The argument can be made that metaphors are not simply linguistic devices, but that they also play a role in shaping our emotions and can play a vital role in therapeutic change. A metaphor is a cognitive process that involves mapping one concept onto another.

For example, in Isaiah 55:12, it says:

For you shall go out in joy and be led forth in peace; the mountains and the hills before you shall break forth into singing, and all the trees of the field shall clap their hands.

This passage uses metaphor to describe the natural world rejoicing at the coming of God’s salvation. The mountains, hills, and trees cannot literally sing or clap, but the metaphor is used to convey the idea of great joy and celebration.

Another example is in Psalms 23:1 “The Lord is my shepherd; I shall not want.” This verse uses the metaphor of a shepherd leading his sheep to describe the Lord’s protection and care for the speaker.

Hendricks and Demjén and Semino and Boroditsky (2018, 269) then go on to discuss the emotional implications of metaphor. They argue that metaphors can influence our emotions in several ways. Firstly, metaphors can activate our emotions by evoking specific images and

associations. For example, the metaphor “love is a journey” may evoke images of adventure, excitement, and challenge. Second, metaphors can frame our emotions in a particular way. For example, the metaphor “love is a battlefield” may frame love as a competitive and adversarial experience. Thirdly, metaphors can provide us with scripts for how to express our emotions. For example, the metaphor “love is a fire” may provide us with a script for how to express our passionate feelings.

Bosworth (2019) explores in his book *The House Weeping Motif: Tears in Akkadian and Hebrew Prayers*. He argues that the house weeping motif is a powerful metaphor that is used to express the grief and despair of people who are suffering. He also argues that the house weeping motif is used to appeal to God’s compassion and to ask for God’s help.

Bosworth (2019, 11) begins by discussing the use of the house weeping motif in Akkadian prayers. He argues that the house weeping motif is used in Akkadian prayers to express the grief and despair of people who are suffering from a variety of calamities, such as war, famine, and disease. He also argues that the house weeping motif is used in Akkadian prayers to appeal to God’s compassion and to ask for God’s help. Bosworth (2019, 89-94) then goes on to discuss the use of the house weeping motif in Hebrew prayers. He argues that the house weeping motif is used in Hebrew prayers to express the grief and despair of the people of Israel who are suffering from exile and oppression. He also argues that the house weeping motif is used in Hebrew prayers to appeal to God’s compassion and to ask for God’s restoration.

Bosworth (2019, 135) then compares and contrasts the use of the house weeping motif in Akkadian and Hebrew prayers. He argues that there are a number of similarities between the two traditions. For example, both traditions use the house weeping motif to express the grief and despair of people who are suffering. Both traditions also use the house weeping motif to appeal to God’s compassion and to ask for God’s help. However, Bosworth (2019, 135-137) also argues that there are a number of differences between the two traditions. For example, the Akkadian house weeping motif is often used to express the grief and despair of individuals, while the Hebrew house weeping motif is often used to express the grief and despair of a community. Additionally, the Akkadian house weeping motif is often used to appeal to God’s compassion in order to avoid God’s punishment, while the Hebrew house weeping motif is often used to appeal to God’s compassion in order to ask for God’s help in restoring God’s people.

Bosworth (2019, 140) concludes by arguing that the house weeping motif is a powerful metaphor that is used in Akkadian and Hebrew prayers to express the grief and despair of people who are suffering. He also argues that the house weeping motif is used to appeal to God’s compassion and to ask for God’s help.

Hendricks et al. (2018, 271) also discuss the role of metaphor in therapeutic change. They argue that metaphors can be used to help clients understand their emotions, develop new coping

mechanisms, and promote personal growth. They discuss how the metaphor “love is a journey” can be used to help clients understand the challenges and rewards of romantic relationships. They also discuss how the metaphor “love is a fire” can be used to help clients express their passionate feelings in a healthy way.

If applied to the Book of Job, Hawley (2020a, 183) shows how Vesely (2019) delved into specific speech metaphors in Job, such as “windy words”, which illustrate the perceived emptiness of one’s arguments. For instance, Job’s friends view his protests as mere “wind”, empty and insubstantial. Job reappropriates such metaphors, using them to critique his friends’ failure to empathise with his suffering. Metaphors functions for speech as both tools for critique and mechanisms of defence. It can be viewed as a rhetorical battle over whose language more accurately represents reality, making metaphor central to the way Job’s suffering and arguments are perceived (Hawley 2021, 200-202).

Equivalence in the syntax between lines, can create the perception of semantic equivalence and emotion. Berlin (2008, 100-101) argues that when two contiguous lines are being observed, a certain correlation can be perceived through the interpretation of the reader, although there is no obvious semantic relationship between the two lines. Especially for modern readers of the BH text, are this relevant as they tend to read line A in light of line B. The book of Proverbs has many examples hereof. Consider the following example:

Proverbs 26:9

חֹתַת עֲלָה בְיַד-שָׂכֹר	9A	A thornbush brandished by the hand of a drunkard;
וּמִשָּׁל בְּפִי כְסִילִים	9B	(is) a proverb in the mouth of a fool.

Although “a thorn in the hand of a drunkard” and “a proverb in the mouth of fools” do not have an immediately obvious semantic relationship, the syntactic parallelism prompts readers to look for one. The thorn, usually painful or harmful, especially if mishandled by someone not fully in control (a drunkard), parallels the proverb, which is wisdom, but when spoken by fools, it becomes misused, misunderstood, or potentially harmful. The imagery of a thorn, something sharp and unwanted, elicits a sense of discomfort or danger. Similarly, the misuse of a proverb by fools can evoke feelings of frustration, irony, or even humour at the absurdity of the situation. The emotional response to both images might be one of caution, warning, or recognition of the folly involved.

The Invariance Principle (IP) allows biblical scholars to evaluate logically and consistently the many varied interpretations that are often generated from exegetically difficult metaphors.

According to Chau (2015, 379) the IP is a method of interpreting biblical metaphors that emphasises the importance of understanding the underlying meaning of a metaphor, rather than focusing solely on the surface-level comparison. The principle states that the underlying meaning of a metaphor remains constant, or “invariant,” across different contexts, cultures, and time periods. This means that the metaphor should be understood in terms of the underlying message or meaning it conveys, rather than the specific words or comparisons used.

For example, a metaphor in the Bible that compares God to a shepherd leading his sheep can be understood in terms of the underlying message of God’s protection and care for his people, rather than focusing only on the comparison to a shepherd. Using the invariance principle in interpreting biblical metaphors can help to uncover deeper meanings and insights in the text and can also make the text more relevant to modern readers by highlighting its universal themes and messages.

Chau (2015, 379-381) argues that the “source domain” and “target domain” are key concepts in the IP, a method of interpreting biblical metaphors. The source domain refers to the subject or concept that the metaphor is comparing something to. In the metaphor, the source domain is the subject being used as a reference to understand another subject or concept. For example, in the metaphor “God is a shepherd,” the source domain is the image of a shepherd.

The target domain refers to the subject or concept that the metaphor is trying to convey or describe. The target domain is the subject or concept that the metaphor is trying to explain or make clearer by comparing it to the source domain. For example, in the metaphor “God is a shepherd,” the target domain is God, and the comparison to a shepherd is used to convey the idea of God’s protection and care for his people. The invariance principle states that the underlying meaning of a metaphor remains constant, or “invariant,” across different contexts, cultures, and time periods. This means that the metaphor should be understood in terms of the underlying message or meaning it conveys in the target domain, rather than focusing solely on the specific words or comparisons used in the source domain.

The evaluation of logical consistency is a focus of all past and present studies of biblical metaphor interpretation and this study is no different, but it is unique in its goal to specifically show how the IP evaluates the logical consistency of the interpretations for exegetically difficult metaphors within the framework of a conceptual approach to metaphor.

If applied to the Book of Job, Hawley (2018, 45-52) uses Conceptual Metaphor Theory to the text, examining how metaphors function within the discourse. He analyses how source domains like “conduit” and “container” are mapped onto abstract ideas such as wisdom, speech, and divine justice. For instance, the conduit metaphor expresses communication as a form of transmission, suggesting that words carry ideas from one person to another. Hawley (2018, 50) argues that these cognitive mappings are pivotal for understanding how Job and his friends

attempt to make sense of Job's suffering. The theory helps readers recognise how Job's metaphors confront and sometimes conflict with the rigid views of his friends, highlighting the broader question of how language and metaphor shape beliefs.

The reader often has many interpretive options with a given metaphor because the semantic nature of metaphors is flexible and compact. Whereas the semantic flexibility allows metaphors to be used creatively, this feature also creates metaphors that are often difficult to interpret, especially when readers are removed from the metaphor's cultural and temporal contexts. As a result of the flexible and compact nature of metaphor, readers on occasion encounter those specific biblical metaphors that seem to mean anything under the sun.

While there is no single tool or approach for analysing every difficult metaphor, the Invariance Principle can be an invaluable tool for evaluating certain interpretively difficult metaphors. The following two metaphors will be used to illustrate this:

- (a) John is a wolf.
- (b) She gave him a kiss. And he still has it.

With the metaphor, man is a wolf, the traditional terms for metaphor, vehicle and tenor apply respectively to wolf and man. The conceptual basis for the linguistically expressed metaphor is the conceptual metaphor, people are animals. In the second example, the first sentence is a well-formed metaphor, but the follow-up phrase of forms an ill-formed metaphor because one cannot metaphorically possess a kiss. The follow-up phrase cannot continue the previous metaphor because kisses cannot be "Retained." The initial sentence makes perfect sense because the mind can conceptualise the action of a kiss as a transferable object; however, the follow-up phrase is semantically awkward because the mind cannot conceptualise a kiss as a possessed object.

As a result, the value of the IP is its ability to explain whether a given metaphor is well formed by examining the consistency of the logical structure of relationships that are mapped from the source to target domains. Thus, the IP shows how seemingly similar metaphors are fundamentally different on the conceptual level and explains why the mind views certain metaphors to be ill-formed despite how all metaphors fundamentally lack truth-value.

Most are probably familiar with some form of the adage, "a metaphor must not be pressed too far," and how it is often used to explain how metaphors at some levels are often illogical. While all metaphors lack truth-value, understanding how the IP governs metaphors allows one to comprehend how a given metaphor must be logical in the contours of those elements and relationships that are utilised and highlighted between the source and target domains. For biblical scholars, the IP may initially seem to have little value in evaluating ill-formed metaphors. With complex metaphors that often have multiple exegetical issues, utilising the IP

allows the exegete to systematically work through all the meanings. The IP cannot solve all of a given metaphor's difficulties, but when it is used in conjunction with other exegetical tools, it acts as a control for evaluating interpretations of that given metaphor.

The following passage provides a simple example for how the IP can be used to evaluate interpretations of biblical metaphors:

Jeremiah 6:24

שָׁמַעְנוּ אֶת-שִׁמְעוֹ	24A	We have heard news of them
רַפּוֹ יָדֵינוּ	24B	our hands fall helpless;
צָרָה הִחַזְקָתָנוּ חֵיל כַּיּוֹלָדָה :	24C	anguish has taken hold of us, pain as of a woman in labour.

According to the invariance principle, this verse should be understood in terms of the underlying meaning it conveys, rather than focusing only on the specific words and comparisons used.

The verse is found in the context of Jeremiah's prophecy of judgment against Jerusalem for their sins. The metaphor of a woman in labour is used to convey the idea of intense pain and suffering. This metaphor is used to describe the anguish and helplessness of the people of Jerusalem as they face the coming judgment. Just as the gates are locked in siege, the door is shut in childbirth until the child bursts forth, and these are conceptualisations of the forces for each event: in the besieged city, the besieging army exerts pressure on the city from without, and with the woman, the child is struggling to exit the mother (Chau 2015, 383).

The source domain of the metaphor is the image of a woman in labour. The metaphor of a woman in labour is used to convey the idea of intense pain and suffering. The target domain of the metaphor is the people of Jerusalem as they face the coming judgment. The metaphor of a woman in labour is used to describe the anguish and helplessness of the people of Jerusalem as they face the consequences of their sins, they are unable to do anything to prevent it. Therefore, the source domain is the image of a woman in labour, and the target domain is the people of Jerusalem as they face the coming judgment.

While this conceptual metaphor is used in v. 23, the use of the first common plural in v. 24 makes it quite clear that the metaphor of the city as a woman is no longer in effect.

The underlying message of this verse is that the people of Jerusalem are in deep distress and pain as they face the consequences of their sins, and that they are unable to do anything to prevent it. In this sense, the invariance principle would help readers understand the deeper

meaning of the metaphor, rather than focusing only on the comparison to a woman in labour, which can be specific to a certain culture or time period.

With the previous interpretations of metaphor, the IP has been used in conjunction with a basic conceptual structure that expresses the dynamics of the source and target domains of the given metaphor. The concept of partial mapping explains how metaphors need not have complete correspondences between source and target. The IP itself does not directly provide a hermeneutic for metaphor, but rather, it provides the means for exegetes to evaluate interpretations of metaphor.

2.4.4 Orality and Parallelism

Integrating the concept of orality into the study of Biblical Hebrew parallelism, particularly in the Book of Job, is crucial for several reasons. Orality, as mentioned before, refers to the traditions and practices of spoken word and oral transmission of texts, which significantly influenced the composition and structure of ancient texts, including the Hebrew Bible.

The Book of Job, like many other ancient texts, was initially transmitted orally before being committed to writing. Understanding this oral tradition helps us appreciate how the text was crafted to be memorable and impactful when spoken aloud. Oral societies often use repetition, parallelism, and other rhetorical devices to enhance the retention and transmission of their stories and teachings. Recognising these practices in Job's text can illuminate how the community engaged with these themes emotionally and intellectually. Repetition and parallelism are key features of oral traditions used to emphasise important themes and emotions (Alter 1985, 33). In the Book of Job, parallelism often highlights the intensity of Job's suffering, his pleas for understanding, and his emotional turmoil. The use of parallel structures can evoke a rhythmic and emotional cadence, mirroring the ebb and flow of Job's feelings. This rhythmic repetition can help convey the depth of his trauma and his persistent questioning of divine justice.

Miller (2021, 11) argues that oral traditions often serve as a communal way to process and express collective trauma. In Job, the parallelism can be seen as a means of voicing and validating individual and collective suffering. The oral performance of such texts would allow listeners to engage empathetically with Job's plight, creating a shared space for processing emotions and trauma. Oral texts are often multi-layered, with meaning conveyed not just through words but through their performance. Analysing the oral aspects of Job's parallelism can reveal deeper emotional and psychological layers of the text. The way a passage would have been spoken can affect its interpretation. Intonation, pauses, and emphases can all contribute to the emotional weight and understanding of parallel structures in the text.

Therefore, considering Miller (2021, 45), orality alongside written analysis provides a more comprehensive understanding of the text. It bridges the gap between ancient practices and modern interpretations, offering insights into how the original audience might have experienced and interpreted Job's story. Understanding the oral roots of the text can foster a more empathetic and engaged reading, allowing modern readers to connect more deeply with the ancient experiences of suffering and questioning depicted in Job. Integrating orality into the analysis of Biblical Hebrew parallelism in the Book of Job will enrich this research's understanding of the text's emotional, theological and psychological dimensions. Also, this will allow us to give respect for the sophisticated use of language and structure designed to convey deep human experiences, providing insights into how ancient audiences might have processed and understood themes of emotion and trauma. By recognising the oral foundations of these literary devices, we can gain a fuller, more nuanced appreciation of the text's power and significance.

2.4.5 Integrating the Theories of Jousse with Parallelism

Jousse's (1999) emphasis on the oral transmission of knowledge is particularly relevant to Biblical Hebrew parallelism. In the ancient Near East, where much of the Hebrew Bible originated, oral tradition was the primary means of preserving and passing down knowledge. Parallelism, with its repeated structures and patterns, would have been a natural fit for oral transmission. According to Jousse, repetitive structures (like those found in Hebrew parallelism) help anchor knowledge in memory through rhythmic and patterned speech.

Furthermore, Jousse (1999) highlighted how oral traditions are inherently linked to physical gestures or "gestes." In the context of Hebrew poetry, parallelism may serve as a reflection of this idea. The repetition and rhythm of parallelism could have been accompanied by gestures, making the content more memorable and emotionally resonant. For example, in a communal or liturgical setting, gestures could be used to emphasise parallel lines in psalms or prayers, enhancing both understanding and engagement.

Jousse (1999) proposed that human beings learn and internalise knowledge through mimetic activity, which involves imitation and repetition. Biblical Hebrew parallelism, with its iterative structure, aligns well with this idea. Repetition within parallelism allows listeners to mimic or internalise the concepts being presented, thereby creating a deeper emotional and cognitive engagement with the text. The use of parallelism can help convey complex theological or existential themes by presenting them in a way that is repetitive yet dynamic, inviting the listener to engage with the material actively.

Trauma survivors often repeat their stories or thoughts, consciously or unconsciously, as a means of processing their experiences. The repetitive nature of parallelism in Job's speeches (and those of his friends) might reflect this psychological reality. It mirrors the cyclical nature

of Job's internal struggle—his repeated questioning of divine justice, the meaning of suffering, and his own innocence. Jousse's (1999) emphasis on rhythm suggests that rhythmic speech patterns, like parallelism, can have a therapeutic function. The rhythmic repetition in Job's laments could be seen as a way of working through trauma, creating a structured space in which chaotic emotions and thoughts are given form and order. The repetitive questioning and responses in Job's dialogue create a dynamic tension, reflecting the non-linear nature of trauma. Trauma is not processed in a straight line; it involves loops, repetitions, and back-and-forth movements between different states (denial, anger, bargaining, depression, acceptance). The use of parallelism captures this dynamic process, allowing readers to engage with the fluctuating emotions and thoughts of someone experiencing profound trauma.

Integrating Marcel Jousse's (1999) theories with Biblical Hebrew parallelism will provide a unique framework for analysing the Book of Job, especially when viewed through a complexity theoretical perspective. Jousse's focus on oral tradition, repetition, rhythm, and gesture aligns with the structure of Hebrew parallelism and offers insights into how these poetic forms function as tools for memory, cognition, and emotional processing. When examining the Book of Job, this integration helps to understand how parallelism reflects the traumatic experiences of its protagonist and the dynamic, complex processes involved in seeking meaning, justice, and healing amid suffering.

2.4.6 A Novel Approach: Complexity Theory and Parallelism

As discussed previously, complexity theory views systems as composed of multiple interconnected components, where the whole is more than the sum of its parts. In the context of Biblical Hebrew parallelism, this means seeing the text not just as a series of parallel lines but as a dynamic network of linguistic, semantic, and phonological elements that interact with each other in complex ways. Traditional approaches to parallelism often focused on simple relationships between lines, such as synonymy or antithesis. However, by using complexity theory, we can explore how multiple dimensions—syntactic, semantic, phonological, and lexical—interact simultaneously. Each line or word pair in a Biblical poem can be analysed not just in isolation but in relation to these various dimensions, leading to a more nuanced interpretation.

A linguistic analysis of parallelism focuses on word, line, and clause levels, and the interactions between them. Complexity theory builds on this by examining how these levels interact within a larger system. For instance, morphological parallelism (as discussed in the document) is not just about pairing similar words but understanding how these pairs contribute to a broader network of meaning within the text. Through this, the importance of syntax and semantics in parallelism will also be appreciated. Complexity theory encourages us to see these as interconnected layers, where a change in syntax can reverberate through the semantics of a poem, creating emergent meanings. This aligns with Tsumura's concept of vertical grammar,

where the grammatical relationships between lines are seen as crucial to the poem's overall structure.

The role of polysemy and word-play in Biblical Hebrew poetry, will also be considered. Complexity theory will help analyse how these elements create a network of possible meanings, where the interpretation of one word or line can shift depending on the connections established elsewhere in the text. This dynamic interaction between meanings is a hallmark of complex systems. Prosody and phonological patterns are also integral to understanding Biblical Hebrew poetry, as they add another layer of meaning. By applying complexity theory, I will analyse how sound patterns (alliteration, etc.) interact with syntax and semantics to create a holistic poetic effect. For instance, repeated phonemes may reinforce or contrast with the semantic content of the lines, creating a richer interpretative experience.

Implementing complexity theory involves systematically analysing the interactions between different levels of parallelism—lexical, syntactic, semantic, and phonological. This will be done by mapping these interactions and observing how changes in one dimension affect others. Unlike traditional approaches that might seek a single interpretation of a parallelism, a complexity theory-based approach recognises that multiple interpretations can coexist and influence each other. This dynamic interpretation aligns with the cognitive approaches discussed in recent studies, where the reader's perception plays a crucial role in understanding the text. The Book of Job, with its dense poetic structures, is an ideal candidate for this approach. By applying complexity theory, I will explore how the various elements of parallelism in Job interact to create a complex network of meanings. This is particularly useful for understanding the themes of emotion and trauma, which are central to the text. The multi-layered approach allows for a more profound exploration of how these themes are developed through the interaction of different poetic devices. This novel approach integrates many scholars' linguistic approaches with complexity theory, offering a new way to analyse Biblical Hebrew parallelism. By viewing the text as a complex system, we can uncover deeper layers of meaning and appreciate the intricate craftsmanship of Biblical Parallelism. This approach not only advances the study of Parallelism but also provides a framework that could be applied to other ancient texts, enriching our understanding of their literary and linguistic complexities.

2.5 The Book of Job

2.5.1 Introduction

The Book of Job is an old book, written in an ancient context and it is often considered one of the most profound and complex books of the Hebrew Scriptures. It is a book of poetry and is part of the Wisdom literature of the Bible (Alter 2018, 5478).

The Book of Job is centred around the story of Job, a wealthy and righteous man who suffers a series of tragic losses, including the loss of his wealth, his children (from the grammar and context), and his health. Throughout the book, Job struggles to understand why he is suffering, and he questions the nature of God and the justice of God's actions (Habel 2024, 5-8). One of the key themes of the book is the problem of suffering and the question of why the innocent suffer. The Book of Job does not provide a definitive answer to the question of why God allows suffering. However, it does offer some insights into the nature of suffering. Gray (2010, 38) argues that the Book of Job suggests that suffering can be a test of faith. It can also be a means of purification and refinement.

Job is a righteous man who does not deserve to suffer, yet he does (Habel 2024, 9). This raises the question of the justice of God and the nature of God's actions in the world (Johnson 2009, 15-22). Another important theme in the book is the idea of the "wisdom of the ages" and the limits of human understanding. Job's friends, Eliphaz, Bildad, and Zophar, offer various explanations for Job's suffering, but none of them are able to fully understand the reasons for his suffering. This highlights the idea that there are certain things that are beyond human understanding and that only God can fully comprehend (Johnson 2009, 22-24). The Book of Job also deals with the importance of maintaining faith in God even in the face of suffering. Job ultimately comes to realise that he cannot fully understand the reasons for his suffering, but he maintains his faith in God and repents for his questioning of God's justice. This is seen as a powerful message of hope and encouragement for those who are facing difficult times. Finally, in the end, God appears to Job and speaks to him directly. God points out that He is all-powerful and Job is not. God's answer to Job's questions is not an explanation of the reason for his suffering but instead, a reminder of the vastness of God's wisdom and power.

The prosperity of the wicked is a problem that has perplexed people for centuries (Habel 2024, 23). Why do bad people seem to get away with their bad behaviour, while good people often suffer. Hernandez's (2022, 11) book, *The Prosperity of the Wicked* explores this problem from a theological perspective. He argues that the prosperity of the wicked is not a sign that God is unjust. Rather, it is a part of God's plan for the world.

Hernandez (2022, 27-30) begins by discussing the biblical teaching on the prosperity of the wicked. He shows that the Bible does not promise that good people will always prosper in this life. In fact, the Bible teaches that good people will often suffer. Hernandez then goes on to discuss the reasons why God allows bad people to prosper. Hernandez (2022, 230) later on argues that God allows the wicked to prosper for a variety of reasons, including:

- To test the faith of his people. When we see the wicked prosper while the righteous suffer, our faith is tested. Do we really believe that God is just? Do we really believe that God is in control?
- To teach his people about suffering. Suffering is a part of life. Even the righteous will suffer. When we suffer, we can learn about the character of God and his purposes.

- To use bad people to accomplish his purposes. God can use even the wicked to accomplish his purposes. For example, God used the wickedness of Pharaoh to deliver the Israelites from slavery.
- To show his mercy and forgiveness. God is a merciful God. He is willing to forgive even the wicked who repent.

According to Hernandez (2022, 47) the biblical text teaches that good people will not always prosper in this life. In fact, the Bible teaches that good people will often suffer. For example, the Book of Job tells the story of a righteous man who is subjected to a series of misfortunes. Job loses his children, his possessions, and his health. He is also plagued by doubts about his faith in God. Despite his suffering, Job remains steadfast in his devotion to God. In the end, God rewards Job for his faithfulness. Job's health is restored, and he is given twice as much wealth as he had before.

The Book of Psalms also contains many passages that speak about the suffering of the righteous and the prosperity of the wicked (Hernandez 2022, 66). For example, Psalm 73 says:

I have seen the wicked in great power; they spread like flourishing trees. I envied them when I saw this, for they have no troubles. Death does not come to them; their bodies are healthy and strong. They are free from common human burdens; they are not afflicted like other people. Therefore pride is their necklace; the violence they do oppresses them. From their hearts comes iniquity; the mischief of their minds is laid bare. They scoff and speak contemptuously; with arrogance they threaten oppression. Their mouths lay claim to heaven, and their tongues strut across the earth. Therefore their people turn to them and find abundant water to drink. They say, "How does God know? Does the Most High know anything?" This is what the wicked are like—always carefree, they increase in wealth.

The psalmist is struggling to understand why the wicked seem to prosper while the righteous suffer. In the end, the psalmist comes to realise that the prosperity of the wicked is temporary. God will ultimately judge the wicked and vindicate the righteous (Habel 2024, 45).

Hernandez (2022, 285) concludes by discussing the implications of the prosperity of the wicked. He argues that the prosperity of the wicked should not discourage us from living righteously. Rather, it should motivate us to persevere in our faith and to trust in God's justice. We should remember that the prosperity of the wicked is temporary. God will ultimately judge the wicked and vindicate the righteous. We should also remember that God is a merciful God.

The interpretation of texts like Job is deeply influenced by the cultural, historical, and theological contexts of the time. What was emphasised or de-emphasised in interpretations can reflect broader societal values, theological debates, or shifts in religious thought. Understanding this reception history helps us see how Job's themes of suffering, divine justice, and human resilience were understood in different eras. Therefore, it is very important to contemplate how the orality or text of Job, with all of its emotion and trauma, was received

earlier in history. Clines (2002, 13) is of the opinion that the Book of Job was written in the late 6th or early 5th century BCE, during a time of great social and political upheaval. The Babylonian exile had ended, but the Jewish people were still struggling to rebuild their lives. The Book of Job is a response to the crisis of faith that many people were experiencing at the time. The book explores the question of how to reconcile God's goodness with the existence of evil and suffering.

David C. Tollerton (2012) explores how the Book of Job has been interpreted in light of the Holocaust. Tollerton argues that the Book of Job can offer a valuable resource for grappling with the problem of evil in the wake of such a horrific event. Tollerton (2012, 8) begins by discussing the different ways in which the Book of Job has been interpreted traditionally. He argues that many traditional interpretations of the book have been unsatisfactory, as they have either tried to provide easy answers to the problem of evil, or have simply ignored the problem altogether.

Tollerton (2012, 33) then turns to discuss how the Book of Job has been interpreted in light of the Holocaust. He argues that the Holocaust has forced us to confront the problem of evil in a new and urgent way. He also argues that the Book of Job can offer us a way to grapple with this problem in a way that is both honest and hopeful. Some interpreters have argued that the Book of Job can help us to understand the experience of survivor guilt. For example, the Book of Job describes Job's feelings of isolation and abandonment after he loses everything. This experience can be seen as analogous to the experience of survivors of the Holocaust, who often felt isolated and abandoned by the world after the war. Other interpreters have argued that the Book of Job can help us to understand the problem of God's silence in the face of suffering. For example, Job repeatedly asks God why he is suffering, but God never gives him a direct answer. This experience can be seen as analogous to the experience of many people who have suffered during the Holocaust. They often asked God why he allowed such suffering to happen, but they never received a clear answer. Still other interpreters have argued that the Book of Job can help us to find hope in the face of suffering. For example, the Book of Job ends with Job being restored to his former prosperity, suggesting that even in the midst of suffering, there is still hope for a better future. This shows how the Book of Job has already been interpreted in the context of trauma.

Tollerton (2012, 50) then goes on to discuss a number of specific ways in which the Book of Job can be read in light of the Holocaust. For example, he argues that the Book of Job can help us to understand the experience of survivor guilt. He also argues that the Book of Job can help us to understand the problem of God's silence in the face of suffering. Tollerton (2012, 92) concludes by arguing that the Book of Job is a complex and challenging text, but that it can offer us a valuable resource for grappling with the problem of evil in the wake of the Holocaust. Overall, the Book of Job has been interpreted in a variety of ways in light of the Holocaust. However, all of these interpretations share a common goal: to grapple with the problem of evil in a way that is both honest and hopeful. It is important to note that there is no single "correct" way to interpret the Book of Job in light of the Holocaust. The book is complex and

challenging, and it can be interpreted in many different ways. However, the book can offer us a valuable resource for grappling with the problem of evil in the wake of such a horrific event.

In addition to its theological themes, the Book of Job is also a work of great literary and philosophical merit. Gray (2010, 22) argues that the Book of Job is a complex and multi-layered work that can be interpreted on many different levels. It can be read as a personal story, a theological treatise, and a philosophical meditation on the human condition. The Book of Job is considered a literary masterpiece, and it offers a rich tapestry of ideas and themes that continue to be relevant to readers today.

Linafelt (2021, 684) is of the opinion that the Book of Job is a work of poetry and is considered one of the most profound and complex books of Hebrew poetry. The poetry in the Book of Job is characterised by its powerful imagery, rich metaphors, and complex themes.

One of the key features of the poetry in the Book of Job is its use of imagery. The book is filled with vivid and striking images that are used to convey powerful emotions and ideas. For example, the image of the “miserable comforters” (Job 16:2) is used to describe Job’s friends, who offer him empty platitudes instead of genuine comfort. Similarly, the image of the “wound that cannot be healed” (Job 34:6) is used to describe Job’s suffering and the impossibility of finding a cure. The Book of Job also uses rich metaphors to convey complex ideas and themes. For example, Job compares his suffering to that of a woman in labour (Job 3:11-19) to convey the idea of intense pain and suffering. Similarly, Job compares his own state to that of a “broken vessel” (Job 30:14) to convey the idea of being broken and shattered (Gray 2010, 93-95).

Another important feature of the poetry in the Book of Job is its use of parallelism. The poetry in the Book of Job uses parallelism to emphasise important ideas and to create a sense of rhythm and flow. The poetry in the Book of Job also deals with many complex themes such as the nature of God, the problem of suffering, and the human experience. The book raises important questions about the justice of God and the nature of God’s actions in the world. The book also deals with the idea of the “wisdom of the ages” and the limits of human understanding. The poetry in the Book of Job is rich and deep, with many layers of meaning and interpretation, and it offers a powerful and moving reflection on the human experience.

2.5.2 Sections of Job

The Book of Job can be divided into the following five main sections (Murphy 1981, 15-44; Gray 2010, 72; Clines and Von Wolde 2011, 44; Alter 2018). The first section is prose, two to four are poetry and the fifth is prose again:

1. Prologue (chapters 1-2): This section introduces the main characters and establishes the plot. Job is a wealthy and righteous man who is blessed by God. However, Satan

challenges God's assertion that Job is righteous, and God allows Satan to test Job's faith. Job loses everything he has, including his family and his health.

2. Dialogue between Job and his friends (chapters 3-31): This section is the longest part of the book, and it consists of a series of debates between Job and his three friends: Eliphaz, Bildad, and Zophar. Job's friends try to comfort him by offering traditional explanations for suffering: Job must have sinned, and God is punishing him. However, Job rejects their explanations and insists that he is innocent.
3. Speeches of Elihu (chapters 32-37): Elihu is a young man who has been listening to the debate between Job and his friends. He interrupts them to offer his own opinion. Elihu argues that Job is suffering because he has challenged God's authority.
4. Speeches of Yahweh and Job's reply (chapters 38-42:6): In this section, God himself speaks to Job. God does not answer Job's questions about suffering directly, but instead he challenges Job to contemplate the vastness and complexity of the created universe. Job is humbled by God's power and wisdom, and he repents for his pride.
5. Epilogue (chapter 42:7-17): The book ends with a brief epilogue that describes how God restores Job's fortunes. Job is given twice as much wealth as he had before, and he has a new family.

In summary, the poetry in the Book of Job is characterised by its powerful imagery, rich metaphors, and complex themes, as well as its use of parallelism, which serves to emphasise important ideas and to create a sense of rhythm and flow. The poetry in the Book of Job is considered a masterpiece of Hebrew poetry, and it continues to be studied and interpreted by scholars and theologians, and it remains an important text for understanding the nature of God, the problem of suffering, and the human experience.

2.5.3 Text of Job

The text of the *Biblia Hebraica Stuttgartensia* (BHS) will be used as the basis for interpreting the parallelism in the Book of Job. Although the BHS is a highly regarded edition of the Hebrew Bible, it is not without its criticisms (Campbell 2018; Student 2019). There are different interpretive and text critical issues, which will now be discussed.

2.5.3.1 Interpretive Issues

The BHS is based primarily on the Leningrad Codex, the oldest complete manuscript of the Masoretic Text. While this manuscript is important, relying heavily on a single source may not fully reflect the textual diversity of the Hebrew Bible. It prioritises the Masoretic Text and its accompanying notes, sometimes at the expense of other textual traditions. This may lead to an overly conservative approach to textual criticism, overlooking potentially valuable readings from other sources. The editors of the BHS made subjective decisions regarding textual variants and emendations. While their expertise is acknowledged, these choices may not always be universally accepted or reflect the most accurate reading of the text.

The different fascicles of the BHS were edited by different scholars, leading to inconsistencies in the editorial approach and textual choices. This lack of uniformity can make it difficult to compare and interpret different parts of the text. Furthermore, it can be argued that the BHS does not fully engage with the latest developments in textual criticism and linguistic analysis. Unfortunately, the *Biblia Hebraica Quinta* for Job has only been published very recently (Althann 2024). This may lead to missed opportunities for refining the text and its interpretation and identifying the parallelism for now, but this can be implemented for future research.

2.5.3.2 Text Critical Issues

Translating and interpreting the Book of Job from the BHS to languages such as English and Afrikaans, presents numerous interpretive challenges due to the text's unique linguistic features, complex literary structure, and profound theological themes. There are numerous linguistic challenges in all the apparatus of the BHS (Seow 2013, 37-42). Job's poetic language utilises metaphors, parallelism, and other literary devices that can be challenging to convey accurately in translation. Additionally, Job contains a high concentration of "hapax legomena" - words that appear only once in the Hebrew Bible (Murphy 2003, 81), words with low frequency, and obscure vocabulary, making it difficult to determine precise meanings. Here are a few examples:

Hebrew word in Job	Text	Description
שחת	Job 17:14	This word is often translated as "destruction," "pit," or "grave." Its precise meaning is debated, with some scholars suggesting it refers to the underworld or realm of the dead.
חֲלָמִישׁ	Job 28:9	This word is translated as "flint." It describes the hardness of rock and is used metaphorically to emphasise the difficulty of acquiring wisdom.
שחר	Job 30:30	This word is translated as "black," "dark," or "sunken." It describes Job's skin and is interpreted by some as a result of his suffering and disease.
טְחוֹת	Job 38:36	This word is translated as "heart," "mind," or "womb." Its precise meaning is debated, but it seems to refer to a place of deep understanding or intuition.
רְנָנִים	Job 39:13	This word is translated as "peacocks," "ostriches," or "feathers," but its exact meaning remains uncertain.

Furthermore, the existence of textual variants found in the Textual Apparatus of the BHS, referring to different Job manuscripts, adds another layer of complexity to the translation

process. When attempting to translate and interpret Job's parallelisms, one must carefully evaluate these variants and choose the readings that best represent the original text.

In some cases, the BHS editors have proposed emendations (corrections) or conjectures (hypothetical reconstructions) to address perceived errors or inconsistencies in the text of Job. While these can be helpful in restoring the original meaning, they are also speculative and may not always be necessary or justified.

Job consists mainly of poetry, with extensive use of parallelism, where the meaning of one line is reinforced, contrasted, or elaborated by the next. This can create ambiguities, as the exact relationship between parallel lines may not always be clear. It is possible that textual critics did not always carefully consider the poetic structure and parallelistic patterns to determine the most accurate reading.

Due to the high number of parallelism lines that this research analyses, it is not reasonable to consider each text critical annotation in the BHS. There will however be a consideration for the text critic in lines where the parallelism and translations are problematic.

2.5.4 Alterity in the Book of Job

Alterity, derived from the Latin term "alter," meaning "other," refers to the concept of "otherness" or the state of being different, particularly in relation to identity and cultural context. The concept is rooted in the philosophical works of Emmanuel Levinas, who emphasised the ethical significance of recognising and respecting the other's irreducible differences. Levinas posited that alterity is integral to human relations, arguing that understanding one's humanity requires acknowledging and taking responsibility for the other (Naudé and Miller-Naudé and Obono 2023, 130). This theme is deeply explored in the text through the relationship between Job, his friends, and God. The poetry, parallelism structure and theological discourse present in the Book of Job highlight the existential and theological challenges posed by suffering and divine justice. A few options on the different alterities in the Book of Job will now be discussed.

Job's profound suffering sets him apart from his peers and society, highlighting his alterity. His physical ailments, loss of family, and social isolation mark him as "other" in a community that equates suffering with divine disfavour (Fox 2018, 11). This otherness is vividly portrayed in Job 2:12, where his friends scarcely recognise him because of his disfigured appearance.

Fox (2018, 8-9) argues that Job's friends, who adhere to traditional retributive theology, fail to comprehend Job's unique suffering and his protests of innocence. Their inability to understand Job's experience emphasises his otherness. Their dialogues reflect a significant disconnect, illustrating how traditional explanations of suffering do not always suffice to explain individual human experiences. It can be said that Eliphaz, Bildad, and Zophar represent conventional

wisdom and the theological norms of their time. Their inability to comprehend Job's righteousness despite his suffering further emphasises his alterity. They view Job's situation through a lens that does not account for the possibility of innocent suffering, thus alienating him by attributing his misfortunes to hidden sins in Job 4-25. Because they represent a more traditional view of God's justice, they fail to understand Job's suffering and assume he must have sinned. Their perspective limits their ability to empathise with Job's experience of alterity.

In the realm of biblical translation, alterity becomes a crucial concept as it addresses the challenge of conveying the cultural, historical, and linguistic distinctiveness of the biblical text to contemporary audiences. Naudé and Miller-Naudé and Obono (2023, 134-135) emphasise that traditional translation strategies often oscillate between domestication (making the text familiar to the target culture) and foreignisation (retaining the original cultural elements). However, these strategies can either obscure or highlight the alterity of the biblical text, affecting how modern readers perceive and understand the scripture's original context

The climax of the Book of Job, where God responds to Job out of the whirlwind, underscores the theme of alterity. God's speeches reveal the vast gulf between divine and human perspectives. This divine alterity challenges Job's understanding of justice and the world, emphasising the inscrutability of God's ways (Newsom 2009, 15-17). Job's direct confrontations with God in Job Chapters 38-41 underscore a different form of alterity. Here, the otherness lies in the human-divine relationship. Job challenges God's justice, and God's response from the whirlwind reveals a vast ontological gap between human understanding and divine wisdom. This interaction highlights the alterity of God as an entity whose ways and thoughts are profoundly different from human comprehension.

Job's suffering and God's initial silence force him to question his own righteousness and relationship with God (Habel 2024, 22). His sense of self is shaken by God's alterity. God exists in a realm far beyond human understanding. Job confronts the ultimate "otherness" of God, whose motivations and actions are beyond his comprehension. Here, one finds that the power dynamic between Job and God is immensely embedded in alterity. Job is a mere human questioning the absolute authority of God.

Stala (2021, 330) is of the opinion that modern interpretations, such as those discussed by Christian philosophers, see Job as an icon of postmodernity. In a consumerist society that often denies suffering, Job's story of existential and divine questioning stands in stark contrast. The alterity in Job's narrative challenges the postmodern tendency to evade or sanitise suffering, thereby confronting contemporary readers with the stark realities of human pain and divine mystery.

More recently, Lamprecht (2023a, 2023b and 2024) made many contributions to the alterity found in the text of Job. Firstly, Lamprecht (2023a) draws on ancient Mesopotamian

cosmology to frame Job's lament about divine power and cosmic order. By paralleling Job's descriptions of God's majesty with Akkadian astronomical texts, Lamprecht (2023a) demonstrates how Job's conception of God reflects an ancient cosmology in which the heavens operate independently and unpredictably. This framing emphasises God's otherness and the inscrutability of divine power: a theme where God's transcendence is depicted as alien to human understanding, placing Job in an encounter with a vastly other and incomprehensible divine realm.

Secondly, Lamprecht (2023b) uses a text-art approach to explore the alterity found in Job's experiences of calamity. He identifies a "feminine-masculine" image schema, seeing the feminine aspects as representing chaotic and otherworldly elements that disrupt Job's life. This dichotomy reveals the "otherness" in Job's suffering: the catastrophes, attacks by the Sabaeans and Chaldeans, fire, and wind. This approach embodies elements culturally coded as feminine, which contrast with Job's structured, righteous life, thereby emphasising the starkly alien nature of his misfortunes.

Finally, Lamprecht (2024) examines Job's unique perception of his own identity, proposing that Job views himself not as an ordinary mortal but as a being with a unique connection to divine justice and ritualistic purity. By referring to hemerological (calendrical) and Namburbi (protective) practices, Lamprecht (2024) suggested that Job perceives himself as distinct within the order of creation. This perceived uniqueness reinforces Job's feeling of being "othered" within his community and before God, furthering the alterity theme. In questioning his fate in light of his exceptional nature, Job grapples with existential estrangement, emphasising a disconnect between human and divine perspectives on justice and mortality.

Therefore, alterity is essential in analysing the trauma and emotions in the Book of Job because it foregrounds the profound otherness experienced by Job in his suffering. Job's physical and emotional pain sets him apart from his community, making him an "other" in the eyes of his friends and society. This sense of otherness is vividly depicted in Job 2:12, where his friends hardly recognise him due to his disfigured appearance, underscoring his isolation and alterity.

Job's profound suffering isolates him not only from his community but also from his previously held beliefs (Stala 2021, 332). His dialogues with his friends and with God explore this isolation and the search for meaning in the face of inexplicable suffering (Habel 2024, 55). This isolation can be seen as a reflection of the human condition and its inherent struggle with the otherness of divine will and cosmic order.

The transition from physical events of loss to oral utterances in the Book of Job involves conveying Job's suffering through poetic and rhetorical structures that highlight his emotional and existential crisis (Seow 2013, 127-135). The use of parallelism in these utterances emphasises the depth and intensity of Job's pain, as seen in his laments and dialogues (Naudé

and Miller-Naudé and Obono 2023, 135-137). When these oral utterances are transcribed into written Hebrew text, the parallel structures and poetic forms are preserved, maintaining the emotional and theological complexity of Job’s discourse. The written text serves as a record of Job’s profound alterity, both in his relationship with his friends and his confrontation with God.

In conclusion, the Book of Job uses the theme of alterity to delve into complex questions of human suffering, divine justice, and the limits of human understanding. This exploration not only enriches the theological and philosophical dimensions of the text but also offers profound insights into the human condition.

2.5.5 Interpretive Approaches

Interpretive approaches to translation vary widely, each with its own strengths and weaknesses depending on the specific text, purpose of translation, and target audience (Baker 2011; Munday 2016). Here is a summary of different interpretative approaches:

Interpretive approach	Description
Literal Translation (Word-for-Word)	This approach prioritises adherence to the source text’s grammatical structures and word choices. It aims to convey the original meaning as closely as possible, even if it results in awkward or unnatural phrasing in the target language.
Dynamic Equivalence (Functional Equivalence)	This approach focuses on capturing the meaning and intent of the original text in a way that is natural and idiomatic in the target language. Usually, it may sacrifice some literal accuracy in favour of readability and comprehensibility for the target audience.
Idiomatic Translation	This approach emphasises natural and fluent expression in the target language, even if it means departing from the literal wording of the source text. It strives to make the translation sound as if it were originally written in the target language.
Communicative Translation	This approach prioritises the overall communicative effect of the translation, ensuring that the message is effectively conveyed to the target audience. It may involve adaptations or explanations to bridge cultural gaps or clarify references that may not be familiar to the target audience.
Semantic Translation	This approach focuses on accurately conveying the meaning of the source text, paying close attention to nuances and connotations. It may involve compromises between literal accuracy and naturalness of expression.

This research will follow a “Literal translation” interpretive approach. The parallelism of Biblical Hebrew lays in the syntax, word pairs, found on the word and level. Using any another approach will lose most of this original parallelism or add extra emotional language that was not in the original (Alter 2018). It is important not to use a “Dynamic Equivalence” approach, as this will add extra emotional language that was not part of the BHS.

Job grapples with profound questions about suffering, divine justice, and the nature of God. Translating these complex theological concepts requires sensitivity to the nuances of the original Hebrew and an understanding of the broader context of ancient Near Eastern religious beliefs. The cultural context of the ancient Near East, including its social norms, religious practices, and worldview, plays a crucial role in understanding the Book of Job (Habel 2024, 33). When attempting to translate and interpret Job’s parallelisms, one must be aware of these cultural nuances to avoid misinterpretations and anachronistic renderings. Furthermore, the intended audience of the translation significantly impacts the translator’s choices. Translations aimed at scholars may prioritise literal accuracy, while those intended for a broader audience may focus on readability and clarity.

The Book of Job’s structure, a mix of prose and poetry, presents challenges in maintaining consistency and flow in translation. The dialogues between Job and his friends, full of intricate arguments and emotional outbursts, require careful attention to tone and rhetorical devices.

For this research it is important to remember that translating the Book of Job requires a deep understanding of the Hebrew language, the cultural context of ancient Israel, and the theological themes of the text. A complexity theoretical approach will assist in grappling with linguistic ambiguities, literary complexities, and theological nuances to produce an analysis of the parallelism that accurately and faithfully conveys the meaning of this challenging and profound book. The text of the BHS will be analysed with the “Literal Translation” interpretive approach.

2.6 Trauma and Emotion

2.6.1 Introduction

Trauma and emotion are not the same thing, but they are intertwined in a manner that the one cannot not exist without the other. This research will now explore the terms trauma and emotions and how these concepts can be viewed in ancient contexts and the biblical texts.

The book *The Bible through the Lens of Trauma* explores how the concept of trauma can be used as a lens for interpreting the Bible. The book’s editors, Elizabeth Boase and Christopher Boase and Frechette (2016), argue that trauma is a multifaceted concept that can be understood

in psychological, social, and literary terms. They also argue that trauma can be experienced both individually and collectively. This paradigm is ideal for the complexity theoretical approach of this dissertation. The book's contributors examine how trauma is portrayed in various biblical texts, including the Book of Ezekiel, the Book of Lamentations, the Book of Isaiah, and the Book of Qoheleth. They also explore how the Bible can be used as a resource for coping with trauma. The book concludes by discussing the implications of trauma hermeneutics for other theological disciplines.

This viewpoint is also supported by Wierzbicka (1999, 1-16). She highlights how the relationship between emotions and language is complex and multifaceted, in other words it is suitable for a complexity theoretical approach. On the one hand, language can be used to express emotions. For example, we can use words and phrases to describe our feelings, such as "I am happy," "I am sad," or "I am angry." On the other hand, language can also be used to shape our emotions. For example, the way we talk about emotions can influence how we experience them. For example, if we constantly tell ourselves that we are stressed or anxious, we are more likely to feel stressed and anxious.

Another book that also supports the viewpoint that trauma and emotion should be approached with a complexity theoretical approach is the book *Mixed Feelings and Vexed Passions: Exploring Emotions in Biblical Literature*, wherein Spencer (2017) explores the ways in which emotions are portrayed and experienced in the Bible. He argues that emotions are not simply subjective experiences, but rather play an important role in human cognition and behaviour. He also argues that the Bible recognises the importance of emotions and provides guidance on how to manage them in a healthy way.

Black and Koosed (2019) explore how affect theory can be used to read the Bible in a more nuanced and embodied way. The authors argue that affect theory can help us to understand how the Bible evokes a range of emotions in readers, and how these emotions can shape our understanding of the text.

Black and Koosed (2019, 3) begin by defining affect theory. They argue that affect is a bodily experience that is prior to and irreducible to cognition. Affects are often intense and fleeting, and they can be difficult to articulate verbally. However, affects can have a powerful influence on our thoughts, feelings, and behaviours. The authors then discuss how affect theory can be used to read the Bible. They argue that the Bible is full of affective language and imagery. For example, the Bible often uses metaphors of violence, love, and loss to evoke strong emotions in readers.

Individual trauma is experienced by individuals as a result of a single or series of events that are overwhelming and threatening (Boase and Frechette 2016, 14). These events can include physical or sexual violence, war, natural disasters, and accidents. Individual trauma can have a devastating impact on a person's life. It can lead to a variety of psychological symptoms, including post-traumatic stress disorder (PTSD), anxiety, depression, and substance abuse.

Collective trauma is experienced by a group of people as a result of a shared event that is perceived as a threat to the group's identity or existence. These events can include genocide, war, and natural disasters. Collective trauma can have a profound impact on a society. It can lead to a loss of trust, a sense of hopelessness, and a breakdown of social norms.

Boase and Frechette (2016, 21) then turn to examine how trauma is portrayed in the Bible. They argue that the Bible is full of stories of people who have experienced trauma. These stories include the stories of Joseph, Moses, David, and Job. They also argue that the Bible provides a framework for understanding and coping with trauma. They point to the many passages in the Bible that speak of God's compassion for the suffering and God's promise of healing.

The "bible" of psychology is no doubt the DSM-5 or Diagnostic and Statistical Manual of Mental Disorders Fifth Edition (2013). This manual defines trauma in the following manner (2013, 830): "Any event (or events) that may cause or threaten death, serious injury, or sexual violence to an individual, a close family member, or a close friend." Trauma is a psychological and emotional response to an event or events that are deeply distressing or disturbing. Trauma can be caused by a wide range of events, including physical or sexual abuse, natural disasters, war, car accidents, and other forms of violence. Trauma can also be caused by long-term stress, such as growing up in an environment of poverty or neglect.

Human trauma is a condition that can result from experiencing a traumatic event or series of events. Trauma can affect people in different ways, but it often leads to feelings of fear, anxiety, depression, guilt, and shame. Trauma can also cause physical symptoms such as headaches, chronic pain, and sleep disturbances.

Trauma can also result in long-term psychological conditions such as Post-Traumatic Stress Disorder (PTSD) which is a condition characterised by symptoms such as flashbacks, nightmares, anxiety, and avoidance behaviours. PTSD can be severe and debilitating, and it can greatly impact a person's ability to function in their daily life. Trauma can also result in complex post-traumatic stress disorder (C-PTSD) which is a condition that occurs when a person has been exposed to prolonged and repeated traumatic events, such as childhood abuse or living in a war zone. C-PTSD is a more severe form of PTSD, and it can have a greater impact on a person's ability to function.

Emotions are an integral part of the trauma response. Trauma can evoke a wide range of intense and overwhelming emotions, such as fear, anger, sadness, guilt, and shame. When a person experiences trauma, the body's natural stress response is activated, releasing chemicals such as adrenaline and cortisol that prepare the body to fight or flee. This response can cause physical symptoms such as rapid heartbeat, sweating, and shaking. Along with these physiological responses, the individual may experience intense emotions as well.

Emotions such as fear and anxiety are common in the immediate aftermath of trauma. These emotions can be intense and overwhelming, and they can make it difficult for the individual to function in their daily life. As time goes by, other emotions may also surface, such as sadness, guilt, and shame. These emotions may stem from feelings of powerlessness or self-blame for the traumatic event. It is important to understand that experiencing intense emotions after a traumatic event is a normal response. However, when these emotions become overwhelming and persistent, it can be a sign of a more severe condition such as post-traumatic stress disorder (PTSD).

2.6.2 Trauma and Emotion in Ancient Societies

Steinert (2023, 34-38) explains how in the ancient Near East (ANE), the kidneys were seen as the source of emotions. This belief was likely based on the fact that the kidneys are located near the heart, which was also seen as an important organ for emotions. The kidneys were also thought to be responsible for intelligence, compassion, and judgment. There is some evidence to support the ANE belief that the kidneys are involved in emotions. For example, studies have shown that people with kidney disease often experience emotional problems such as depression, anxiety, and irritability. This suggests that the kidneys may play a role in regulating emotions. However, it is important to note that the kidneys are not the only organ involved in emotions. The brain, the nervous system, and the endocrine system all play important roles in regulating emotions. The kidneys are just one part of a complex system that helps us to feel and express our emotions.

The following examples are of the importance of how the kidneys were seen as the source of emotions in the ANE:

- In the Bible, the kidneys are often mentioned in association with emotions such as compassion, mercy, and judgment. For example, in the Book of Proverbs, it says that “the kidneys of the wise ponder how to answer” (Proverbs 22:17).
- In the Babylonian Talmud, it is said that “the kidneys are the seat of compassion”.
- In Egyptian mythology, the god Thoth, who was the god of wisdom and writing, was often depicted with a pair of kidneys on his head.

The ANE belief that the kidneys are the source of emotions is an interesting example of how people in the past understood the body and its functions. This belief is no longer accepted by modern science, but it does provide us with a glimpse into the way that people in the past thought about the body and its relationship to the mind.

Trauma is a universal human experience that has been present throughout history, including in the ANE. The ANE, was a region that was characterised by frequent warfare and political instability. As a result, the people of the ancient Near East were exposed to a wide range of traumatic events, such as physical violence, displacement, and loss of loved ones. Warfare was a constant threat. The constant battles between city-states and invasions by foreign powers

would have resulted in significant trauma for the population. The trauma would have been further exacerbated by the fact that many of the wars were fought over resources such as water, land, and food. The loss of resources would have resulted in severe hardships for the population, including displacement and poverty. Natural disasters like floods and droughts were another level of trauma to which the people of the ANE were exposed to. The trauma would have been intensified by the fact that certain civilisations believed in an afterlife and the idea of death was central to their belief system. In the Levant, the trauma would have also been exacerbated by the fact that the region was a crossroads of different cultures and religions. This have resulted in a complex and diverse population, with different groups experiencing trauma in different ways.

The book *Emotions across Cultures: Ancient China and Greece* edited by David Konstan (2022), examines specific emotions, such as anger, sadness, and joy, in depth. These concepts are also explained, by Wierzbicka (1999, 32), as a result of culture. Culture also plays an important role in shaping our emotions. For example, different cultures have different norms and expectations about how emotions should be expressed. In some cultures, it is considered rude to express strong emotions, while in other cultures it is considered perfectly acceptable. Culture also influences how we experience emotions. For example, people from different cultures may experience the same emotions in different ways. For example, someone from a culture that values collectivism may experience grief differently than someone from a culture that values individualism. Moreover, they discuss how anger was understood and experienced differently in China and Greece. In China, anger was seen as a natural and healthy emotion. It was also seen as a necessary emotion for self-defence and for maintaining social order. However, it was important to regulate and control anger, so that it did not become destructive. In Greece, anger was seen as a negative emotion that should be avoided. However, anger could also be seen as a positive emotion if it was directed towards just ends. For example, the Greeks believed that anger was a necessary emotion for defending one's honour and for fighting for justice.

Lu (2022, 11) argues that the Chinese concept of emotions is rooted in the Confucian tradition. Confucianism teaches that there are seven basic emotions: joy, anger, sadness, fear, love-hate, desire, and awe. These emotions are seen as natural and essential to human nature. Confucianism also teaches that emotions should be regulated and controlled. The goal is to achieve a state of equilibrium, or balance, between the emotions. This state of equilibrium is known as *zhongyong*.

Cairn (2022, 105) is of the view that the Greek concept of emotions is rooted in the philosophical traditions of Plato and Aristotle. Plato argued that emotions are irrational and should be controlled by reason. Aristotle, on the other hand, argued that emotions are natural and necessary for human flourishing. Aristotle also identified six basic emotions: anger, fear,

courage, desire, joy, and sorrow. He argued that these emotions are all linked to different virtues. For example, the emotion of anger is linked to the virtue of courage.

There are both similarities and differences in how emotions were understood and experienced in ancient China and Greece. Despite the diversity of emotions across languages and cultures, there are also some similarities (Wierzbicka 1999, 33). For example, all cultures recognise the existence of basic emotions such as anger, sadness, joy, and fear. However, even these basic emotions can be expressed and experienced in different ways across cultures. For example, anger may be expressed differently in a culture that values harmony than in a culture that values confrontation. In some cultures, anger is seen as a negative emotion that should be avoided. In other cultures, anger is seen as a natural and healthy emotion. Still other cultures have more nuanced understandings of anger, recognising that it can be both positive and negative depending on the situation. For example, both cultures recognised the importance of regulating and controlling emotions.

However, the Chinese concept of emotions was more holistic, while the Greek concept of emotions was more individualistic. The Chinese also tended to view emotions in a more neutral light, while the Greeks tended to view emotions in a more moralistic light. For example, the Chinese were more likely to see anger as a natural and healthy emotion, while the Greeks were more likely to see anger as a negative emotion that should be avoided.

Both Konstan (2022) and Wierzbicka (1999) explore the relationship between emotions and other aspects of culture, such as morality and religion. For example, Wierzbicka (1999, 139) discuss how the English word “love” has a different meaning in different cultures. In some cultures, love is seen as a purely romantic emotion. In other cultures, love is seen as a broader emotion that can be experienced in many different relationships, such as romantic relationships, friendships, and family relationships. Konstan (2022, 85) discusses how the Confucian concept of *zhongyong* is related to the Daoist concept of *wu wei*. *Zhongyong* is the state of equilibrium, or balance, between the emotions. *Wu wei* is the state of effortless action.

The two concepts are related in that they both emphasise the importance of moderation and self-control. The book’s contributors also discuss how the Greek concept of emotions is related to the Greek concept of tragedy. The Greeks believed that tragedy was a necessary part of life, and that it could help people to understand and come to terms with their own emotions. They argue that emotions are not simply universal but are also shaped by culture. They also argue that our understanding of emotions has changed over time. This is an important viewpoint of cross-cultural psychology and helps to shape the complexity theoretical approach of this research.

Sonik and Steinert (2023) group the emotions of the ANE in the following manner.

- Fear, terror, and awe
- Sadness, grief, and depression
- Contempt, disgust, and shame
- Anger and hate
- Envy and jealousy
- Love, affection, and admiration
- Pity, Empathy, and compassion

The emotions in the ANE can be traced back to the early civilisations such as the Sumerians, Akkadians, Babylonians, and Assyrians. These civilisations lived in Mesopotamia, which is the area between the Tigris and Euphrates rivers in modern-day Iraq. In ancient times, emotions were seen as a significant aspect of human life and were considered to be a force that drove human behaviour.

Sonik and Steinert (2023, 37-40) emphasise that the ancient Near Eastern civilisations believed that emotions were controlled by the gods and that individuals could influence their emotions through religious rituals and offerings. For example, the Babylonians believed that the god Marduk controlled emotions, and individuals could appease him through offerings to avoid experiencing negative emotions such as fear and anger.

In ancient Mesopotamia, emotions were expressed through various forms of art, such as literature, sculptures, and paintings. These forms of art often portrayed emotions through facial expressions and body language. For example, in ancient Mesopotamian sculptures, individuals are often depicted with a frown or scowl to represent anger, and a smile to represent happiness. In literature, emotions were often expressed through poetry, hymns, and songs.

In the ANE, the expression of emotions was also influenced by cultural and societal norms. For example, individuals were expected to express joy and happiness during religious festivals and ceremonies but were expected to show more reserved emotions in public gatherings. The ANE civilisations also believed in the importance of controlling one's emotions and maintaining emotional balance, as excessive emotions were seen as a sign of weakness and were discouraged.

The ANE civilisations also believed in the concept of emotional contagion, which is the idea that emotions can be spread from one individual to another. For example, the Akkadians believed that happiness could be spread through a community by singing and dancing, while sadness could be spread through mourning rituals.

In conclusion, emotions played a significant role in the lives of the ANE civilisations. They believed that emotions were controlled by the gods and could be influenced through religious rituals and offerings. Emotions were expressed through various forms of art, such as literature,

sculptures, and paintings, and were influenced by cultural and societal norms. The concept of emotional contagion was also an important aspect of the ANE understanding of emotions.

2.6.3 Trauma and Emotion in the Biblical Texts

The Book of Job provides one of the most vivid portrayals of trauma in biblical literature, encapsulating physical, emotional, and existential suffering. Job exhibits classic symptoms of psychological trauma, including despair (Job 3:11), intrusive thoughts (Job 7:13-14), loss of self-worth (Job 19:14-20), and physical manifestations like skin disease and weight loss (Job 30:30) (Janzen 2019, 78–81). Unlike communal laments in the Psalms, Job’s trauma is profoundly individual, underscoring isolation as a central theme (Newsom 2009, 120–122). His prolonged distress mirrors modern understandings of post-traumatic suffering, where his grief is intensified by theological disillusionment and divine silence (Clines 2006, 201–204).

According to Tilford (2016, 45-46), “emotions” tend to be ingestive or olfactory actions in Biblical texts. Negative emotions are described with “bitter” foods that “fill” the individual, while “wickedness” is a seemingly “sweet” food that turns “bitter” once consumed; a person “drinks” inequity and one has a “bitter” נַפֵּשׁ . Violent or heavy loaded emotions, are associated with breathing of hot air or flames by the אֵשׁ . Of special importance for this dissertation is the following from Tilford (2016, 46):

As with the destructive and constructive experiences, such emotional responses are close, visceral experiences. However, unlike their tactile counterparts, they are not physical realities. One cannot physically swallow “bitterness” or breathe “anger”. Rather, these expressions are metaphors based on the correspondence between emotions, ingestion, and olfaction. Both ingestion and olfaction are internal experiences. In order to eat, one must bring food inside the mouth; in order to breathe, one must bring air inside the nose. Emotions are also typically internal experiences. Although one can display emotions on the face with a smile or a frown, each individual initially experiences emotions within his or her being.

Biblical Hebrew, like many ancient languages, uses a rich vocabulary and grammar to express emotions. There are several ways in which Biblical Hebrew communicates emotions, including:

1. Word choice: Biblical Hebrew has many words for emotions, each with a slightly different shade of meaning. For example, the word אָרַב means “to be angry,” while the word אָרַבְתִּי means “to be angry with.” These nuances in word choice allow for a more precise expression of emotions in Biblical Hebrew.
2. Verbs: Verbs in Biblical Hebrew can also express emotions by showing the level of intensity or duration of an emotion. For example, the verb אָרַבְתִּי אֶת־עַיִן means “to be faint,”

while the verb **לָחַם** means “to fight.” The choice of verb can communicate the level of intensity of the emotion being expressed.

3. Adjectives: Adjectives in Biblical Hebrew can also express emotions by describing the state of the subject. For example, the adjective **עָיֵף** means “weary,” while the adjective **צָרִיךְ** means “in need.” The choice of adjective can communicate the emotional state of the subject.
4. Poetic devices: Biblical Hebrew also employs various poetic devices to communicate emotions, such as parallelism, metaphor, and simile. For example, the phrase “my soul thirsts for God” (Psalm 42:2) uses metaphor to express the speaker’s intense emotional desire for God.
5. Context: The context in which an emotion is expressed can also impact its meaning. For example, the same word or phrase can have different emotional connotations depending on the context in which it is used.

Firstly, it is important to note how trauma and emotion is portrayed and viewed in the biblical texts. Spencer (2017, 5-9) begins his book by discussing the different ways in which emotions have been conceptualised in the Bible. He argues that the Bible does not have a single, unified theory of emotions, but rather reflects a variety of different perspectives. However, he identifies a number of common themes, such as the importance of regulating and controlling emotions and the relationship between emotions and morality. Accordingly, each emotion in the Bible has a specific usage, such as anger, grief, joy, and love. And for the purposes of this research, it is important to note that there is a relationship between emotions and other aspects of biblical literature, such as narrative, poetry, and prophecy. Emotions are used to create suspense and drama in biblical narratives, and emotions are also used to express religious and theological truths in biblical poetry and prophecy.

Spencer (2017, 33) argues that the Bible is full of examples of people who experience a wide range of emotions, both positive and negative. He also argues that the Bible provides guidance on how to manage emotions in a healthy way. For example, the Bible teaches that anger is a natural emotion, but that it should be expressed in a righteous way. The Bible also teaches that grief is a natural response to loss, but that it is important to move on from grief in a healthy way. The role of specific emotions in the Bible can be viewed as to how anger is portrayed in the Book of Psalms. He argues that the Psalms show that it is okay to express anger towards God, but that it is important to do so in a respectful way. Furthermore, grief is portrayed in the Book of Lamentations. He argues that the Book of Lamentations provides a realistic portrayal of the grieving process. It also shows that God is present in the midst of grief and that God offers comfort and hope.

This paradigm is also supported by David Janzen (2019), which explores the relationship between trauma and lament in the Bible. Trauma is a common human experience, and that the Bible provides resources for helping people to cope with trauma and to find healing.

Janzen (2019, 8) begins by discussing the nature of trauma. He argues that trauma is not simply a stressful event, but rather an event that overwhelms a person's ability to cope. Trauma can have a profound impact on a person's physical, emotional, and spiritual health. Next one needs to move to the nature of lament. He argues that lament is a form of prayer in which people express their pain and suffering to God. Lament is a valuable tool for coping with trauma, as it allows people to acknowledge their pain and to seek God's help in healing.

Janzen (2019, 45) then examines the relationship between trauma and lament in the Bible. He argues that the Bible is full of examples of people who experience trauma and who lament their suffering to God. For example, the Book of Psalms is full of laments from people who are suffering from a variety of traumas, such as war, famine, and disease. The Bible provides resources for helping people to cope with trauma and to find healing. For example, the Book of Lamentations provides a realistic portrayal of the grieving process. It also shows that God is present in the midst of grief and that God offers comfort and hope. While the Book of Job shows that God cares about the suffering of his people, even when they do not understand why they are suffering. The Psalms show that it is okay to express our pain and suffering to God. Lament is a way of communicating with God and of seeking God's help.

Black and Koosed (2019, 7) also argue that the Bible is not simply a text to be read, but also a text to be felt. When we read the Bible, we are not simply engaging with its cognitive content, but also with its affective force. The authors then provide a number of examples of how affect theory can be used to read specific biblical texts. For example, they discuss how the Book of Lamentations can be read as a text that evokes a range of painful emotions, such as grief, anger, and despair. The authors also discuss how the Book of Job can be read as a text that explores the complex relationship between suffering and faith.

Black and Koosed (2019, 9) conclude by arguing that affect theory can help us to develop a more nuanced and embodied understanding of the Bible. They argue that affect theory can help us to understand how the Bible evokes a range of emotions in readers, and how these emotions can shape our understanding of the text. This paradigm offers a new way of reading the Bible that is more attentive to its affective dimensions. The authors' work has been influential in a number of fields, including biblical studies, religious studies, and literary criticism. The Book of Lamentations can be read as a text that evokes a range of painful emotions, such as grief, anger, and despair. The authors argue that these emotions are not simply personal experiences, but also social and political ones. They argue that the Book of Lamentations can help us to understand the experience of collective trauma.

The Book of Job can be read as a text that explores the complex relationship between suffering and faith. The authors argue that the Book of Job does not provide easy answers to the question of why people suffer. Instead, the book offers a space for readers to grapple with the difficult emotions that arise from suffering. The Gospels can be read as texts that evoke a range of emotions, such as joy, compassion, and hope. The authors argue that these emotions are not

simply personal experiences, but also theological ones. They argue that the Gospels can help us to understand the nature of God and God's relationship to humanity.

Thomas Kazen's (2011) book *Emotions in Biblical Law: A Cognitive Science Approach* explores the role of emotions in biblical law. Kazen argues that emotions are not simply subjective experiences, but rather play an important role in human cognition and behaviour. He also argues that the Bible recognises the importance of emotions and provides guidance on how to manage them in a healthy way.

Kazen (2011, 3-7) begins by discussing the different ways in which emotions have been conceptualised in the Bible. He argues that the Bible does not have a single, unified theory of emotions, but rather reflects a variety of different perspectives. However, he identifies a number of common themes, such as the importance of managing emotions and the relationship between emotions and morality.

Kazen (2011, 8-11) then goes on to discuss the role of specific emotions in biblical law. He focuses on four emotions in particular: disgust, empathy, fear, and a sense of justice. He argues that these emotions play an important role in shaping the legal system and in influencing the way that the law is interpreted and applied. Firstly, Kazen (2011, 33) argues that disgust plays an important role in biblical law, particularly in the area of purity and holiness laws. He argues that disgust is a powerful emotion that can motivate people to avoid certain behaviours, such as eating unclean foods or engaging in sexual immorality. He also argues that disgust can be a positive force in society, as it can help to promote public health and morality. However, he also warns that disgust can also be used to justify discrimination and oppression.

Secondly, Kazen (2011, 37) argues that empathy plays an important role in biblical law. He argues that empathy is the ability to understand and share the feelings of others. He argues that empathy is essential for compassion, which is a core value of the Bible. He believes that empathy is particularly important in the context of criminal justice. He argues that empathy can help judges to understand the motives of offenders and to impose sentences that are fair and just.

Thirdly, Kazen (2011, 42) highlights how fear plays an important role in biblical law. He argues that fear can be a powerful motivator for obedience to the law. He argues that the Bible often uses the language of fear to warn people against sin and to encourage them to follow God's commands. However, he also states that fear can also be a negative emotion, as it can lead to anxiety, paranoia, and even violence. He argues that the Bible also teaches that we should not live in fear, but rather trust in God's goodness and protection. Lastly, Kazen (2011, 45) argues that a sense of justice plays an important role in biblical law. He argues that a sense of justice is the desire to see that everyone is treated fairly. He argues that the Bible is deeply concerned with justice and that it provides a number of principles for achieving justice in society. He even

makes the statement that a sense of justice is particularly important in the context of civil law. He argues that a sense of justice can help judges to resolve disputes fairly and to protect the rights of all citizens.

The viewpoints of Kazen 2011, helps this research to note that emotions are not simply subjective experiences, but rather play an important role in human cognition and behaviour. This acknowledges how the Biblical text recognises the importance of emotions and provides guidance on how to manage them in a healthy way.

Boase and Frechette (2016, 24) explore how the Bible can be used as a resource for coping with trauma. They argue that the Bible can provide comfort, hope, and guidance to those who are struggling with trauma. Studying the language of the Bible also offer specific suggestions for how to use the Bible to cope with trauma. For example, they suggest reading passages that speak of God's compassion and love and praying for healing and strength.

Accordingly, trauma has implications for hermeneutics. Boase and Frechette (2016, 125) argue that trauma hermeneutics has implications for other theological disciplines. Trauma hermeneutics can help us to understand the Bible in a new way. They also argue that trauma hermeneutics can help us to develop more compassionate and effective pastoral care practices.

In conclusion, Biblical Hebrew uses a combination of vocabulary, grammar, poetic devices, and context to communicate emotions in a nuanced and expressive way. By employing these tools, Biblical Hebrew can convey a wide range of emotions and emotional states.

Boase and Frechette (2016, 216) also explore the following concepts that are of importance for this research. The relationship between trauma and faith is intertwined and cannot be separated. The role of religious language in trauma recovery can either help or delay the process. The use of the Bible in trauma therapy should be done in a multifaceted and responsible manner. The implications of trauma hermeneutics for social justice.

Janzen (2019, 121) makes the compelling point, which is of importance for further research, that the Bible has something to say to us about trauma and lament in the modern world. He argues that trauma is still a common human experience today and that the Bible can help us to cope with trauma and to find healing. He suggests that we create safe spaces for people to lament their suffering. He also suggests that we offer support and encouragement to people who are suffering.

Herman and Jahn and Ryan's (2005) *Routledge Encyclopedia of Narrative Therapy* explores the use of trauma narratives in therapy. Herman and Jahn and Ryan (2005, 20) argues that trauma narratives can be a powerful tool for helping people to heal from trauma. He begins by discussing the nature of trauma. Trauma is an experience that overwhelms a person's ability to cope. It can have a profound impact on a person's physical, emotional, and spiritual health. He

uses the narrative of Jonah in the Bible to show and explain trauma. Trauma narratives, such as Jonah or Job, is a story that a person talks about their traumatic experience. Trauma narratives can be told in a variety of ways, such as through writing, speaking, or art.

Herman and Jahn and Ryan (2005, 118) discusses the benefits of using trauma narratives in therapy. He argues that trauma narratives can help people to: Firstly, make sense of their traumatic experience. Secondly, process their emotions related to the trauma. Thirdly, develop a sense of control over the trauma. Fourthly, connect with others who have experienced trauma. And lastly, to find hope and resilience. But there are also challenges of using trauma narratives in therapy. It is important to create a safe and supportive environment for people to share their trauma narratives. It is also important to be mindful of the pacing of therapy and to avoid re-traumatising people.

2.6.4 Emotion in Language

Noam Chomsky's work (1993, 2006), primarily focused on the structural and generative aspects of language, emphasising the innate human capacity for language acquisition and its universal grammar. While he has not extensively explored the direct link between language and emotion creation, his theories indirectly suggest potential avenues for understanding this relationship. He argues that "language" can be a "tool for expression", whereby he emphasises on the creative aspect of language. This could suggest a potential to express and evoke emotions. By using specific words, sentence structures, and tones, individuals can communicate their emotional states and influence the emotions of others.

Furthermore, it can be argued that Chomsky's theory of Universal Grammar, namely "language and thought" (Chomsky 1993, 33) implies a close connection between language one uses and the thoughts that are created by them. This connection suggests that language can shape our perception of the world and influence our emotional responses to it. For instance, the way we frame events or describe experiences through language can significantly impact how we feel about them. He also acknowledges the importance of social interaction in language development. Through language, we engage with others, share experiences, and build relationships. These social interactions, facilitated by language, can significantly impact our emotional well-being and create emotional connections with others.

2.6.5 Trauma in the Book of Job

Norman Habel 2024 in his book *God Trauma and Wisdom Therapy: A Commentary on Job* argues that Job's experiences are a profound encounter with trauma inflicted by God himself. It defines trauma as an experience that overwhelms a person's ability to cope, shattering their basic assumptions about the world and themselves (Habel 2024, xi). This can leave lasting emotional, cognitive, and behavioural scars.

Trauma in the Ancient Near East (ANE) was deeply intertwined with religious, social, and existential realities. Unlike modern psychological perspectives, trauma was often understood as divine punishment or cosmic disorder. Victims of war, exile, or personal loss, like Job, were perceived as being caught in a cosmic struggle rather than experiencing individual psychological distress (Habel 2024, 33-37). Ritual lamentations and communal mourning served as coping mechanisms, emphasising collective healing rather than personal recovery. However, Job's suffering seems isolated at some times and communal at other times, challenging the framework of exclusively communal trauma, portraying an individual wrestling with both divine justice and personal devastation, making his trauma uniquely profound in ANE literature.

Job's trauma extends beyond personal suffering to what Habel (2024, 33–37) describes as “God trauma”—a profound existential crisis triggered by divine silence and perceived injustice. His suffering follows a trajectory akin to modern trauma models, including shock (Job 3:1-10), protest and anger (Job 7:11-21), despair (Job 14:1-14), and eventual transformation (Job 42:1-6) (Janzen 2019, 92–95). Unlike other biblical lamenters, Job directly challenges God, highlighting a rupture in the covenantal framework (Newsom 2009, 145–148). His experience aligns with trauma hermeneutics, where suffering reshapes identity and theological understanding, making Job a critical case for trauma-informed biblical interpretation (Clines 2006, 276–280).

Habel (2024, xiv) applies this concept to Job's situation, arguing that Job's immense suffering is a result of God's actions. Job loses his wealth, family (from the grammar and context), and health, and his friends offer him no solace. Job cries out to God in frustration and accuses him of causing his pain. He takes it further to suggest that the narrator of the Book of Job may be drawing on the experiences of a traumatised community (Habel 2024, xv). Furthermore, it is proposed that the narrator belonged to a “Wisdom community” that had suffered greatly during the Babylonian exile. This trauma may have shaped their understanding of Job's story. Habel (2024, xix) goes on to discuss the concept of “Wisdom therapy” in the Book of Job. This refers to the way that Job eventually finds healing through encountering God's wisdom. God does not answer Job's questions about why he suffers, but instead, reveals the vastness of creation. This experience leaves Job humbled and accepting, even though his suffering is not explained in its entirety.

Hawley (2020b, 460-462) addresses God's use of animal imagery in responding to Job, marking a shift from human-centred metaphors to those rooted in the natural world. God's images of animals like lions, eagles, and mountain goats demonstrate divine wisdom that surpasses human understanding, subtly asserting God's omniscience and control over creation. Hawley (2020b, 463-467) interprets these metaphors as a form of rhetorical redirection, moving Job's focus from human suffering to the complexity of the natural world, thereby reframing Job's complaints within a grander cosmic order. Hawley (2020b, 478) concludes that God's metaphors challenge Job's limited human perspective, offering a resolution that does not negate Job's suffering but places it within the larger framework of divine wisdom.

A route of “Wisdom Therapy” is proposed by Habel (2024, 2) to analyse how trauma is described and visualised in the Book of Job. This is divided into two parts, a so called “preparatory stage” in chapters 1-27, and an “interactive stage” in chapters 28-42. These stages involve Job confronting his trauma and questioning his faith.

The preparatory stage follows four actions by Job (Habel 2024, 3-99). Firstly, Job asks the eternal question: “Why?”. After experiencing a series of horrific losses, Job questions why God has allowed this suffering to happen to him. This initial questioning is a natural response to trauma and is the first step of healing. Secondly, Job moves beyond simply questioning God and expresses his outrage through screaming and anger. In Job 16:18, Job screams murder against God. This outburst is a way for Job to vent his frustration and pain. Traditional therapy approaches may not acknowledge this stage, but the author argues that it is a necessary part of healing for trauma sufferers. Thirdly, as Job grapples with his suffering, he begins to doubt his previous beliefs about God. He challenges the idea of a compassionate and fair God, and even accuses God of being his enemy. This questioning allows Job to re-evaluate his faith and come to a new understanding of God. Lastly, Job contemplates suicide in the face of his seemingly insurmountable despair. Alternatively, he considers taking an aggressive stance against God, demanding answers and justice. This illustrates the desperation that trauma sufferers can feel, and the potential for self-destructive behaviour. Job ultimately decides to write down his story, a process that allows him to begin to process his trauma.

This is then followed by the interactive stages, containing five actions by Job (Habel 2024, 113-169). Here Job interacts with God and begins to heal from his trauma. Firstly, Job is reintroduced to the concept of Wisdom, a mysterious force that can guide him through his suffering. This can be seen as a return to a foundational principle of his faith. Secondly, Job recounts his experiences of suffering and injustice. This act of sharing his story is a crucial part of the healing process. Thirdly, Elihu, a new character, attempts to act as a mediator between Job and God. However, Elihu ultimately defends God rather than Job, highlighting the limitations of traditional approaches to comfort and healing. Fourthly, God himself intervenes and interacts with Job, asking him a series of questions that challenge Job’s perspective. This can be seen as a form of therapy, where God helps Job to see the world in a new light. Lastly, through this process of questioning and exploration, Job gains a newfound understanding of God and the world. He accepts his limitations in Chapter 42 and acknowledges the mystery of God’s wisdom. This acceptance marks Job’s healing and is the culmination of the wisdom therapy process.

After discussing broadly how trauma is possibly *portrayed* in the Book of Job, it is also important to focus on specific words (*HALOT* and *TWOT*), phrases and metaphors. It can be argued that the emotional impact of Hebrew words in Job often arises from their placement within the broader narrative and poetic structure. The book is filled with vivid imagery, metaphors, and rhetorical questions that contribute to the overall sense of trauma and despair. This is found on all levels of parallelism and will not be possible to comprehend without using complexity theory.

Here are a few examples of words from the Book of Job, that could be emotionally loaded:

Verse	Hebrew Word	Semantics	Reference
2:13	כאב	<i>Pain or sad.</i> Job uses this word to describe his physical and emotional pain	HALOT TWOT (Vol 1, 425)
3:20	מרר	<i>Bitter or bitterness.</i> Job uses this word to describe the bitterness of his soul.	HALOT TWOT (Vol 1, 528)
6:7	נפש	<i>Soul or life.</i> This term is often used in contexts that express deep personal anguish and the essence of a person's being.	HALOT TWOT (Vol 2, 587)
9:27	בלג	<i>Cheer or smile.</i> This word is used to express a happy emotional response.	HALOT TWOT (Vol 1, 110)
9:28	יגר	<i>Afraid or dread.</i> Is used where someone is fearing or dreading something. Strong connection to fearing God in particular.	HALOT TWOT (Vol 1, 362)
9:29	יגע	<i>Struggle or labour.</i> Is used to refer to someone working until he or she is tired and in pain.	HALOT TWOT (Vol 1, 361)
27:9	צעק	<i>Cry or call for help.</i> Is used to describe someone's call for help in a situation of danger.	HALOT TWOT (Vol 2, 772)
27:9	צרר	<i>Distress or tight.</i> Refers to anything that is narrow or constricting. Emotional distress can feel like one being constricted.	HALOT TWOT (Vol 2, 778)
27:10	ענג	<i>Delight or luxury.</i> Used to refer to the feeling someone gets when truly enjoying something.	HALOT TWOT (Vol 2, 679)
29:25	אבל	<i>Mourn or lament.</i> This word is used in the context of Job's immense sorrow and mourning over his losses.	HALOT TWOT (Vol 1, 6)

The next step is to go beyond just the meaning of individual words in the Book of Job, and to look at the syntax and metaphors created and supported by the parallelism. Tod Linafelt (2020, 1) argues that Job's trauma in Job 3 is expressed through a poetic transformation of prophetic discourse, particularly drawing from the Book of Jeremiah. Linafelt suggests that Job's lament in this chapter is not merely a personal outcry but a profound commentary on human suffering and the cosmic order.

Linafelt (2020, 2) begins by noting the parallels between Job 3 and Jeremiah 20:14-18, where both characters curse the day of their birth. However, he argues that the Job poet enhances and transforms Jeremiah's curse into a more structured and lyrically sophisticated piece. Jeremiah's curse, while powerful, remains relatively prosaic and direct. In contrast, Job's lament is marked by a high degree of poetic parallelism and complexity, which Linafelt describes as an "additive poetics" that incorporates elements of creation language, mythological imagery, and intimate figurative language.

One of the key points Linafelt (2020, 3) makes is that Job's desire in chapter 3 is a "subtractive desire"—a wish to erase his existence and undo his birth, effectively removing himself from the world and God's presence. This desire contrasts with Jeremiah's "lament of last resort," which seeks to attract God's attention for rescue. Job's subtractive desire radicalises this trope, functioning indirectly as a curse against God while also expanding into a more universal existential reflection.

Linafelt (2020, 3-4) also discusses how the structure of Job 3 supports this expanded poetic vision. The poem begins with a quasi-curse on the day of Job's birth and moves toward a broader characterisation of human experience as one of misery, futility, and a longing for death. The poem's structural complexity, with its interruptions and insertions, serves to shift it from a straightforward curse to a more lyrical and existentially significant piece. This structure allows the poem to engage with creation language from Genesis 1 and chaos imagery, suggesting a reversal from creation back to primordial chaos.

Furthermore, Linafelt (2020, 4-5) highlights the use of mythological language, such as the references to *Behemoth*, *Leviathan* and possibly *Yamm*, which enrich the poem's thematic depth. These elements, along with the creation language, transform Job's personal lament into a cosmic and universal statement about the nature of existence and suffering. The splitting and interrupting techniques in the poem serve lyrical ends, moving it beyond the context-bound curse to a more generalised, existential claim.

2.7 Considering Complexity Theory for the Analysis of the Book of Job

To analyse the emotions in the Book of Job, focusing on Biblical Hebrew Parallelism, this research must consider the process through which physical events of loss translate into various

forms of expression and ultimately into interpretive performances or pastoral care. This multi-step translation should be viewed through the lens of complexity theory.

The Book of Job is fundamentally about profound loss and suffering. Job’s story begins with the loss of his children, wealth, and health, leading to intense personal anguish. This physical and emotional pain serves as the raw material that initiates the process of expression and subsequent translation. Job’s physical suffering is vividly described in the text, often through parallel structures that emphasise his anguish. For example, Job 3:25-26 uses parallelism to articulate his fear and lack of peace:

כִּי פֶחַד פִּחְדִּי וַיֵּאֱתָנִי 25a
Truly the thing that I fear comes upon me,
 וְאֲשֶׁר יִגְדֹּתִי יָבֵא לִי : 25b
and what I dread befalls me.
 לֹא שְׁלוֹתִי ! וְלֹא שְׁקֵטוֹתִי 26a
I am not at ease, nor am I quiet;
 וְלֹא-נַחְתִּי וַיָּבֵא רָגֹז : פ 26b
*I have no **rest**; but trouble comes.*

This use of parallelism enhances the emotional weight and helps readers understand the intensity of Job’s suffering, considering what was discussed in the introduction of this chapter. The repetition and balance within these lines mirror the cyclical nature of Job’s pain, creating a rhythm that conveys his relentless distress. Job’s lamentations and dialogues with his friends represent oral utterances that embody his pain and search for understanding. These utterances likely originated as oral traditions, capturing communal responses to suffering and the human condition. The dialogues and speeches in Job are composed in a highly structured poetic form, utilising parallelism to express complex emotions and theological inquiries.

For instance, Job 3:3-4:

יֵאבֵד יוֹם אֲנִלְדָּ בּוֹ 3a
Let the day perish in which I was born,
 וְהַלַּיְלָה אֲמַר תְּרָה גִבֹּר : 3b
and the night that said, 'A man-child is conceived.'
 הַיּוֹם תְּהִי חֹשֶׁךְ 4a
Let that day be darkness!
 אֱלֹהֵי-יִרְדְּשֶׁהוּ אֵלֹהֵי מִמְעַל 4b
May God above not seek it,
 וְאֵל-תּוֹפֵעַ עָלָיו נִהְרָה : 4c
or light shine on it.

Here, the parallelism underscores the intensity of Job's desire to erase his existence, reflecting the depth of his despair.

The oral traditions and sayings were eventually transcribed into written texts. The process of moving from oral to written form involves decisions about structure and style, where parallelism plays a crucial role. Biblical Hebrew poetry, characterised by parallelism, provides a framework that both preserves and amplifies the original emotional content. When translating the Book of Job into other languages, such as Afrikaans or English, translators face the challenge of maintaining the poetic and emotional integrity of the original Hebrew text. This process involves a series of decisions that impact how well the parallel structures and emotional nuances are conveyed.

The final step in this translation process involves the interpretation and performance of the text in various contexts, such as sermons or pastoral care. Each reading or performance can be seen as a new translation, where the interpreter brings their own understanding and context to the text. This stage is crucial for disentangling the translations and ensuring the message remains relevant and impactful. For instance, a sermon on Job might focus on the universal themes of suffering and faith, using the parallelism in Job's speeches to highlight the cyclical nature of human despair and hope. The preacher might draw parallels between Job's experience and the congregation's struggles, using the text as a source of comfort and reflection.

Disentangling translations involves recognising and separating the layers of meaning that have been added through each stage of translation. This concept is essential for understanding the original intent and emotional weight of the text. In the context of the Book of Job, it means peeling back the layers of cultural, linguistic, and contextual additions to get closer to the raw emotional core of Job's experience. Complexity theory offers a framework for understanding how different elements of Job's story interact and influence one another through the process of translation. According to complexity theory, each stage of translation—from physical pain to oral utterance, to written text, to interpretation—involves dynamic interactions that can produce emergent properties and new meanings. A biosemiotic translation further elaborates on this by considering the semiotic processes involved in conveying meaning. Emotions, as signs, undergo a series of transformations as they are expressed through various media. This framework helps to understand how Job's emotions are not just conveyed but transformed through each stage of translation, adding layers of meaning and interpretation.

Analysing the emotions in the Book of Job through Biblical Hebrew parallelism involves a multi-layered process of translation that extends from physical events of loss to their final interpretation in modern contexts. Each stage—physical pain, oral utterances, written text, translations, and performance—adds complexity and depth to the original emotions. Using complexity theory and biosemiotic translation frameworks helps to disentangle these layers, offering a more nuanced understanding of Job's experience and its ongoing relevance.

2.8 Conclusion

In Chapter 2, the argument for employing a complexity theoretical approach to understand Biblical Hebrew parallelism has been meticulously developed, emphasising the interconnected, dynamic, and emergent nature of language. By integrating insights from complexity theory, orality, semiotics, and scribal traditions, this chapter establishes that traditional reductionist approaches are insufficient to fully grasp the nuanced interplay of linguistic and cultural systems within the text of Job. Complexity theory allows us to analyse the layers of meaning-making and meaning-taking within these poetic structures, revealing how trauma is intricately represented in the Biblical text. The discussions on orality and scribal practices further underscore the adaptive processes shaping the text, illustrating how parallelism bridges linguistic creativity and cultural memory.

Building on this theoretical foundation, Chapter 3 transitions to applying this approach to the Book of Job. The chapter focuses on specific passages, showcasing how parallelism conveys the emotional and theological depth of Job's speeches, thus grounding the theoretical insights of Chapter 2 in practical analysis.

CHAPTER 3: ANALYSING REPRESENTATIONS OF TRAUMA IN THE LANGUAGE OF THE BOOK OF JOB

3.1 Introduction

Chapter 3 applies the principles of complexity theory discussed in the previous chapter to analyse the representation of trauma in the poetic parallelisms of the Book of Job. This chapter focuses on selected passages from Job, examining how parallelism serves as a dynamic, multi-layered structure through which emotional and theological nuances are conveyed. By utilising complexity theory's emphasis on interconnectedness, dynamism, and emergence, this analysis moves beyond traditional readings of the text, offering a deeper understanding of how trauma is represented in Job's experience. The chapter also explores how these linguistic elements contribute to the text's broader narrative and theological implications, providing a comprehensive approach to the emotional depth and complexity inherent in Job's suffering and questioning. Through this method, the chapter demonstrates the relevance of complexity theory in interpreting Biblical Hebrew poetry, particularly in the context of trauma and emotional expression.

It should be stated in this introduction that Chapter 3 focuses on specific poetic structures, linguistic patterns, and trauma representations in the Book of Job. However, it does not provide an exhaustive analysis of every sentence or poetic line in the selected chapters of Job. Instead, representative passages are examined to illustrate key findings, ensuring a focused and meaningful discussion. Readers should not assume that every textual element has been scrutinised in equal depth.

3.1.1 Method for Analysing and Visualising Parallelism

The Book of Job stands as a literary and philosophical masterpiece within the Hebrew Bible. Its poetic brilliance with intrinsic parallelism, grapples with profound questions of suffering and faith. But beneath the surface lies another layer of complexity: the intricate web of Biblical Hebrew syntax that shapes its meaning. This chapter delves into the fascinating world of Job's syntax, exploring how word order, verb tense, and clause connections paint a vivid picture of the characters' emotions and arguments. The proposed word and line level analysis of Chapter 2 will be followed (Berlin 2008). As will be seen, there will not always be a clean distinction between all the levels and some elements might be analysed in more than one level, because language is complex, it moreover the language of parallelism in Biblical Hebrew.

However, the journey through Job's syntax is not a straight path. Unlike modern languages with rigid rules, Biblical Hebrew allows for multiple interpretations. The same sentence structure can convey contrasting ideas depending on context and emphasis. This very ambiguity becomes a tool in the author's hands, allowing for layered meanings and emotional

depth. This chapter will navigate these complexities. Due to the fact that there are various approaches to analysing Job’s syntax, each having a multitude of strengths and limitations, it becomes more favourable to use a complexity theoretical approach. We will explore how verb conjugations can signal urgency, despair, or resignation. We will delve into the power of sentence connectives, revealing how seemingly simple conjunctions like “and” or “but” can dramatically alter the flow of arguments and emotions.

The following colour coding system will be used to distinguish between all the main syntactical elements. There are only a limited number of usable colours. It is also necessary to use colours that are easily distinguishable from each other, in order not to cause confusion:

1. **Verbs** Light blue is used to indicate all the verbs. Participles will either be this colour or one of the noun colours, depending on the specific function it has in a sentence.
2. **First nouns and or pronouns** Yellow is used for the first noun word of each couplet, triplet or quatrain. All the following nouns and or pronouns that are in either an equivalent or contrastive relationship with it, will also be in yellow.
3. **Second nouns and or pronouns** Red is used for the second noun word of each couplet, triplet or quatrain. All the following nouns and or pronouns that are in either an equivalent or contrastive relationship with it, will also be in red.
4. **Third nouns and or pronouns** Gold is used for the third noun word of each couplet, triplet or quatrain. All the following nouns and or pronouns that are in either an equivalent or contrastive relationship with it, will also be in gold.
5. **Prepositions** Green is used to indicate prepositions. Where more than one preposition is combined, no special indication will be given.
6. **Negatives** Gray is used to indicate negatives and particles of existence.
7. **Particles or adverbs** Purple is used to indicate particles and adverbs.

This colour scheme is not perfect but is more than ideal for the purpose of this dissertation. On a few occasions, some lines have more than 3 groups of nouns or pronouns that are in a specific parallelism relationship. They are not indicated due to a lack of extra available colours. There are also examples where a single noun or pronoun is not in a distinctive parallelism relationship with other nouns or pronouns in the whole couplet, triplet or quatrain. Therefore, there are instances where my division of couplets, triplets, quatrains and bigger sections can also be divided differently. These are not highlighted.

The following example from Job 39:5 indicates how the analysis for each couplet, triplet or quatrain works:

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
Hebrew text → מִי שָׁלַח פָּרָא תִּפְשֵׁי NRSV text → <i>Who has let the wild ass go free?</i>	5a	<u>Analysis of the couplet as a whole:</u> Word level: Here are all analysis of parallelism on the word level.
Hebrew text → וּמִסְרֹת עֲרֹד מִן פִּתְחָם : NRSV text → <i>Who has loosed the bonds of the swift ass,</i>	5b	Line level: Here are all analysis of parallelism on the line level.

Introductory lines for most of the chapters of Job, are not analysed in the above-mentioned method. By the end of this chapter, we will gain a deeper appreciation for the artistry woven into the Book of Job. We will see how the intricacies of syntax not only convey the literal meaning of the words but also amplify the emotional and philosophical weight of Job’s struggle.

3.1.2 Organisation of the Chapter

After explaining the method and theory in Chapter 2, I will implement this in a selection of chapters of Job. Following the outline given in Chapter 2.5.2. here are the chapters that are chosen for analysis: 3, 6, 9, 10, 12-14, 16-17, 19, 21, 23-24, 26-31, 38-42:1-6.

The decision to analyse only certain chapters of the Book of Job in Chapter 3 is based on the need to focus on the most relevant and emotionally charged sections where Job’s trauma is most vividly expressed. Given the vastness of the text, analysing the entire Book of Job would be an impractical undertaking within the scope of this dissertation. Instead, a selection of chapters was chosen based on their significance in representing Job’s emotional anguish, his interactions with his friends, and his confrontations with God. These chapters—such as Job 3, 6, 9-10, and others—contain pivotal moments where Job’s trauma and theological dilemmas are most clearly articulated through poetic parallelism. Therefore, I specifically analyse the passages where Job reacts. Trauma is present in all the passages, some more explicit than others. Even chapters like 28 can contribute or counter the trauma and emotions found in other chapters and should not be excused for analysis.

By concentrating on these specific sections, the analysis can delve more deeply into the intricate linguistic structures and their emotional and theological implications without overwhelming the study. This targeted approach allows for a more detailed and focused exploration of how trauma is portrayed in the text, ensuring that the analysis remains manageable and aligned with the dissertation’s primary goals. Furthermore, this selection represents a cross-section of Job’s journey, from his initial despair to his ultimate confrontation

with God, providing a comprehensive understanding of how parallelism functions within the narrative's broader emotional and theological framework.

3.2 Job 3 - Job's First Speech/Soliloquy

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
אֲחֲרֵי־כֵן פָּתַח אִיּוֹב אֶת־פִּיהוּ <i>After this Job opened his mouth</i>	1a	
וַיִּקְלֹל אֶת־יוֹמוֹ : פ <i>and cursed the day of his birth.</i>	1b*	
וַיֵּשֶׁן אִיּוֹב וַיֹּאמֶר : <i>Job said:</i>	2	
וַאֲבָרָה יוֹם אֲנִלְדָּה בּוֹ <i>"Let the day perish in which I was born,</i>	3a	Word level: Verb pattern of active, passive, active, passive. Word pair day and night.
וַיִּלְלֵהָ אַמֶּר תָּרְהָ בְּנִי : <i>and the night that said, 'A man-child is conceived.'</i>	3b	Line level: Chronology for night of conception and day of birth is switched around. It can be argued that the lines are semantically equivalent or contiguous. Semantically, Jousse's (1999) law of imitation can be observed here and following verses. The repetition of the words "day/light" and "night/darkness" evokes a mimetic structure. Job imitates the formulaic structure of curse formulas, which were commonly used in ancient Near Eastern literature to express intense emotional pain and a desire to reverse a significant event. Job here mimics traditional expressions of destruction but personalises it to his own despair. This mirrors the typical cultural rituals of invoking curses, making his lament more powerful and relatable. Furthermore, the semantic shift between the curse of birth and Job's plea for relief aligns with Clines' (2002, 33) discussion of Job's challenge of divine justice.
תִּיּוֹם תְּהוּא נְהוּ תִשָּׂה <i>Let that day be darkness!</i>	4a	Word level: Contrast of noun "that day" vs pronouns, positive syntax in 4a vs the negative particle in both 4b and 4c. Equivalence in verbal conjugation of jussive in all three lines. Word pair of darkness and light, but also God in between.
אֵל־יִדְרָשׁוּ אֱלֹהִים מִמֶּשֶׁל <i>May God above not seek it,</i>	4b	
וְאֵל־תּוֹפֵעַ עָלָיו נִתְחַה : <i>or light shine on it.</i>	4c	Line level: Syntax is similar for 4b and 4c. Equivalent semantics between 4a and 4c, while 4b is contiguous. Overall, these lines express the idea that God is absent and unconcerned about the events of that day,

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
		<p>emphasising the darkness and hopelessness that Job feels.</p>
<p>יְגַאֲלוּ הַיָּמִים וְצַלְמוֹת <i>Let gloom and deep darkness claim it.</i></p>	<p>5a</p>	<p>Word level: Equivalence in verbal conjugation, 3ms pronoun that refers back to “that day” in verse 4, but the form is different in 5b. Interesting word pair between these lines. Darkness and clouds are compared with the blackness of day.</p>
<p>תִּשְׁכַּן עֲלָיו עֲנַנֹת <i>Let clouds settle upon it;</i></p>	<p>5b</p>	<p>Line level: Similar syntax between lines 5a-5c. In terms of semantics, it can be argued that the verbs are equivalent and the nouns. There is an intensification in the nouns from just darkness in verse 4 to “deep darkness” and blackness” in verse 5.</p>
<p>יַבְעִתְהוּ בְּמַרְרֵי יוֹם : <i>let the blackness of the day terrify it.</i></p>	<p>5c</p>	
<p>תִּלְקַח הַחֹהֵא יִקְחֶהוּ אֶפֶק <i>That night-- let thick darkness seize it!</i></p>	<p>6a</p>	<p>Word level: Contrast in number as the noun is singular in 6a, but plural in 6b and 6c. Equivalence in verbal conjugation. Repetition of כּ preposition.</p>
<p>אֵל וְיָמֵי שָׁנָה <i>let it not rejoice among the days of the year;</i></p>	<p>6b</p>	<p>Line level: Contrast syntax between 6a with 6b and 6c. Line 6a is positive, while 6b and 6c are negative. Syntax between 6b and 6c follow an ABBA pattern. There are similarities with verse 4. Semantically, it can be argued that lines 6b and 6c are contiguous with 6a, as it intensifies the initial idea.</p>
<p>בְּמִסְפַּר יָרְחִים אֵל-נָבֵא <i>let it not come into the number of the months.</i></p>	<p>6c</p>	
<p>תִּנְחַח תִּלְקַח הַחֹהֵא יְדֵי גִלְמוּד <i>Yes, let that night be barren;</i></p>	<p>7a</p>	<p>Word level: Contrast of noun vs pronoun. Equivalence in verbal conjugation. Contrastive word pair between גִּלְמוּד and רִנָּן in terms of gender.</p>
<p>אֵל-תִּבְבֵּא רִנָּתָהּ בָּהּ : <i>let no joyful cry be heard in it</i></p>	<p>7b</p>	<p>Line level: Line 7a begins with the interjection particle. Line 7a is positive, line 7b is negative. Semantically they are equivalent, because the idea of “barren” and “no joyful cry” is similar.</p>
<p>יִקְבְּהוּ אֲדָרֵי יוֹם <i>Let those curse it who curse the Sea,</i></p>	<p>8a</p>	<p>Word level: Contrast in verbal conjugation. Equivalent word pair between יִקְבְּהוּ and לִוְהָ in terms of gender and number.</p>
<p>תִּשְׁתִּירִים עֲרֵר לִוְהָם : <i>those who are skilled to rouse up Leviathan.</i></p>	<p>8b</p>	<p>Line level: Unmarked relative clause in 8b that refers to 8a. Phonologically, the word “day” is similar to the word “sea”, and here it is used ambiguously to link the day of Job’s birth with the seas and its mythical creatures. This analysis of either, exemplifies the advantages of complexity theory over reductionist approaches.. Semantically, these lines are contiguous and contribute to the poetic nature of Job’s lament and emphasises his despair over his own existence. It expresses a desire for the night of his conception to be</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		barren and empty, and for those who are skilled in summoning chaos and evil to curse it.
<p>יְהִשְׁכֹּרְךָ כּוֹכְבֵי נֶשְׁפֹךְ <i>Let the stars of its dawn be dark;</i></p>	9a	Word level: Equivalent verbal conjugation, but contrast binyan.
<p>יִקַּר אִוֶּר וְאֵין <i>let it hope for light, but have none;</i></p>	9b	Line level: Line 9a is positive, 9b negative with the negative existential particle and 9c also negative, using the negative jussive particle. Semantically I argue that there is equivalence between the construct phrases of 9a and 9c. Line 9a expresses the idea that the stars of the dawn, which typically signify the coming of light, should be dark. This line creates a sense of darkness and despair, as the hope of light is taken away. Line 9b builds upon the first by stating that the day should hope for light, but have none. This line creates an even stronger sense of despair and hopelessness, as the expectation of light is not fulfilled. Line 9c intensifies the sense of darkness by stating that the day should not even see the eyelids of the morning. This line emphasises the complete absence of light, as the morning is typically associated with the beginning of a new day and the coming of light. The parallelism in this verse emphasises the sense of darkness and despair that Job is feeling. The repetition of the idea of light being taken away creates a sense of hopelessness, and the intensification of the darkness in each line builds upon this sense of despair. The verse as a whole expresses a deep sense of sorrow and grief, as Job longs for relief from his suffering but finds none.
<p>וְאֵלֵי יְרֵאָה בְּעַפְעַפֵי שָׁחַר : <i>may it not see the eyelids of the morning--</i></p>	9c	
<p>נִי לֹא סָגַר דְלִתִּי בִטֶן <i>because it did not shut the doors of my mother's womb,</i></p>	10a	Word level: Contrast in verbal conjugation which follows an ABCA pattern, qatal-wayyiqtol-yiqtol-qatal. Contrast in verb person, as lines 10a and 10b are 3 rd person and lines 11a and 11b are 1 st person. Equivalence between lines 10b-11b as they all contain the preposition בְּ .
<p>וַיִּסְתֵּר עֵמֶל מֵעֵינַי : <i>and hide trouble from my eyes.</i></p>	10b	
<p>לָמָּה לֹא מָרַחֵם אִמּוֹת <i>"Why did I not die at birth,</i></p>	11a	
<p>וַיֵּצֵא וַיָּאֲתֵי וַאֲגַשׁ : <i>come forth from the womb and expire?</i></p>	11b	Line level: Line 10a begins with the subordinating conjunction כִּי and line 11a begins with the question word לָמָּה. Contrast and pattern between positive and negative lines, ABAB. Semantically, line 10a expresses the idea that the doors of Job's mother's womb were not shut. This line refers to the fact that Job was conceived

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
		<p>and born, which is the source of his suffering and despair.</p> <p>Semantically, the use of the “doors of the womb” as a metaphor adds a sense of finality or inevitability to Job’s existence. Line 10b progresses from the first by stating that trouble was not hidden from Job’s eyes. This line clarifies the reason for Job’s despair and suffering, which is that he has been exposed to trouble and hardship since his conception. The connection between Job’s existence and his suffering, reinforces the sense of inevitability and hopelessness that he feels. Line 11a expresses the idea that Job wishes he had died at birth. This line suggests that Job views life as a burden and a source of suffering, and would have preferred not to exist at all. Line 11b is equivalent to the previous line using different words, stating that Job wishes he had come forth from the womb and expired. This line emphasises the fact that Job views his own existence as a source of pain and suffering, and that he longs for release from this suffering.</p> <p>Taking into consideration Jousse’s (1999) law of bilateralism, verse 10 presents a bilateral structure, where the first clause (“did not shut the doors of my mother’s womb,”) is mirrored by the second (“and hide trouble from my eyes“). The use of balance here creates a direct contrast between life and death, highlighting the pain Job feels for having been born into a world of suffering. The symmetry emphasises Job’s perception that life itself has become a source of torment.</p>
<p> מִדָּעַ קָדְמוֹנֵי בְּרַכְיִים <i>Why were there knees to receive me,</i> </p>	<p>12a</p>	<p>Word level: Both lines with a question word, although different, line 12a and adjective and 12b an interrogative particle. Contrast between the verbs’ binyan, conjugation, person and number. The nouns between the two lines are contrastive in gender.</p>
<p> וּמִדָּד שָׁדַיִם כִּי אֵינֶנִּי : <i>or breasts for me to suck?</i> </p>	<p>12b</p>	<p>Line level: The nouns between the two lines are semantically syntagmatic, as they both refer to dual body parts and form a metaphor for giving birth and taking care of the infant. Line 12a expresses the idea that Job is questioning why he was received by the knees, likely referring to the act of being born and brought into the world. This line implies that Job views</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		his own existence as a source of pain and suffering, and suggests that he wishes he had never been born. While the second line presents contiguous idea, asking why the breasts nursed Job. It perceives the progression of being born and growing up. This line suggests that Job questions the purpose of his existence, and wonders why he was given the opportunity to live and grow, only to experience suffering and pain.
<p>כִּי־עָתָה שָׁכַבְתִּי וְאִשְׁקוּט <i>Now I would be lying down and quiet;</i></p>	13a	Word level: Both lines are equivalent as line 13a contains the adverb עָתָה while line 13b has the adverb אֵז.
<p>וְשָׁנִיתִי אֵז נָנוּחַ לִי : <i>I would be asleep; then I would be at rest</i> <i>Or: I would be asleep then there would be rest for me</i></p>	13b *	Line level: The verbs are equivalent in form and follow an ABAB pattern qatal-yiqtol-qatal-yiqtol. They also have equivalent semantics. The first line expresses the idea that Job wishes he were lying down in peace. This line suggests that Job views death as a state of rest and tranquillity, and contrasts sharply with the suffering and turmoil he experiences in his current existence. The second line repeats this idea using different words, stating that Job wishes he were asleep and at rest. This line reinforces the idea of death as a state of peaceful slumber and adds to the sense of longing and desire that Job expresses in this verse.
<p>עִם מְלָכִים וְנַעֲצֵי אֲרֶץ <i>with kings and counsellors of the earth</i></p>	14a	Word level: Equivalence between the verbs in line 14b and 15b, as they are both participles.
<p>הַבָּנִים תִּקְרְבוּת לָמוֹ : <i>who rebuild ruins for themselves,</i></p>	14b	Line level: In terms of syntax, there is an ABAB pattern for the prepositions. For semantics there is equivalence between the syntagmatic word pairs “kings and counsellors of the earth” and “princes” as they are synonymous for wise earthly rulers. The word pair “ruins” and “houses” can be either paradigmatic or syntagmatic, the former considers it as opposites and ignore the context or syntagmatic if one considers the participles.
<p>אִז עִם שָׂרִים וְתָבַם לָהֶם <i>or with princes who have gold,</i></p>	15a	Prosody: The ṭiphāʿ under the word שָׂרִים introduces a pause of reflection and emphasis. Here, Job laments the futility of power and wealth, invoking imagery of rulers now lying in death. The prosody subtly mirrors Job’s emotional state, deep sorrow and meditative despair, through its reflective quality.
<p>תִּמְלְאוּ אֵימָם בַּסֶּלֶן : <i>who fill their houses with silver.</i></p>	15b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, relationships between lines 14a and 15a can be seen as equivalent, and lines 14b and 15b as contiguous.
<p style="text-align: center;"> אֵן נִכְפַּל טְמוּן לֹא אֶתְּנָה <i>Or why was I not buried like a stillborn child,</i> </p>	16a	Word level: Contrast in the verbal conjugation, person and number. Repetition of the כּ preposition in both lines.
<p style="text-align: center;"> שֶׁלֹּא רָאָה אֹרֶךְ : <i>like an infant that never sees the light?</i> </p>	16b	Line level: The conjunction particle אֵן connects verse 16 with the previous, but the other syntax demands that this verse should be treated separately. In terms of syntax, both lines are negative and there is also a similar pattern for the rest of the constituents. Unconventional word pair between נִכְפַּל (ms) line 16a and עוֹל (mp) line 16b, as they differ in number, but it is not uncommon in poetry to have this contrast between lines. Semantically these two nouns are equivalent and thus syntagmatic. The other two nouns, namely טְמוּן (16a) and אֹרֶךְ (16b) can be argued to be paradigmatic, because if something is hidden it is the opposite of light or being exposed. Thus, they are contrastive. In this verse, Job continues to express his desire for non-existence by asking why he could not have been like a hidden stillborn child or an infant who never saw the light of day. The parallelism emphasises the idea that non-existence would be better than the suffering and loss that he has experienced.
<p style="text-align: center;"> שָׁם רָשָׁעִים תִּדְלוּ : <i>There the wicked cease from troubling,</i> </p>	17a	Word level: Lines 17a-18b have verbs while 19a-b are verbless. The adverb is repeated in lines 17a-b and 19a,
<p style="text-align: center;"> וְשָׁם יָנוּחוּ וְיָעִי כָּח : <i>and there the weary are at rest.</i> </p>	17b	while the verb in 18b look similar, possibly phonological parallelism.
<p style="text-align: center;"> וְיָחַד אֲסִירִים שָׂאֲנָנוּ <i>There the prisoners are at ease together;</i> </p>	18a	Line 17a רָשָׁע, 18b נָגַשׁ, 19b אֹדֵן. The other group of words are also equivalent, line 17b כָּח, 18a אֲסִיר, 19a קָטָן and 18b עָבַד, 19b גָּדֵל.
<p style="text-align: center;"> לֹא שָׁמְעוּ קוֹל נִגְשׁ : <i>they do not hear the voice of the taskmaster.</i> </p>	18b	Line level: In verses 17-18, there are examples of synonymous parallelism. In line 17a expresses the idea that the wicked cease from troubling, and 17b repeats this idea using different words, stating that the weary are at rest. Similarly, in verse 18a expresses the idea that the prisoners are at ease together, and 18b repeats this idea using different words, stating that they hear not the voice of the taskmaster. In verse 19, there is an example of metaphor parallelism, where the two lines
<p style="text-align: center;"> קָטָן וְגָדוֹל שָׁם הֵינָּה <i>The small and the great are there,</i> </p>	19a	
<p style="text-align: center;"> וְעַבְדָּהּ חֲפְשֵׁי מֵאֲדֹנָיו : <i>and the slaves are free from their masters.</i> </p>	19b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>present a symbol or emblem to represent a concept. Line 19a presents the concept of equality in death, stating that the small and great are there. Line 19b presents the concept of freedom in death, stating that the servant is free from his master.</p> <p>Semantically, Habel's (1985, 40) discussion on the cosmic significance of suffering, is mirrored here by the semantic parallelism of birth and death.</p>
<p>לְמַה יִתֵּן עֵמֶל אֹרֶךְ יָמִים <i>"Why is light given to one in misery,</i></p>	20a	<p>Word level: The verb is ellipsed in line 20b</p>
<p>וְחַיִּים לְמָרְרֵי נַפְשׁוֹ <i>and life to the bitter in soul,</i></p>	20b	<p>Line level: Similar constituents in the syntax between the two lines: objects and prepositional phrases introduced with the lamed preposition. Phonological parallelism with the repetition of /l/ and /m/ consonants. The nouns אֹרֶךְ and חַיִּים are a word pair, while the nouns עֵמֶל and מָרְרֵי נַפְשׁוֹ are equivalent to each other.</p>
<p>מִמְחַפְּזִים לְמוֹת וְאֵינָנִי <i>who long for death, but it does not come,</i></p>	21a	<p>Word level: In terms of verbs line 21a has a participle and particle of existence, 21b has a wayyiqtol and 22b has two imperfects. Accordingly, there are contrasts.</p>
<p>וְחָפְּרוּהוּ מִמְּסֻמּוֹנִים <i>and dig for it more than for hidden treasures;</i></p>	21b	<p>Line level: There are contrastive nouns between 21a and 22a, 21b and 22b: מוֹת vs גֵּיל... שְׂמֵחַ and טָמֵן vs קֶבֶר. In terms of syntax 21a and 22a are similar: lack of finite verbs, and the presence of a prepositional phrase.</p>
<p>מְשֻׂמְחִים אֵלֶּי גֵּיל <i>who rejoice exceedingly,</i></p>	22a	<p>21b and 22b are also similar: Verb(s) and a noun. The semantic relationship between these two verses can be seen as contrastive. In the first line, the Hebrew phrase "who long for death, but it does not come" is which emphasises the desire for death and the frustration that it does not come. The Hebrew word for "long for" תַּכַּח, suggests a strong desire or craving. In verse 22, the Hebrew phrase "who are filled with gladness and rejoice when they reach the grave" presents a contrast with the first line, as it describes those who welcome death and find joy in it. The Hebrew word for "gladness" is שְׂמֵחַ, which suggests a sense of happiness or contentment. The contrast between the two lines emphasises the complexity of human emotions and the paradoxical nature of human experience.</p>
<p>וְשִׂישׁוּ בְּכִן וּמְצְאוּ קֶבֶר <i>and are glad when they find the grave?</i></p>	22b	
<p>לְגֵבֶר אֲשֶׁר דָּרְכּוֹ נִסְתָּרָה <i>Why is light given to one who cannot see the way,</i></p>	23a	<p>Word level: The 3ms pronominal suffix is repeated in both lines. There is a contrast between the two verbs, Niphal perfect vs Hiphil wayyiqtol. Contrastive word pair between גֵבֶר and אֵל.</p>
<p>וְנִסָּד אֱלֹהִים בְּעֵדּוֹ <i>whom God has fenced in?</i></p>	23b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Line level: The phrase “why is light given” from line 20a is ellipsed here. The relative clause לגבר אשר of line 23a is ellipsed in 23b. Semantically, the second line is progression or intensification from the first. The fact that God has fenced someone on their way, is more intense than just not merely being able to see the way.
כִּי לִפְנֵי לַחֵם וַיִּתְקַן כַּמַּיִם שְׁאֵנָתִי תָבֵא <i>For my sighing comes like my bread,</i>	24a	Word level: Contrast in verbal conjugation, person, number, and gender. The repetition of the 1cs between both lines.
וַיִּתְקַן כַּמַּיִם שְׁאֵנָתִי : <i>and my groanings are poured out like water.</i>	24b	Line level: The two nouns אֵנָה and שְׁאֵנָה are equivalent in terms of semantics. A word pair between לַחֵם and מַיִם is formed as they are both vital for human survival, the bare minimum. There are similarities in the syntax, as the same constituents are present: prepositional phrase, verb, object. Semantically, the two lines are equivalent. Furthermore, it can be argued that verses 23 and 24 are also in parallel because of Janus parallelism (Noegel 1996, 39). The verb סָכַךְ is used here for its dual meaning “fenced in” and “pour out”. It is anticipating verse 24 where the “pouring out” takes place.
כִּי פֶחֶד פְּסוּדָתִי וַיֵּאָתֶנּוּ <i>Truly the thing that I fear comes upon me,</i>	25a	Word level: There is contrast and equivalence in terms of verbs. Line 25a has perfect and wayyiqtol, while line 25b has a perfect and imperfect. Repetition of the 1cs pronoun and the root פָּחַד .
וַאֲשֶׁר יִנְהַי נִבְא לִי : <i>and what I dread befalls me.</i>	25b	Line level: Line 25a begins with the כִּי conjunction particle and line 25b is a relative clause, accordingly there is contrast. The verbs have the following equivalent semantic meaning: The verb פָּחַד in line 25a is similar to יָגַר in line 25b; while אָתַה in line 25a is similar to בוּה in line 25b in meaning.
לֹא שְׁלוֹתִי וְלֹא שְׁקֵטֹתִי <i>I am not at ease, nor am I quiet;</i>	26a	Word level: There is contrast and equivalence in terms of verbs. Line 26a has Qal perfect 1cs and Qal perfect 1cs, while line 26b has a Qal perfect 1cs and Qal wayyiqtol 3ms.
וְלֹא נְחֵמִי וַיָּבֵא רָעָי פ <i>I have no rest; but trouble comes.”</i>	26b	Line level: The repetition of the negative particle together with the three Qal perfect 1cs verbs. There is a break in the syntax with the Qal wayyiqtol 3ms where “trouble” is introduced. The verbs “to be at ease”, “to be quiet” and “to have rest” are semantically equivalent.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		This verse emphasises the absence of peace and quiet in Job’s life, but not only to the absence of conflict, but also to a sense of completeness, wholeness, and well-being. It suggests an emotional state of agitation, restlessness, and anxiety. Furthermore, it can be argued that verses 25 and 26 are also in parallel because of Janus parallelism (Noegel 1996, 41). The verb יָגַר is used here for its dual meaning “dreaded” and “strife”. It is anticipating line 26a.

3.3 Job’s Reaction in Cycle of Speeches

3.3.1 The First Cycle

3.3.1.1 Job 6:1-7:21 Job’s Second Speech

Job 6

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
וַיַּעַן אֵיזֹב וַיֹּאמֶר : <i>Then Job answered:</i>	1	
לֹא שָׁקַלְתִּי בַעֲשָׂו <i>“O that my vexation were weighed,</i>	2a	<p>Word level: Contrast in verbal binyan, but equivalent aspect for the first 3, Imperf vs Perf. Equivalent noun pairs.</p> <p>Line Level: Semantically the דָּבַר of Job is equated with emotions such as כָּעַס and הוּדָה. Phonologically, line 2a has a repetition of the root שָׁקַל .</p> <p>Semantically, Jousse’s (1999) law of rhythm can be observed here. Job uses parallelism in this passage (“my vexation” and “my calamity”) and also employs rhythm to emphasise the weight of his suffering. The repetition of the concept of weight, with phrases like “weighed,” “heavier,” and “sand of the seas,” creates a rhythmic structure that mirrors the overwhelming burden Job feels. This rhythm enhances the emotional tone of the verse, emphasising the enormity of his pain.</p>
וְהֵיטֵלְתִּי בַמֵּאזְנַיִם וְשֵׂאֵי יִתְּחַד : <i>and all my calamity laid in the balances!</i>	2b	
כִּי־עֲטָףָהּ מִחוּל יָמַיִם וְכִבְדָּה <i>For then it would be heavier than the sand of the sea;</i>	3a	
עַל־פִּי דָבַרְתִּי לְשׁוֹן : <i>therefore my words have been rash</i>	3b	
כִּי חֲצֵי שֵׁרֵי עֲמֻלֹתָי <i>For the arrows of the Almighty are in me;</i>	4a	<p>Word level: Contrastive verbs, participle vs imperf.</p> <p>Line Level: Contrastive syntax between 4a and 4b, as line 4a is verbless.</p>
אֲשֶׁר תִּמְתָּקֵם שִׁתְּתָה רוּחָהּ <i>my spirit drinks their poison;</i>	4b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>בַּעוֹתֵי אֱלֹהִים יַעֲרֹכֵנִי : <i>the terrors of God are arrayed against me.</i></p>	4c	Semantically, Job views the causes of his trauma as arrows that are fired against him, from God. This is enforced by intensification.
<p>תִּנְהַק פְּרָא עַל נֶשֶׁא <i>Does the wild ass bray over its grass,</i></p>	5a	Word level: Lines 6b and 7b are verbless. Lines 5a, 5b and 6a has imperfect verbs, while line 7a is perfect. Contrast between 6a and 6b with the negative בְּלִי vs positive יֵשׁ .
<p>אִם יַנְעִה שׁוֹר עַל בְּלִילִי : <i>or the ox low over its fodder?</i></p>	5b	
<p>הֲיֹאכַל תֵּשֶׁב מִבְּלֵי מַלַּח <i>Can that which is tasteless be eaten without salt,</i></p>	6a	Line Level: The nouns פְּרָא, שׁוֹר and נֶשֶׁא are used as equivalent word pairs. Repetition of the particles הֵ and אִם between verses 5 and 6 in a ABAB sequence. Semantically lines 7a and 7b equates Job's trauma with bad, harmful and tasteless food. The metaphor that is created is that Job's situation is like an animal that gets the bare minimum to survive on, without any excitement. But the opposite argument can also be made that an animal will be grateful with the basics, while someone like Job is grieved.
<p>אִם יֵשׁ טַעַם בְּדִיר תְּלֵמוֹת : <i>or is there any flavor in the juice of mallows?</i></p>	6b	
<p>מֵאֲנָה לְנֹגַע נֶפֶשִׁי <i>My appetite refuses to touch them;</i></p>	7a	
<p>הֲזֹמָה כִּדְגֵי תַחְמִי : <i>they are like food that is loathsome to me.</i></p>	7b	
<p>מִי יִתֵּן תְּבוּאָה שְׂאֵלָה <i>"O that I might have my request,</i> Literal: "Who will give, that my request will come"</p>	8a	Word level: Repetition of the same verb between both lines, but the same binyan and aspect.
<p>וְתִקְוָה יִתֵּן אֱלֹהִים : <i>and that God would grant my desire;</i></p>	8b	Line Level: The nouns שְׂאֵל and קוֹה are used as an equivalent word pair. Syntax has an ABBA pattern. The question in line 8a is answered by the parallelism structure, namely God will give it. Semantically, this verse is in contrast with the former verses and the following verse. Ironically this verse has a positive mood, but is quickly clarified by verse 9.
<p>וְיֹאכַל אֱלֹהִים וַיִּדְכֵּא <i>that it would please God to crush me,</i></p>	9a	Word level: Contrast between noun and pronoun. Equivalence in verbal conjugation.
<p>וַיַּרְוֵנוּ יָדָיו וַיִּבְצֹעַ <i>that he would let loose his hand and cut me off!</i></p>	9b	Line Level: The verbal binyan follows an ABAB pattern. Very similar syntax between the two lines. Semantically the metaphor is created that God is holding Job in His hand, and the emotions that are experienced are part of God gripping Job tighter.
<p>תְּהִי עוֹד וַיִּתְמוּל <i>This would be my consolation;</i></p>	10a	Word level: The nouns in lines 10a and 10b are contrasted, while they can both be equated with the construct phrase of line 10c. Contrast in terms of the verbal number, conjugation and binyan. The verbal root is a סלד hapax.
<p>וַאֲסִלְדָּה בְּתִילָה לֹא וַתְּמוּל <i>I would even exult in unrelenting pain;</i></p>	10b	
<p>כִּי לֹא כִתְּדָתִי אִמְרֵי קָדוֹשׁ : <i>for I have not denied the words of the Holy One.</i></p>	10c	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Line level: The length of 10a is shorter than the rest. The verbal binyan follows an ABAB pattern. Lines 10b and 10c are negative. Semantically it can be understood that אמר קדש can both bring comfort and pain.
<p>מה כִּי אֶחָל <i>What is my strength, that I should wait?</i></p>	11a	Word level: The yellow nouns are equated as similar, for they refer to Job's own human abilities. In lines 12a and 12b, two types of natural elements are used to describe his plausible human strength.
<p>וּמַה קֵץ אֶמְצֵא בְּפִי : <i>And what is my end, that I should be patient?</i></p>	11b	
<p>אִם לֶחֶם אֲבִיבִים כֶּתֵן <i>Is my strength the strength of stones,</i></p>	12a	Line level: Repetition of similar syntax over all but line 13b. Three out of the six lines are verbless clauses.
<p>אִם בְּשָׂרִי נְהוֹשׁ : <i>or is my flesh bronze?</i></p>	12b	Lines 11a to 12b are questions, with two answers in verse 13. The attention is grabbed by the short poetic lines.
<p>הֲאִם אֵין עֲזָרְתִּי כִי <i>In truth I have no help in me,</i></p>	13a	Semantically, Job realises that in himself and by his own capabilities (or the lack thereof), he is incapable to help himself out of this trauma.
<p>וְתִשָּׂיָה נִדְחָה מִמִּנִּי : <i>and any resource is driven from me.</i></p>	13b	
<p>לְמַסּוּ מִרַעְיוֹ תִסָּדֵר <i>“Those who withhold kindness from a friend</i> Literal: To who withholds kindness to his friend</p>	14a	Word level: The three perfect verbs are in contrast with the rest. Lines 14a, 15a and 15b have active binyans, while lines 16a, 17a and 17b are in passive binyans. Contrast in the pronouns used.
<p>וְיָרָאָה שְׂבוּי עֲזוֹבוֹ : <i>forsake the fear of the Almighty.</i></p>	14b	
<p>אִתִּי אֲבָרִי כְמוֹ גִּבְעוֹת <i>My companions are treacherous like a torrent-bed,</i></p>	15a	Line level: Lines 14a and 15b are verbless clauses. The nouns רעע and אה are equated. The noun חסר in line 14a is contrasted with all the following gold nouns.
<p>כַּאֲפִיק נְחָלִים וְעִבְרוּ : <i>like freshets that pass away,</i></p>	15b	Each verse has propositions, with the most in verse 17. Job starts this section by making a statement about bad friendship and then judges his own friends by that statement.
<p>הַקְדָּרִים מִיַּד קָבַח <i>that run dark with ice,</i></p>	16a	Prosody: The ṭiphāʿ under כַּאֲפִיק highlights Job's comparison of his friends' loyalty to unreliable watercourses.
<p>עֲלִימוֹ וְהִשְׁלַם שֶׁלֵּגוֹ : <i>turbid with melting snow.</i></p>	16b	
<p>בַּעַת יִזְרְכוּ וְנִצְמְחוּ <i>In time of heat they disappear;</i></p>	17a	Semantically, the poetic structure allows אה to be contrasted with the different unpredictable natural forces. While they are strong and dangerous at the beginning, they eventually fade away when things get really challenging (verse 17). This creates the sense of intensification and progression, with a shocking anti-climax. Another interpretation is also plausible, whereby the seriousness of יִרְא שׂרִי is expressed by the gold nouns. Another semantic observation is about the sense of movement between verses 15 to 17. At first
<p>בְּחַמּוֹ יִדְעְכוּ מִמְּקוֹמָם : <i>when it is hot, they vanish from their place.</i></p>	17b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>there is fast and rigorous movement that slows down. And at verse 17 there is almost nothing anymore. Almost like viewing something in a stream moving past you, where it slowly disappears in the presence of other. Verses 16 and 17 are parallel in their meaning, but they use contrast to achieve this parallelism. Both verses describe the seasonal changes that occur in a torrent-bed. However, verse 16 describes the torrent-bed when it is full of water, while verse 17 describes the torrent-bed when it is dry. The contrast between the two verses highlights the unreliability of Job's friends. They are like a torrent-bed that is only reliable during certain times of the year. When Job is in need, they abandon him.</p>
<p>וּגְפָתוֹ אֶרְתוּת דְרָבָם <i>The caravans turn aside from their course;</i></p>	18a	<p>Word level: Contrast in verbal stem, but equivalent aspect and number. The noun דָּרָךְ is contrasted with תְּהוֹ.</p>
<p>וַעֲלֹוּ בְתֵהוֹ וַיֵּאָבְדוּ׃ <i>they go up into the waste, and perish.</i></p>	18b	<p>The subject in line 18a is ellipsed in 18b. The noun אֶרֶץ is repeated and equated to הַלֶּךְ.</p>
<p>תְּבִיטוּ אֶרְתוּת תִּמְנָא <i>The caravans of Tema look,</i></p>	19a	<p>The geographic names in lines 19a and 19b are equivalent. The verbs in lines 19a and 19b are equivalent in meaning.</p>
<p>תְּלִיכַת שִׁבְאָ קִיּוֹ-לְמִו׃ <i>the travelers of Sheba hope.</i></p>	19b	<p>Line level: Syntax of 18a is similar to 19a, while 18b and 19b are similar.</p>
<p>לִשְׂוֹי כִּי בָטְחָ <i>They are disappointed because they were confident;</i></p>	20a	<p>Word level: Contrast in verbal aspect, but equivalent binyan. The pronoun in line 20b refers back to תְּהוֹ in line 18b.</p>
<p>בָּאוּ עֲדֵייתָ וַיִּהְפְּרוּ׃ <i>they come there and are confounded.</i></p>	20b	<p>Line 20b has the first wayyiqtol verb in a while. Line level: Similar syntax in terms of one verb in beginning and one at the end. Contrast between the meaning of verb בָּטַח with בּוֹשׁ and הִפְרָ. Semantically it should be understood that verses 18-20 are parallel because they are all about caravans that are lost in the desert. However, the three verses use contiguity to achieve this parallelism. The verses are linked together by their shared metaphor. The contiguity of these verses creates a sense of suspense and foreboding. The reader knows that the caravans are lost and that they are unlikely to find water. This sense of suspense and foreboding mirrors Job's own sense of hopelessness and despair.</p>
<p>כִּי עֲפָתָ הַיְתִיבִים לֹא [וְ]׃</p>	21a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p><i>Such you have now become to me/him</i> Alternative reading for לֹא is לָא</p>	*	<p>Word level: Contrast in verbal aspect and conjugation, but equivalent person, number and gender. Second wayyiqtol.</p>
<p>תִּרְאוּ חַסְתִּי וּתִירְאוּ : <i>you see my calamity, and are afraid.</i></p>	21b	<p>Line level: The particle כִּי־עַתָּה indicates a conjunction with the previous verse. There is a semantic flow of meaning between the verbs, “to become, to see, to be afraid”, that can be described as intensification. Furthermore, it can be argued that verses 20 and 21 are also in parallel because of Janus parallelism (Noegel 1996, 46). The verb הִפַּר is used here for its dual meaning “search” and “ashamed”. It is anticipating verse 21 where the feeling of shame takes place.</p>
<p>תָּכִן אָמַרְתִּי תָבוֹ לִי <i>Have I said, 'Make me a gift'?</i></p>	22a	<p>Word level: Contrast in verbal aspect: Perf, Impt, Impt, Impt, Imperf. Repetition of 1cs pronominal suffix in all the lines. The prepositional phrase</p>
<p>וּמִפְתָּיִךְ שִׁתְּרוּ בַעֲדִי : <i>Or, 'From your wealth offer a bribe for me'?</i></p>	22b	<p>מִיַּד־צָרֶךְ is repeated in the following line, but there it is plural.</p>
<p>וּמִלְטוֹנֵי מִיַּד־צָרֶךְ <i>Or, 'save me from an opponent's hand'?</i></p>	23a	<p>Line level: The particle הֲכִי indicates a question, most likely rhetorical. This question particle is than ellipsed in each following line, but indicated with a waw.</p>
<p>וּמִיַּד עֲרִיצִים תִּפְדּוּנִי : <i>Or, 'Ransom me from the hand of oppressors'?</i></p>	23b	<p>Semantic equivalence between the meaning of the verb יָהַב and שָׁחַר in verse 22. The verbs מָלַט and פָּדָה in verse 23 are also semantically equivalent to each other. The central idea of these lines is Job's denial of asking for material wealth or favours from others, even in the face of adversity. The subject matter revolves around the Job's insistence on his integrity and refusal to resort to bribery or pleas for help.</p>
<p>תּוֹדוּנִי וְאֲנִי אֶתְדַּיֵּשׁ <i>“Teach me, and I will be silent;</i></p>	24a	<p>Word level: Contrast in verbal aspect: Impt, impf, perf, impt, perf, imperf. One would expect an impt at the end of line 25b.</p>
<p>וּמַה אֲשַׁנִּיתִי תִּבְיֵנוּ לִי : <i>make me understand how I have gone wrong.</i></p>	24b	<p>Line level: Line 24a starts with statement, the following lines ask questions on that statement, although it is not clear in the NRSV translation. The nouns אֶמְרֵי־יֵשׁר and יִכַּח are understood to be semantically equivalent. Intensification from line 24a to 25b: teach, make understand, forceful, reproof.</p>
<p>מַה נְּמַרְצוּ אֶמְרֵי־יֵשׁר <i>How forceful are honest words!</i></p>	25a	
<p>וּמַה יִּזְכִּיתִּי הוֹכַחַת מִכֶּם : <i>But your reproof, what does it reprove?</i></p>	25b	
<p>תִּלְהוֹכַחַת מִלִּים תִּתְשָׁבוּ <i>Do you think that you can reprove words,</i></p>	26a	<p>Word level: Line 26b is verbless.</p>
<p>וְלִדְרוֹתֵי אֶמְרֵי נֶאֱשׁ : </p>	26b	<p>Line level: Line 26b is explanatory in regard to line 26a. The noun מַלְל is expanded on with the construct</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>as if the speech of the desperate were wind?</i>		phrase אמר יאש . In terms of semantics. A metaphor is created: words, specifically words of someone who is desperate, are like wind. This creates tension in terms of the emotion that Job is feeling towards the critic from his friends.
אף על נתום תפילו <i>You would even cast lots over the orphan,</i>	27a	Word level: Contrast in verbal binyan, but equivalent aspect, person, number and gender.
ותכרו על ריעים: <i>and bargain over your friend.</i>	27b	Line level: The following syntactical pattern is formed between the two lines: Prep-noun-verb – verb-prep-noun. Equivalence between the nouns יהם and רעה , but these two words are not exclusively equivalent in all contexts. The verbs נפל and כרה are equivalent in meaning. Semantically these lines highlight the hypocrisy by which Job’s friends act.
ועתה הוֹאִילוּ בְנֵי יָדַי <i>“But now, be pleased to look at me;</i>	28a	Word level: Contrast in verbal aspect and binyan. Pronoun in line 28a is 1cs, but 2mp in 28b. Repetition of the root פנה : verb and noun.
ועל פניכם אם אכזב: <i>for I will not lie to your face.</i>	28b	Line level: The particle עתה emphasises a next phase in the argument. Translation of NRSV changes the parallelism in line 28b, because it is technically not negative.
שבו נא אל תתו עולה <i>Turn, I pray, let no wrong be done.</i>	29a	Word level: Only jussive in this chapter of Job is in line 29a. Repetition of the verbal root שוב .
ושבי עוד צדק יה: <i>Turn now, my vindication is at stake.</i>	29b	Line level: The 3fs pronoun refers back to עול . The nouns עול and צדק are contrasted. Line 29a is negative, while 29b is positive. Semantically, verse 29 is referring back to 28. Job is commanding his friends to look him in the face, so that the accusations can be corrected. One senses a desperation and frustration by the repetition of the verb “turn”. Furthermore, the need of Job for his friends to look each other in the face, intensifies the emotion in the narrative.
היש בלשוני עולה <i>Is there any wrong on my tongue?</i>	30a	Word level: First set of nouns are morphological equivalent. Repetition of the 1cs pronominal suffix.
אם תפי לא יבין תהות: <i>Cannot my taste discern calamity?</i>	30b	Third set of nouns are morphologically equivalent in terms of gender, but contrastive in terms of number. Line level: Verbless vs verbal sentence. Similar syntax between the two lines. Line 30b is negative. The first and third noun pairs are semantically equivalent: the first refers to tongue and taste, while the third to something that is bad. Verse 30 is intensification from

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		verse 28, where at first there was referred to the human face, now the tongue. The tongue is here understood as the source of words in speech. Metaphorically, Job is arguing that words can have a taste on your tongue. Positive words equal a good taste, while negative words equal a bad taste.

3.3.1.2 Job 9:1-10:22 Job's Third Speech

Job 9

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
וַיַּעַן אֵיּוֹב וַיֹּאמֶר : <i>Then Job answered:</i>	1	
אֲמֵנִים וַדַּעְתִּי כִּי־כֵן : <i>"Indeed I know that this is so;</i>	2a	Word level: Contrastive word pair where man is equated with a singular instance and God with a thousand. Verbal contrast in conjugation for line 2.
וַיִּמַּח יָצַדִּק אֲנוּשׁ עִם אֱלֹהִים : <i>but how can a mortal be just before God?</i>	2b	Line level: Line 2a is the shortest in terms of syntax, and this creates a narrative device to startle the reader. The last line has a negative particle and this places the climax here. Phonology for lines 2b and 3b in terms of the repetition of אַל at the end of each line.
אִם יִחַזֵּק אִתּוֹ אִישׁ : <i>If one wished to contend with him,</i>	3a	
לֹא יִשְׁתַּחֲוֶה אִתּוֹ מֵאָלֶּף : <i>one could not answer him once in a thousand.</i>	3b	Semantically, God is described as being much more (1000), while mankind is just one. This highlights the difference and tension that Job is experiencing. In line 2, we see a form of antithetic parallelism. The first line establishes a truth ("I know this is so"), and the second line presents a contrasting question ("how can a mortal be just before God?").
חָכֵם לִבָּב וְאַמִּיץ כֹּחַ : <i>He is wise in heart, and mighty in strength—</i>	4a	Line level: There are four negative particles present, 2x אַל and 2x אֵין in an AABB sequence. There are 9 prepositional phrases. There are a few non-verbal lines and lines with only participles (no finite verb). The scattered syntax is interrupted by lines 10a and 10b, concentrating the focus on these two synonymous lines.
מִי הִקְשָׁה אֵלָיו וַיִּשְׁלַם : <i>who has resisted him, and succeeded?--</i>	4b	The following nouns are in an equivalent relationship: חֲסָם לִבָּב , חֲסָם כַּח , אֲמִיץ אֵן and אֵן that refers to characteristics and lived emotions of God ; הַר , אֲרִיץ , חֲרָס , כּוֹכַב , שָׁמַיִם , פְּלֵא and גְּדֹל , חֲדַר יָמוֹן , כְּמוֹהַ , עֵשׂ כֶּסֶל , בְּמוֹהַ יָם
הַמַּעֲתִיק תְּרָדִים וְלֹא יִדְעוּ : <i>he who removes mountains, and they do not know it,</i>	5a	
אֲשֶׁר תִּפְּקֵם בְּאַפּוֹ : <i>when he overturns them in his anger;</i>	5b	
הַמַּרְגִּיז אֲרָצוֹ מִמְּקוֹמָהּ : <i>who shakes the earth out of its place,</i>	6a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וְעַמּוּדָיו יִתְפַלְּצוּן : and its pillars tremble;</p>	6b	refers to things that God has created, ranging from a broad spectrum.
<p>תֹּאמֶר לַחֶרֶס וְלֹא יִזְרַח who commands the sun, and it does not rise;</p>	7a	Semantically, the use of parallelism reinforces Job's lament. The repetitive structure emphasises the vastness of God's power compared to human limitations. The contrasting elements in synonymous and antithetic parallelism further highlight Job's inability to contend with God. Furthermore, it can be argued that verses 9, 10 and 11 are also in parallel because of Janus parallelism (Noegel 1996, 52). The verb עָשָׂה is used here for its complex meaning of "makes" together with the similar root עָשָׂי "hide". It is anticipating verse 11 where the "hiding" takes place.
<p>וּבָעֵה בִּכְכֹּבִים יִתְחַם : who seals up the stars;</p>	7b	
<p>נִטְהַ שָׁמַיִם לְבִדּוֹ who alone stretched out the heavens</p>	8a	
<p>וְדוֹרְדָהּ עַל-בְּמֹתַי יָם : and trampled the waves of the Sea;</p>	8b	
<p>עָשָׂה עֵשׂ כְּסִיר who made the Bear and Orion,</p>	9a	
<p>וּבִינֵיהּ וְחַדְרֵי תַמָּז : the Pleiades and the chambers of the south;</p>	9b	
<p>עָשָׂה גְדֹלוֹת עַד-אֵינן תִּקְרָה who does great things beyond understanding,</p>	10a	
<p>וְנִפְלְאוֹת עַד-אֵינן מִסְפָּר : and marvelous things without number.</p>	10b	
<p>מִן יַעֲבֹר עָלַי וְלֹא אֶרְאֶה Look, he passes by me, and I do not see him;</p>	11a	
<p>וְיִתְלַךְ וְלֹא אֶחְיֶה : he moves on, but I do not perceive him.</p>	11b	
<p>מִן יִתְחַדֵּף מִן יִשְׁבֹּג He snatches away; who can stop him?</p>	12a	
<p>מִי יֹאמֶר אֵלָיו מִה טַעַשָׂה : Who will say to him, 'What are you doing?'</p>	12b	
<p>אֵלֹהִים לֹא יָשִׁיב אַפָּיו "God will not turn back his anger;</p>	13a	Word level: Noun and pronouns are used here as equivalent. Verbal conjugation contrast.
<p>מִתְחַתָּיו [מִתְחַתָּיו] שָׁתַחוּ עֲזָרֵי רָהַב : the helpers of Rahab bowed beneath him.</p>	13b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Line level: The syntax differs quite a lot between the two lines. Negative vs positive; prepositional vs main clause.
אֲנִי טֵן אֶיְכָב אֲשַׁנֵּן <i>How then can I answer him,</i>	14a	Word level: First person independent pronoun and four 1cs pronouns are in equivalent relationship. The two
אֶתְהַדֵּן דְבַר יְהוָה עִמִּי : <i>choosing my words with him?</i> Or: <i>I choose my words with him?</i>	14b *	3ms pronouns, referring to God, is found in the first two lines, which after “He” is indicated with a participle in line 15b. Contrastive verbal stems and conjugations.
אֲשֶׁר אִם עֲדַקְתִּי לֹא אֲשִׁנָּה <i>Though I am innocent, I cannot answer him;</i>	15a	Line level: The shortest (15b) and longest (16b) lines are the focus here. The particles כִּי and אִם are arranged
לֹא מִשְׁפָּטִי אֶתְהַנֵּן : <i>I must appeal for mercy to my accuser.</i>	15b	in an ABBA manner, causes a certain “if, though” rhythm. Phonology in terms of many lines ending with
אִם קָרָאתִי וַיַּעֲנֵנִי <i>If I summoned him and he answered me,</i>	16a	a /n/ and/or נִי combination.
לֹא אֲאֱמִין כִּי יִשְׁמָע קוֹלִי : <i>I do not believe that he would listen to my voice.</i>	16b	
אֲשֶׁר בְּשַׁעֲרָה יִשְׁרַף <i>For he crushes me with a tempest,</i>	17a	Word level: Equivalent 1cs pronouns in all the lines. All three imperfect verbs have a pronoun suffix, while the
וְהִרְבָּה בַּצָּעַר תִּהְיֶה : <i>and multiplies my wounds without cause;</i>	17b	one perfect verb has not. Line level: Interesting equivalent and contrastive word
לֹא יִתְּנֵנִי הַשֵּׁב רוּחַ <i>he will not let me get my breath,</i>	18a	pair between שַׁעַר and רוּחַ , where both refer to some source of wind or movement, but the former is used as
כִּי אֲשַׁבֵּעַ מִמְּקוֹרֵים : <i>but fills me with bitterness.</i>	18b	weapon against the latter. Prosody: The Mêrākā' under בְּשַׁעֲרָה signals a breaking tone, aligning with the imagery of Job being
אִם לִכְתּוֹב אֶמְצֵא חֵזֶק <i>If it is a contest of strength, he is the strong one!</i>	19a	Word level: Nouns are equivalent between the two lines
וְאִם לִמְשַׁפֵּט מִי וְעִידוֹ : <i>If it is a matter of justice, who can summon him?</i> Alternative: <i>If it is a matter of justice, who can grant me 'a hearing'?</i>	19b *	Line level: Very similar syntax between both lines, but line 19 is longer and has a verb
אִם אֶעֱדוּךָ שֶׁן דִּשְׁעֵנִי <i>Though I am innocent, my own mouth would condemn me;</i>	20a	Word level: There are 1cs pronominal suffixes and independent pronouns that are equivalent, but there is a
תִּם אֲנִי וְעַקְשָׁנִי : <i>though I am blameless, he would prove me perverse.</i>	20b	3ms independent pronoun (22b) that is in return in contrast with them.
תָּמִים אֲנִי <i>I am blameless;</i>	21a	Line level: Line 21a is the shortest and this highlights Job’s viewpoint at this stage of the book – he says he is
		blameless and not responsible for his emotional anguish

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>לֹא אֲדַע נַפְשִׁי <i>I do not know myself;</i></p>	21b	and troubles. The nouns פה , נפש , היה and רשע stands in contrast with תמים (technically an adjective). One
<p>אֲמַאֵס תְּנִי: <i>I loathe my life.</i></p>	21c	negative line (21b) vs the rest which are positive lines. Semantically, the repetition of the adjective תמים places
<p>אֶחָת הִיא עַל כֵּן אָמַרְתִּי <i>It is all one; therefore I say,</i></p>	22a	the emphasis on “blameless”, forcing the reader to look for who or what is truly blameless, and this also
<p>תָּם וְרָשָׁע הוּא מְכַלֵּה: <i>he destroys both the blameless and the wicked.</i></p>	22b	indicates to us the emotional state of denial with Job. The over-emphasis by Job on his so-called “blamelessness”, is compensating for his actual powerlessness in this situation.
<p>אִם שׁוֹט נִמִּית פְּתָאִם <i>When disaster brings sudden death,</i></p>	23a	Word level: Contrastive verbal stem.
<p>לְמַסַּת נִקְיָם יִלְשֵׁן: <i>he mocks at the calamity of the innocent.</i></p>	23b	Line level: The noun שחט is equated with נקה . Different syntax between the two lines. Semantically, Job expresses outrage emotions. He sees innocent people struck down by sudden disaster, and interprets it as God mocking their suffering. This challenges the traditional view of God as just and rewarding the righteous. Job, in his pain, questions God’s motives. One should argue that humans lack the full picture of God’s plan and purpose. These two lines does not offer easy answers. Suffering is often seen as a consequence of living in a fallen world, or as a test of faith. There is a tension between Job’s emotions and his lived reality.
<p>אֲרֶץ אֶתְנָה בְּיַד רָשָׁע <i>The earth is given into the hand of the wicked;</i></p>	24a	Word level: The noun ארץ is indicated in the next line with a 3fs pronoun.
<p>פָּנָיו שִׁפְטוּהָ וְכִסְתָּהּ <i>he covers the eyes of its judges—</i></p>	24b	Line level: Equivalent word pairs between יד and פנה ; but either equivalent or contrastive between רשע and שפט .
<p>אִם לֹא אִפְּוֹא מִי הוּא: <i>if it is not he, who then is it?</i></p>	24c	Different syntax between all lines, lines 24a and 24b follow a pattern of ABC-CAB. Line 24c is the most different. The last line is negative, while the others are positive. Semantically, these lines suggest that God allows the wicked to prosper and hold power (“The earth is given into the hand of the wicked”). Job implies God blinds those who should uphold justice (“He covers the eyes of its judges”). These semantic nuances of “innocence” and “guilt” aligns with Kroeze’s (1961) observation of how personal suffering intersects with divine justice.
<p>וְיָמֵי קָלְעוּ מִי־רָנָן <i>“My days are swifter than a runner;</i></p>	25a	Word level: The first four verbs are perfect, while the last one is imperfective. Only one line, 25b, is negative.
<p>בְּרָחֹהוּ לֹא דָאוּ טוֹבָה: <i>if it is not he, who then is it?</i></p>	25b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>they flee away, they see no good.</i>		
<p>תִּלְכוּ עִם־אֲנִיּוֹת אֲנִיָּה <i>They go by like skiffs of reed,</i></p>	26a	<p>Line level: Interesting equivalent word pair between יום and אכל , where Job is comparing his days like a prey that is being hunted by an eagle. Word pair between the participle רֹוץ and nouns אנה אבה . High frequency of prepositions. The syntax of line 26b, creates the idea of quick movement, contributing to the metaphor. Job creates the metaphor that the days of his life are being hunted, causing them to become less, leading to the end of his life drawing ever so closer. He uses two images to capture one’s imagination: a runner, skiffs of reed going by quickly on a river and an eagle swooping to quickly catch his prey. The movement speed is intensified from the first to the last line.</p>
<p>כַּנְשֵׁה יָטוּשׁ עָלֶיךָ אֶגֶל : <i>like an eagle swooping on the prey.</i></p>	26b	
<p>אִם־אֹמַר אֲשַׁכַּח שִׁירִי <i>If I say, 'I will forget my complaint;</i></p>	27a	<p>Word level: There are five 1cs pronominal suffixes, followed by the 1cs independent pronoun in line 29b.</p>
<p>אֲעֻזָּה בְּפָנַי אֶבְלִינָה : <i>I will put off my sad countenance and be of good cheer, '</i></p>	27b	<p>Line level: The following nouns are equivalent: שִׁיחַ, פְּנֵה, כָּל־עֵצָב and הַבֵּל . The shortest line, 29b, is the climax of this triplet. Only one prepositional phrase is found, in line 29b. The 1cs pronouns are in an unusual order, meaning that one would expect to first have the independent pronoun followed by the suffixes. This further emphasises the climax found in line 29a. This line is in contrast with line 21a. Semantically, Job contemplates suppressing his complaints and putting on a cheerful façade, thus inhibiting his true emotions. However, he fears his underlying suffering will remain and God will not see him as innocent. Furthermore, Job questions whether God is truly just if He allows the righteous to suffer while showing no sign of vindication. These lines contribute to the larger theme of theodicy in the Book of Job. It portrays the emotional and spiritual toll of suffering on a person who believes in God’s power.</p>
<p>נִדְרֵי כָּל־עֲשָׂוֹתַי <i>I become afraid of all my suffering,</i></p>	28a	
<p>וְדַעְתִּי כִּי־לֹא תִקְבְּלֵנִי : <i>for I know you will not hold me innocent.</i></p>	28b	
<p>אֲנֹכִי אֲרֻשָּׁע <i>I shall be condemned;</i></p>	29a	
<p>לָמָּה־לָּמָּה תִבְלֵ אִינִשׁ : <i>why then do I labor in vain?</i></p>	29b	
<p>אִם־הִתְרַחַצְתִּי בַמָּוֶה [בְּ]־[מִי]־שֶׁלֶג <i>If I wash myself with soap</i> Or: <i>If I wash myself with snow</i></p>	30a	<p>Word level: Verbal contrast in terms of stems and conjugation where only one is imperfect.</p>
<p>וְהִזְכֹּתִי בַכֶּה־שֵׁשׁ : <i>and cleanse my hands with lye,</i></p>	30b	<p>Line level: Equivalent word pair between the nouns שלג , כֶּה־שֵׁשׁ; but contrastive with the noun שֶׁהָתָה . The nouns כֶּה־שֵׁשׁ and שֶׁהָתָה are equivalent. Phonology in terms of the three prepositional phrases with the ב /b/. The 1cs pronouns י and נִי creates the following pattern in the syntax ABBA.</p>
<p>אִזְּבִי בַשֶּׁמֶל אֲבִינִי <i>yet you will plunge me into filth,</i></p>	31a	
<p>וְתִשְׂבֹּנוּ־שִׁלְמוֹתַי : <i>and my own clothes will abhor me.</i></p>	31b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, Job uses vivid imagery of washing to express his sense of helplessness and the futility of attempting to prove his innocence before God. These lines suggest that Job feels emotionally powerless to influence God's judgment.
<p>פִּי לֹא אִישׁ כַּמֶּת אֲנִי <i>For he is not a mortal, as I am, that I might answer him,</i></p>	32a	Word level: Equivalence in verbal stem, conjugation and person, but contrast in number. Line 32a has both a 1cs and 3ms pronominal suffix.
<p>בָּנֵנוּ יוֹדְנוּ יַחְדָּם <i>that we should come to trial together.</i></p>	32b	Line level: Equivalent noun pair between אִישׁ and שֹׁפֵט. Both lines have a prepositional phrase. Line 32a is negative. Semantically, Job acknowledges the vast difference between himself, a human, and God. He expresses a desire for a mediator, someone who could stand between him and God on equal footing, maybe because he is struggling to express his true emotions.
<p>לֹא יֵשׁ בֵּינֵנוּ מוֹכֵיץ <i>There is no umpire between us,</i></p>	33a	Word level: Both lines have a 1cp pronoun. Participle and 3ms pronoun are used equivalently.
<p>וְשֵׁת יָדוֹ עַל שְׁנֵינוּ <i>who might lay his hand on us both.</i></p>	33b	Line level: Negative vs positive line. Line 33a is verbless, while 33b has a jussive verb. Contrastive syntax where line 33a refers to “one” umpire, while line 33b refers to “both”, in other words one vs two. Semantically, Job continues his lament, building on the theme of his inability to directly address God, plead his case and give words to his emotions. Job emphasises the lack of a neutral third party (“umpire”) who could mediate between him and God. The image of “laying his hand upon us both” suggests a sense of equality and impartiality in the desired mediator.
<p>וְטָרַם מִעַל שִׁבְטוֹ <i>If he would take his rod away from me,</i></p>	34a	Word level: There are two 1cs and two 3ms pronouns between these lines, having equivalent relationships.
<p>וְאִמְתוֹ אֶל-תִּבְעַתִּי <i>and not let dread of him terrify me,</i></p>	34b	Both verbs are jussives. Line level: The noun שִׁבֵט is in an equivalent relationship with אִים. Word order is different, with ABBA pattern if one only considers the verbs and second noun pair. Line 34b is negative. Semantically, Job is creating the metaphor that his suffering is God's rod. He pleads for God to take away “his rod,” for the hardship he endures. Job longs for relief from his physical and emotional pain. These lines reflect the tension between God's power and human vulnerability.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Job acknowledges God's authority but longs for a reprieve and a lessening of fear. It raises questions about the nature of God's interaction with humanity. Does God desire to instil fear in his creation, or is Job misinterpreting God's actions?
אֲדַבֶּרָה וְלֹא אֶירָאֵי <i>then I would speak without fear of him,</i>	35a	Word level: Line 35a has a 3ms pronoun, while line 35b has an independent and pronominal 1cs pronoun.
פִּי לֹא יָדַע מַה אֲנִי חֲשׂוֹב <i>for I know I am not what I am thought to be.</i> Or: <i>but for me it is not so.</i>	35b *	Line level: Quite different syntax between these two lines. Line 35b is verbless. Both lines are negative.

Job 10

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
נִקְשָׁה נַפְשִׁי מִחַיִּי <i>"I loathe my life;</i>	1a	Word level: There are 1cs pronouns in this triplet. Verbally there is contrast in terms of stem, conjugation, person, number and gender, where the last two are more similar.
אֶעֱזֹבָה עָלַי שִׁיתִּי <i>I will give free utterance to my complaint;</i>	1b	
אֲדַבֶּרָה בְּמַר נַפְשִׁי <i>I will speak in the bitterness of my soul.</i>	1c*	Line level: Similar syntax where all three lines begin with a verb and ends with a prepositional phrase. Equivalent word pairs between נפש (x2) and היה ; שיה and גזר. Prosody: The Rəḥḇā ^c above נפשי marks Job's heightened intensity. Job's emotional state is at its peak of anguish and frustration. He is not merely speaking; he is giving free rein to his despair. Job fully unleashes his feelings of bitterness and complaint toward God (Park 2020, 4). Semantically, this verse signals a turning point in Job's lament, emotional state and denial. Previously, he questioned God's actions but here, despair and resentment take hold. Line 1a shows a deep plunge into hopelessness and this sets the tone for the following verses
אִמְרָה אֵל אֵלֹהִים אֵל פִּדְשֵׁנִי <i>I will say to God, Do not condemn me;</i>	2a	Word level: Contrastive verbal stem, creating ABBA pattern from Hiphil and Qal. Contrast between the proper name for God and the 1cs pronouns. Line level: First line is negative. Similar syntax between both lines. Phonology in terms of the two prepositions and the jussive negative particle.
הוֹדִיעֵנִי עַל מַה תִּגְדֹּבֵנִי <i>let me know why you contend against me.</i>	2b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, Job continues with, “let me know why you contend against me”. Job is not denying sin altogether but expresses his confusion about why God is punishing him. He desires to understand the reason behind his suffering.
<p>תָּמוּב לָךְ כִּי תַעֲשֶׂק Does it seem good to you to oppress,</p>	3a	Word level: Verbal equivalence and contrast in terms of stem and conjugation.
<p>כִּי תִמְאַס וְנִישָׁ פְּפִיד to despise the work of your hands</p>	3b	Line level: The phrase לָךְ הַטּוֹב is ellipsed in the following two lines. The noun טוֹב stands in either an equivalent relationship with כִּי יִגַע כֶּף and יַעֵץ רָשָׁע .
<p>וְעַל עֲצַת רָשָׁעִים חוֹפְעֵת : and favor the schemes of the wicked?</p>	3c	Contrast in meaning between the meaning of the verb in line 3c to the rest. Semantically, Job directly questions God’s motives and actions. He uses strong emotive verbs like עֲשֶׂק and מֵאַס to express his feeling of being crushed by God despite his righteousness (“the work of your hands”). The contrasting image of God “favouring the schemes of the wicked” deepens Job’s sense of injustice.
<p>הֲעֵינֵי בָשָׂר אַתָּה Do you have eyes of flesh?</p>	4a	Word level: Repetition of the 2ms pronoun. Most nouns are masculine, with שְׁנֵה being the contrast.
<p>אַם כִּרְאוֹת אָנוּשׁ תִּרְאֶה : Do you see as humans see?</p>	4b	Repetition of the stem אָנַשׁ .
<p>הֲכִימוֹ אָנוּשׁ וַיּוֹמֶה Are your days like the days of mortals,</p>	5a	Line level: Equivalent noun pairs in this quatrain that refer to the iniquity of mankind: עֵינַי בָּשָׂר , אָנוּשׁ , אָנוּשׁ and גִּבּוֹר , creating an ABBA pattern. All four lines have prepositional phrases, with the last three being more similar. The interrogative formula of הֲ and אַם are repeated in an ABAB pattern. Lines 4a, 5a and 5b are verbless.
<p>אַם שְׁנוֹתַי כִּימוֹ גִּבּוֹר : or your years like human years,</p>	5b	Semantically, Job questions God’s limitations by using human characteristics. “Eyes of flesh” and “days like mortal days” imply God might not have complete understanding or face the same constraints as humans. These lines challenge the concept of omniscience (all-knowing) and omnipresence (present everywhere) traditionally ascribed to God. Job ponders if God experiences time and limitations similar to that of humanity.
<p>כִּי תִבְקֹשׁ לַעֲוֹנֵי that you seek out my iniquity</p>	6a	Word level: Equivalent verbal conjugation, but contrastive stems. Repetition of the 1cs pronoun.
<p>וְהִתְשַׁאתִי תִדְרוֹשׁ : and I will confess my iniquity</p>	6b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>and search for my sin,</i>		Line level: Similar syntax, but reversed order ABBA. The כִּי particle is ellipsed in line 6b. Both lines have the same preposition לְ. Equivalence in meaning between the two verbs. Phonology in terms of the following sounds in both lines: /i/, /l/, /š/. Semantically, Job feels God is actively searching for his wrongdoing.
עַל דַּעְתְּךָ כִּי לֹא אֲשָׁע <i>although you know that I am not guilty,</i>	7a	Word level: The singular noun for hand in 7b is repeated in 8a but it is dual in the latter.
וְאִין מִיָּדְךָ מִצִּיל׃ <i>and there is no one to deliver out of your hand?</i>	7b	Line level: Repetition of the 2ms and 1cs pronouns, spread out evenly, with line 8a containing both. The
יָדְךָ עֲצָבוֹן וְיַעֲשֶׂהוּ׃ <i>Your hands fashioned and made me;</i>	8a	verbs in line 8a stands in contrast with בִּלְע in 8b, in terms of meaning. The first two lines are negative, using two different negative particles. The first two lines have prepositional phrases.
וְעַתָּה תִּסְבֵּב וְתַבְלַעַנִי׃ <i>and now you turn and destroy me.</i>	8b	Prosody: The Mûnah Legarmeh under יָדְךָ draws attention to the intimate relationship between Job and his Creator. The isolation of the phrase reflects the emotional tension in Job's plea, questioning the purpose of his creation (Park 2020, 3). Semantically, Job now maintains his own innocence. These lines challenge the idea of a benevolent God who cares for his creation. Job feels like God's initial act of creation is being negated by his current suffering. Furthermore, it can be argued that verses 7 and 8 are also in parallel because of Janus parallelism (Noegel 1996, 54). The verb עֲצָב is used here for its dual meaning "hurt" and "shape/fashion". It is anticipating verse 8 where the "shaping" takes place.
זָכֹר נָא כִּי תִצְרַם עֲשִׂיתָנִי׃ <i>Remember that you fashioned me like clay;</i>	9a	Word level: Verbal contrast in conjugation and stems. Repetition of the 1cs pronoun in all four lines.
וְאַל תִּפְרֹץ תְּשִׁיבֵנִי׃ <i>and will you turn me to dust again?</i>	9b	Line level: All the lines contain a prepositional phrase. Interesting noun pairs that are both syntagmatic: חֲמוֹר
תִּלְאָה טַחֲלֵן פְּתִיכָה׃ <i>Did you not pour me out like milk</i>	10a	and גֶּבֶן . Semantically, there are vivid intensification from 9a to 9b and 10a to 10b. This also creates two metaphors to which Job is comparing himself and how God is treating him. Clay is soluble and allows the user to shape his desire, while mishandling it will cause it to dry out and break. Milk on the other hand is the initial
וְכִבְבֵּנִי כְּחֵמָה׃ <i>and curdle me like cheese?</i>	10b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		form, but can be turned into cheese. This second form is brittle and can be broken easily.
<p>עֹר וּבָשָׂר תִּלְבִּישָׁנִי <i>You clothed me with skin and flesh,</i></p>	11a	Word level: Initial repetition of the 1cs pronoun, replaced later on with the 2ms pronoun.
<p>וּבְעֲצָמוֹת אֲגִידִים תִּסְכְּכֵנִי : <i>and knit me together with bones and sinews.</i></p>	11b	Line level: Noun word pairs that equivalently refer to the parts of human physiology, spirituality and emotional wellbeing: עֹר , עֲצָם , בָּשָׂר , גִּיד , חֵיה , חֶסֶד , רֹחַ , פֶּקֶד , לֵבָב . Repetition of similar prepositions, creating an ABAB pattern. The syntax places the climax on verse 13b.
<p>תִּנְיִים וְחֶסֶד עָשִׂיתָ עִמָּדִי <i>You have granted me life and steadfast love,</i></p>	12a	
<p>וּפְקֻדָּתְךָ שָׁמְרָה רוּחִי : <i>and your care has preserved my spirit.</i></p>	12b	
<p>וְאֱלֹהִים חֲפָנֶיךָ לִלְבָבִי <i>Yet these things you hid in your heart;</i></p>	13a	Semantically, it seems that Job perceives God as one hiding his care, so that Job cannot observe it. Job says that God gave him all the physiological things he needs and also a רֹחַ , but no emotional support. Job does confess that his רוּחַ is preserved by God's care, but he cannot observe it himself. In this manner he is questioning its existence.
<p>יָדַעְתִּי כִּי זֹאת עִמָּדִי : <i>I know that this was your purpose.</i></p>	13b	
<p>אִם תִּטְאוּנִי וְשָׁמַרְתָּנִי <i>If I sin, you watch me,</i></p>	14a	Word level: Repetition of the 1cs pronoun. The verbs follow a perfect-perfect-imperfect-perfect-perfect-imperative sequence. All verbs except one is in Qal stem.
<p>וְלֹא תִנְקֵנִי : <i>and do not acquit me of my iniquity.</i></p>	14b	
<p>אִם רָשַׁעְתִּי אֶלְלִי לִי <i>If I am wicked, woe to me!</i></p>	15a	Line level: Two lines are negatives, using two different particles. Each verse starts with the אִם conjunction particle. Equivalent noun pairs between עֵינַי and עֵינֶיךָ . In terms of meaning, the following verbs are in equivalent relationships חָטָא and רָשַׁע with שָׁמַר and נָקָה , שָׁמַר and נָשָׂא . Phonology with the repetition of /î/.
<p>וְצַדִּיקְתִּי לֹא אֲשָׂא רֵאשִׁי <i>If I am righteous, I cannot lift up my head,</i></p>	15b	
<p>שָׁבַע הָלֹזֵן וְרָאָה עֵינָי : <i>for I am filled with disgrace and look upon my affliction.</i></p>	15c	Semantically, Job feels there is no way to win. If he sins, God punishes him. If he is righteous, he still suffers. This challenges the traditional view of God rewarding good and punishing evil. Emotionally, these lines portray Job as feeling trapped in his situation.
<p>וְנֹאדָה כַּשִּׁמְלֵי תַצְוֵדִי <i>Bold as a lion you hunt me;</i></p>	16a	Word level: Repetition of the 1cs pronouns in all the lines, with contrastive 2ms pronouns in two lines.
<p>וְתִשָּׁב תְּהַפְלֵא כֵּן : <i>you repeat your exploits against me.</i></p>	16b	Line level: Similar syntax in all lines, with variations in the word order. All the lines have a prepositional phrase and 17c is verbless.
<p>תְּחַדֵּשׁ עֲדוּדָי אֲנִי <i>You renew your witnesses against me,</i></p>	17a	
<p>וְתִרְבַּב בְּעִשְׂוֵי עִמָּדִי <i>and multiply against me.</i></p>	17b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>and increase your vexation toward me;</i>		
<p>תְּלִיפוֹת וְצָבָא עִמָּי :</p> <p><i>you bring fresh troops against me.</i></p>	17c	Semantically, there are several metaphors created in these lines. Firstly, God is portrayed to being as bold as a lion. Secondly, Job says his troubles are like troops that God is sending to fight against him. He therefor views his emotional battle, as a battlefield.
<p>וְלָמָּה מָדַתָּם הַשָּׁמַיִם :</p> <p><i>“Why did you bring me forth from the womb?”</i></p>	18a	Word level: Contrastive verbs in terms of stem, conjugation, person and gender. Repetition of the 1cs pronoun in the first verse.
<p>אֲנֹכִי וְעֵינַי לֹא-רָאוּ :</p> <p><i>Would that I had died before any eye had seen me,</i></p>	18b	Line level: The following nouns are in an equivalent relationship in terms of meaning: רַחֵם and בָּטֵן with קָבֵר being their contrast. The following syntax can be observed:
<p>כִּי-לֹא הָיִיתִי אֲדֹנָה :</p> <p><i>and were as though I had not been,</i></p>	19a	positive-negative-negative-positive. Similar prepositions are arranged in the following pattern ABCBA.
<p>מִבֶּטֶן קָבֵר אֲבִיל :</p> <p><i>carried from the womb to the grave.</i></p>	19b	Semantically, Job is experiencing despair, and this is brought forth with parallelism. These lines express a deep longing for non-existence. Job questions the purpose of his life if it is only to endure such immense suffering.
<p>הֲלֹא מַעַט יָמַי וְחֻדְלִי :</p> <p><i>Are not the days of my life few?</i></p>	20a	Word level: Repetition of the 1cs pronoun
<p>וְשִׁית מִמֶּנִּי וְאֲבָלִינָה מַעַט :</p> <p><i>Let me alone, that I may find a little comfort</i></p>	20b	Line level: Negative and positive lines contrast. The adjective מעַט is repeated in both lines. Only line 20b has a prepositional phrase. Phonology in terms of the /m/ sound. Semantically, there is emphasis on the word “little”. This highlights Job’s emotional struggle, where one will not think clearly and over-exaggerate facts.
<p>בְּיָמַי אֲלֹךְ וְלֹא אָשׁוּב :</p> <p><i>before I go, never to return,</i></p>	21a	Word level: The first two verbs are equivalent, but contrastive with the last verb.
<p>אֶל-אֲרֶץ תְּשׁוּבָה וְעִלְמוֹת :</p> <p><i>to the land of gloom and deep darkness,</i></p>	21b	Line level: The preposition כמו is ellipsed in line 22b. There are two negative lines. The following words are repeated:
<p>אֲרֶץ שִׁפְתָהּ כִּמוֹ אֵפֶל :</p> <p><i>the land of gloom and chaos,</i></p>	22a	ארץ, מות + צלל and אפל. The following nouns are equivalent word pairs: חשך, מות + צלל, עיף and אפל. Most lines are verbless.
<p>עִלְמוֹת וְלֹא סְדָרִים :</p> <p><i>(missing in NRSV)</i> <i>Alternatively: deep darkness without order</i></p>	22b	* Semantically, Job wishes to die. This is highlighted by the use of terms that are devoid of hope, like “deep darkness, etc.” Job has a desire to escape from his present suffering. Death is seen as a potential release, even if the nature of the afterlife is uncertain.
<p>וְתִפְשֶׁ כִּמוֹ-אֵפֶל : פ :</p> <p><i>where light is like darkness.”</i></p>	22c	

3.3.2 The Second Cycle

3.3.2.1 Job 12:1-14:22 Job's Fourth Speech

Job 12

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיַּעַן אֱיֹבָב וַיֹּאמֶר׃ Then Job answered:</p>	1	
<p>אֲמַנְתֶּם פִּי אֶתֶם-עִי "No doubt you are the people,</p>	2a	Word level: Repetition of 2mp pronouns, with an independent 1cs pronoun as a contrast to attract attention.
<p>וְעֵמְקֵיכֶם תִּמּוֹת תִּכְמַד׃ and wisdom will die with you.</p>	2b	Line level: The following nouns are in an equivalent or even contrast relationship: עִי, חָכְם, and לֵבָב. There are two negative lines, using different negative particles. Only one line has an explicit verb. Phonology with the mem sounds in the prepositions and endings of most words.
<p>וְגַם-נָא זָכַרְתִּי אֶתְכֶם But I have understanding as well as you;</p>	3a	Semantically, Job sarcastically critiques his friends' attempts to explain his suffering, from the chapter 11. Furthermore, Job mocks his friends' self-importance. He implies their supposed wisdom ("wisdom will die with you!") is nothing special. He asserts his own intelligence ("I also have understanding as well as you") and questions the value of their platitudes ("Who does not know such things?").
<p>לֹא-נִפְלֵל אֲנִי מִכֶּם I am not inferior to you.</p>	3b	
<p>וְאֵי-מִי אֵין כְּמוֹת אֵלֵינוּ׃ Who does not know such things as these?</p>	3c	
<p>שִׂחֻק לְרַעְיָהוּ אֲנִי I am a laughingstock to my friends;</p>	4a	Word level: The noun שִׂחֻק is repeated, but in different states. Job is referred to by the usage of 3ms pronouns and also nouns that have equivalent meaning to the qualities Job ascribes himself.
<p>קָרָא אֱלֹהִים וַיַּשְׁמָעוּ I, who called upon God and he answered me,</p>	4b	
<p>שְׂחֻק צַדִּיק תָּמִים׃ a just and blameless man, I am a laughingstock.</p>	4c	Line level: Equivalent word pair between the nouns רַעְיָהוּ and אֵל, where both refer to the critics of Job. The last in this triplet is verbless, indicating the climax. Semantically, the last line is the climax here. Job sees himself as "blameless", but still, he is the "laughingstock". This creates irony and describes his emotional state.
<p>לְפִיד בּוֹז עֲשֵׂתוֹת שֹׂאֵי Those at ease have contempt for misfortune,</p>	5a	Word level: Verbal contrast in stem, conjugation, person and number. The nouns in yellow are replaced with a 3ms pronoun in line 6c.
<p>וְכִזּוֹ מוֹעֲדֵי רֵגֶל׃ but it is ready for those whose feet are unstable.</p>	5b	Line level: The following phrases and nouns are in an equivalent relationship: אֵהָל שָׂדֵד, מוֹעֵד רֵגֶל, פִּיד בּוֹז.
<p>וְנִשְׁלַח אֲהָלִים וְשָׂדְדִים The tents of robbers are at peace,</p>	6a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וּבְטַחַת לִמְרִיצֵי אֵל and those who provoke God are secure,</p>	6b	and אל ; רגז אל . The nouns אל and אל (ʿelôah) are in contrast, as the former refers to Job’s god and the latter to the god of bad people.
<p>וְאִשֶׁר תָּבִיא אֱלֹהִים בְּיָדָיו : who bring their god in their hands.</p>	6c	Repetition of the ל preposition in all lines. Verse 5 is verbless. Semantically, Job questions why good people like him suffer (“feet ready to slip”) while the wicked (“robbers”) seem to enjoy security and prosperity.
<p>וְאִנְיָלִים שְׂאֵל נָא בְהִמּוֹת וְתַרְבֵּי “But ask the animals, and they will teach you;</p>	7a	Word level: Repetition of the 2ms pronoun in all lines. Verbal equivalence as all are directives.
<p>וְעוֹף הַשָּׁמַיִם וְיִגְדֵי הַשָּׁמַיִם : the birds of the air, and they will tell you;</p>	7b	Line level: The following nouns are all equivalent as they refer to God’s creation: בהם , עון שמים , שיה ארץ , and דג ים . Three lines contain the ל prepositional phrases.
<p>אִנְיָלִים שְׂאֵל נָא בְהִמּוֹת וְתַרְבֵּי ask the plants of the earth, and they will teach you;</p>	8a	Semantically, Job urges his friends to consult creation itself for wisdom. He personifies animals, earth, and fish, suggesting they hold knowledge about God’s power and design. These lines use synonymous parallelism.
<p>וְסִפְרוּ לָהֶם דְּגַי הַיָּם : and the fish of the sea will declare to you.</p>	8b	
<p>מִי לֹא יָדַע כָּל־אֵלֶּה Who among all these does not know</p>	9a	Word level: The noun יהוה is replaced with a 3ms pronoun in the following sentence. The verbs are contrastive gender.
<p>כִּי יַד־יְהוָה עָשְׂתָה זֹאת : that the hand of the LORD has done this?</p>	9b	Line level: The first line is negative. The ב preposition is repeated at the begin of each verse. The following phrases and nouns are all equivalent as they refer to living things: כלל-אלה , נפש כלל-חיה and כלל-בשר-איש . The noun יד is repeated in both verses. The last two lines are verbless.
<p>אִשֶׁר בְּיָדָיו נַפְשׁ כָּל־חַי In his hand is the life of every living thing</p>	10a	Semantically, Job uses a rhetorical question to emphasise a point: “who among all these does not know?” Job highlights two aspects of God’s control: “the hand of the Lord has done this” - God’s active role in creation and events; and “in his hand is the life of every living thing and the breath of every human being” - God’s sovereignty over life itself.
<p>וְרוּחַ כָּל־בְּשָׂר־אִישׁ : and the breath of every human being.</p>	10b	
<p>לֹא אִנִּי מִלְּפִי תִבְחֵן Does not the ear test words</p>	11a	Word level: Combination of a noun and a 3ms pronoun in line 11b. Verbal equivalence in verse 11 in terms of stem, conjugation, person and number, but contrastive gender.
<p>וְחַד אֶכֶל וְשָׂעַם לוֹ : as the palate tastes food?</p>	11b	
<p>בִּישִׁישִׁים תִּכְמֹת Is wisdom with the aged,</p>	12a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וְאֶרֶץ יָמִים תְּבוּנָה : and understanding in length of days?</p>	12b	Line level: The first line is negative and asks the introductory question. The וְ particle is ellipsed in lines 11b, 12a and 12b. The following phrases and nouns are all equivalent as they refer to body parts and the characteristics of human life: אֵזֶן, הַנֶּחֶךְ, יָשָׁשׁ and אֶרֶץ יוֹם . The following phrases and nouns are all equivalent as they refer to favourable outcomes: מוֹלֵל, אָכַל, בִּין and עֵצָן . The 3ms pronouns in verse 13 do not have the same antecedent of 11b.
<p>עִמּוֹ חִכְמָה וְיִבוּרָה "With God are wisdom and strength;</p>	13a	Semantically, Job uses metaphors to highlight the importance of discernment. Ears test words - careful listening is needed to understand truth. Palate tastes food - discrimination is needed to appreciate flavour. He suggests that wisdom and understanding come with age and experience ("Is wisdom with the aged").
<p>לֹא עֵצָה וְתְבוּנָה : he has counsel and understanding.</p>	13b	Semantically, Job uses metaphors to highlight the importance of discernment. Ears test words - careful listening is needed to understand truth. Palate tastes food - discrimination is needed to appreciate flavour. He suggests that wisdom and understanding come with age and experience ("Is wisdom with the aged").
<p>מִן יִהְרָס וְלֹא יִבְנֶה If he tears down, no one can rebuild;</p>	14a	Word level: The noun מִים in line 15a is replaced with a 3mp pronoun in the following line. There are two verbs in each line. Verse 14 follows the verbal stem pattern of qal-niphal-qal-niphal. All the verbals are equivalent in terms of conjugation.
<p>יִסְתֵּר עַל אִישׁ וְלֹא יִפְתָּח : if he shuts someone in, no one can open up.</p>	14b	Line level: The first two lines are negative. The הֵן interjection is repeated in the beginning of each verse. There are only prepositional phrases in the middle two lines. The following nouns are all equivalent as they refer to things has control over: אִישׁ , מִים and אֶרֶץ . There is verbal contrast in all lines, in terms of meaning.
<p>מִן יִעָצֵר מַיִם וְיִבְשּׁוּ If he withholds the waters, they dry up;</p>	15a	Semantically, Job uses contrasting verbs to illustrate God's absolute power: Tearing down and not rebuilding - emphasises God's power over creation and his ability to bring destruction. Shutting up a man - symbolises God's control over human fate and the limitations humans face. Withholding or releasing waters - represents God's dominion over natural forces and his ability to bring drought or flood.
<p>וְיִשְׁלַחֵם וְיִתְפַּכּוּ אֶרֶץ : if he sends them out, they overwhelm the land.</p>	15b	Word level: Repetition of the 3ms pronoun Line level: Both lines are prepositional phrases and verbless. The noun pair עֵזֶן and תּוֹשׁוּהָ are equivalent as they refer to good characteristics; the noun pair שִׁגְגָה and שִׁגָּה are equivalent as they refer to bad things.
<p>עִמּוֹ יָצָח וְתוֹשׁוּהָ With him are strength and wisdom;</p>	16a	Word level: Repetition of the 3ms pronoun Line level: Both lines are prepositional phrases and verbless. The noun pair עֵזֶן and תּוֹשׁוּהָ are equivalent as they refer to good characteristics; the noun pair שִׁגְגָה and שִׁגָּה are equivalent as they refer to bad things.
<p>לֹא שִׁגְגָה וּמְשֻׁגָּה : the deceived and the deceiver are his.</p>	16b	Word level: Repetition of the 3ms pronoun Line level: Both lines are prepositional phrases and verbless. The noun pair עֵזֶן and תּוֹשׁוּהָ are equivalent as they refer to good characteristics; the noun pair שִׁגְגָה and שִׁגָּה are equivalent as they refer to bad things.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>These mentioned noun pairs can be interpreted as contrastive to each other.</p> <p>Semantically, Job reiterates that true strength and wisdom belong to God (“with him are strength and sound wisdom”). The second line uses a contrasting pair: “the deceived and the deceiver.” This can be interpreted in a few ways: Firstly, as universality of deception: where everyone is capable of being deceived or deceiving others, highlighting human limitations; or secondly, as God’s control over all: where even those who deceive and are deceived are ultimately under God’s domain.</p>
<p>מוֹלִיךְ יוֹעֲצִים שׁוֹלָל <i>He leads counselors away stripped,</i></p>	17a	Line level: Here is a long list of nouns that have a parallelism relationship. There are mostly equivalent
<p>וְשֹׁפְטִים וְהוֹלֵל: <i>and makes fools of judges.</i></p>	17b	and also a contrastive example (line 22a), but all refer to things that God has control over: יַעוּץ, שֹׁפֵט, מֶלֶךְ, גֹּוה and אֹר. The following list of equivalent nouns refers to valuable characteristics of someone or something: יָסַר, אָזַר, אָזַר, אָזַר and צָלַל + מוֹת, עֲמַק, מוֹזָה, טַעַם, שֹׁפֵה. There is phonology parallelism between lines 17a and 19a. There is also phonology parallelism in lines 23a and 23b, with the repetition of לַגֹּוה and ם pronoun.
<p>מוֹסֵר מְלָכִים פֶּתַח <i>He looses the sash of kings,</i></p>	18a	Semantically, Job expands on God’s power and control, using imagery to depict how even the most powerful and seemingly secure can be brought low by God’s will. Furthermore, theodicy is engaged by suggesting that even suffering and misfortune might be part of God’s grand plan. Powerful people can be brought low, challenging the idea that suffering is always a punishment for personal sin. This corresponds with Murphy (1981, 23) that argues how wisdom and suffering interact semantically as Job reflects on the mysteries of divine justice in the context of human suffering.
<p>וַיֹּאסֶר אֹזֶר בְּמַתְנֵיהֶם: <i>and binds a waistcloth on their loins.</i></p>	18b	
<p>מוֹלִיךְ כֹּהֲנִים שׁוֹלָל <i>He leads priests away stripped,</i></p>	19a	
<p>וַיֹּאֲתֵנִם יִסְלַף: <i>and overthrows the mighty.</i></p>	19b	
<p>מִסִּיד שֹׁפֵה לְנֹאמְרִים <i>He deprives of speech those who are trusted,</i></p>	20a	
<p>וְשָׁעַם זְקֵנִים יִקַּח: <i>and takes away the discernment of the elders.</i></p>	20b	
<p>שׁוֹפֵךְ בּוֹז עַל נְדִיבִים <i>He pours contempt on princes,</i></p>	21a	
<p>וַיִּזְעַם אֶפְיָקִים רִפָּה: <i>and looses the belt of the strong.</i></p>	21b	
<p>מִגְלֵה עֲמֻקּוֹת מִיַּד תְּשִׁיךְ <i>He uncovers the deeps out of darkness,</i></p>	22a	
<p>וַיִּצְאֵה לְאֹר צִלְמֹת: <i>and brings deep darkness to light.</i></p>	22b	
<p>מַשְׁבִּיֵּא גֹוִים וַיִּאַבְדֵם <i>He makes nations great, then destroys them;</i></p>	23a	
<p>שֹׁטֵחַ גֹּוִים וַיִּנְתֵּם: <i>he enlarges nations, then leads them away.</i></p>	23b	
<p>מִסִּיד לֵב רֵאשִׁי עַם תְּאַרְוֶה <i>He blinds the eyes of the people,</i></p>	24a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>He strips understanding from the leaders of the earth,</i>		<p>Word level: The verbs follow a Hiphil wayyiqtol (3ms) - Piel imperfect (3mp) - Hiphil wayyiqtol (3ms) pattern.</p> <p>Line level: Similar syntax between lines 24a and 25b, with the following pattern: verb-noun-negative-noun. The following nouns are equivalent as they refer to bad things: תהו, חשך, and שכר; good things: אור and דרך. These mentioned noun pairs are contrastive with each other. The verb תעה is repeated in the second and last line.</p> <p>Prosody: The Rəḥîa^c above מְסִיר draws attention to how Job is reflecting on God's control over human rulers, specifically how God removes their understanding and directs them to a state of confusion or wandering. The pause marked by the accent emphasises this dramatic shift in the rulers' condition, underscoring God's power to disrupt and reorient human authority (Park 2020, 3).</p> <p>Semantically, the leaders are described as groping "in darkness without light." This imagery reinforces the sense of helplessness and lack of control humans experience in the face of God's actions. Furthermore, this comparison to "stagger like a drunkard" portrays the leaders as weak and disoriented. This challenges the idea of strong, infallible leadership and emphasises human limitations.</p>
וַיִּתְּעֵם בְּתוֹרָהם לֹא דָרְךְ : <i>and makes them wander in a pathless waste.</i>	24b	
וַיִּמְשְׁכוּ בְּחֹשֶׁךְ וְלֹא אֹרֶךְ : <i>They grope in the dark without light;</i>	25a	
וַיִּתְּעֵם בְּשִׁכְרוֹ : <i>he makes them stagger like a drunkard.</i>	25b	

Job 13

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
מִן כָּל רְאִיתָה שִׁינִי <i>"Look, my eye has seen all this,</i>	1a	<p>Word level: Noun כָּלֵל is replaced with 3fs pronoun in the next line. Repetition of the 1cs pronoun in both lines.</p> <p>Line level: The verbs ראה and שמע are equivalent as they refer to actions of observation and leads to the verb בין that is the end result. The nouns עין and אזן are syntagmatic equivalent pairs, for they refer to human body parts.</p>
שְׁמַעְתָּ אָזְנִי וַתִּבֶּן אָתָּה : <i>my ear has heard and understood it.</i>	1b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, this verse signifies a shift in Job's approach. Up to this point, he has mostly reacted to his friends' attempts to explain his suffering. Now, he asserts his own perspective. The use of strong verbs ("seen," "heard," "understood") suggests a newfound clarity or confidence in his understanding.
<p>גַּדַעְתֶּם כִּי יָדַעְתִּי גַם אֲנִי <i>What you know, I also know;</i></p>	2a	Word level: The two 2mp pronouns and two 1cs independent pronouns are contrastive and form an ABBA pattern.
<p>לֹא-נִפְלֵא אֲנִי כְּכֶם : <i>I am not inferior to you.</i></p>	2b	Line level: Both lines have prepositional phrases and only line 2b is negative. Semantically, the statement by Job: "I am not inferior to you" can be interpreted in a few ways. Firstly, as intellectual equality: Job might be claiming intellectual parity with his friends, suggesting their explanations for his suffering have not impressed him; secondly as moral equality: Job feels morally equal to his friends, despite their attempts to portray him as deserving of punishment.
<p>אֲוֹלָם אֲנִי אֶל שָׁמַי אֲדַבֵּר <i>But I would speak to the Almighty,</i></p>	3a	Word level: Equivalent verbal pair, except for their stems.
<p>וְרוּכַם אֵל אֶל אֲהַבִּין : <i>and I desire to argue my case with God.</i></p>	3b	Line level: Noun pair that are equivalent names for God, שָׁדַי and אֵל . Both lines contain the same אֶל preposition. Semantically, Job might be dissatisfied with the explanations offered by his friends (Job chapter 12). Now he seeks a more definitive answer from God himself.
<p>וְאֲוֹלָם אַתֶּם טִפְּלֵי-שָׁקֶר <i>As for you, you whitewash with lies;</i></p>	4a	Word level: The 2mp independent pronoun אַתֶּם is replaced with the 2mp pronominal suffix in the next line.
<p>רַפָּא אֵלֶיכֶם כִּלְכִלְכֶם : <i>all of you are worthless physicians.</i></p>	4b	Line level: The equivalent noun pair שָׁקֶר and אֵלֶיכֶם both refer to bad qualities. These are in contrast with the noun רַפָּא , as such a person would rather be associated with good qualities. Semantically, Job criticises his friends' attempts to comfort him, using strong language that reveals his frustration. He uses harsh language to criticise his friends, by using the following two linguistic techniques: Firstly, "whitewash with lies" - this imagery accuses his friends of dishonesty and implies

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		their explanations are false comfort; and secondly, “worthless physicians” - this metaphor compares his friends to incompetent doctors who offer no real cure for his suffering.
<p>מִי יִשְׁמַע אֶת הַחֲרָשׁ פִּי־שִׁשׁוֹן If you would only keep silent,</p>	5a	Word level: The verbs follow this pattern: qal yiqtol – hiphil yiqtol – qal jussive – qal imperative – hiphil imperative.
<p>וְיִתְּנֵי לָכֵם חֲכָמָה׃ that would be your wisdom!</p>	5b	Line level: The following phrases and nouns are equivalent pairs that refer to wise things: חֲכָמָה , הַחֵם , הַרְשׁ , וְיִכָּה . Verse 6 uses two different verbs that have an equivalent meaning of hearing.
<p>שְׁמַעוּ נָא הוֹכְחָתִי׃ Hear now my reasoning,</p>	6a	Semantically, Job sarcastically suggests his friends' silence would be considered wisdom. This highlights his frustration with their attempts to explain his suffering. Despite the sarcasm, Job also makes a plea: he wants them to truly listen to his arguments and understand his perspective (“Hear now my reasoning...”).
<p>וְרִבּוֹת שְׁפָתַי הִקְשִׁיבוּ׃ and listen to the pleadings of my lips.</p>	6b	
<p>הֲאֵל תִּדְבְּרוּ עוֹלָה׃ Will you speak falsely for God,</p>	7a	Word level: The noun אֵל and its 3ms pronoun follow an ABBA pattern.
<p>וְלֹא תִדְבְּרוּ רִמְיָה׃ and speak deceitfully for him?</p>	7b	Line level: The verb דִּבֵּר is repeated in verse 7. Verse 8 is verbless. The following nouns form equivalent pairs: עוֹלָה , רִמְיָה , נִשְׂאָה , וְרִיב . They refer to bad qualities, and highlights how Job’s case is perceived in line 8b. There are ל prepositional phrases in all lines but 8a. The two הֲ interrogatives are qualified in line 8b.
<p>תִּפְנֹי תִשְׂאוֹן׃ Will you show partiality toward him,</p>	8a	Semantically, Job confronts his friends directly, questioning their willingness to defend God and their approach to the situation. He uses a series of rhetorical questions to challenge his friends' approach, opting for a different one in line 8b.
<p>אִם־אֵל תִּרְיִבוֹן׃ will you plead the case for God?</p>	8b	
<p>הֲטוֹב כִּי־יִחַקֵּךְ אֶת־כֶּם׃ Will it be well with you when he searches you out?</p>	9a	Word level: The pair of 2ms pronouns is interrupted by a 3ms pronoun. The ms noun אִנְשׁ in line 9b is in relationship with the 3ms pronominal suffix. The verbs form the following pattern qal yiqtol 3ms – hiphil yiqtol 2mp – hiphil yiqtol 3ms – qal yiqtol 2mp.
<p>אִם־פִּתְתֵל אֶ־אִנְשׁ תִּתְּתֵל־וּ׃ Or can you deceive him, as one person deceives another?</p>	9b	Line level: The phonology parallelism in line 10b with the repetition of the root יִכָּה and the fact that this is syntactically the shortest line, the focus lies here. There is similar syntax between lines 9b and 10b. The
<p>הוֹכֵחַ יוֹכִיחַ אֶת־כֶּם׃ He will surely rebuke you</p>	10a	
<p>אִם־פִּתְתֵר פְּנִיִם תִּשְׂאוֹן׃ if in secret you show partiality.</p>	10b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>noun טוֹב is in a contrastive relationship with the nouns תָּלַל, סָתַר and פָּנָה, as they refer to opposite qualities.</p> <p>Prosody: The $\text{t}\dot{\text{i}}\text{h}\bar{\text{a}}^{\text{v}}$ under הַטֹּב provides a slight rise, emphasising the questioning tone and Job’s emotional intensity. It highlights the incredulity of Job’s rhetorical question, showing his deep frustration and cynicism toward the idea that human deceit could be successful before God (Park 2020, 3).</p> <p>Semantically, Job uses two hypothetical questions to challenge his friends’ approach. Firstly, he asks: “will it be well with you when he searches you out?” - this implies that their explanations might not hold up under God’s scrutiny; and secondly, he asks: “Or can you deceive him as one person deceives another?” - this metaphorical question suggests his friends might be trying to manipulate the situation with God, similar to how someone might deceive another person.</p>
<p>וְלֹא שִׂאתָ תִבְשֹׁת אֶתְכֶם <i>Will not his majesty terrify you,</i></p>	11a	<p>Word level: The 3ms and 2mp pronouns are repeated in both lines, in an ABAB pattern. Verbal contrast in gender and stem.</p>
<p>וּפְתוּחַ יִשְׁלַח וְיִשְׁלַח עָלֶיךָ <i>and the dread of him fall upon you?</i></p>	11b	<p>Line level: The first line is negative, and the second line has a prepositional phrase. The noun pair נִשָּׂא and פָּתַח are contrastive. The הֲ interrogative is ellipsed in line 11b.</p> <p>Semantically, Job shifts his focus from criticising his friends to a more direct contemplation of God’s power and its potential connection to his suffering. The parallelism in this verse suggests that encountering God’s power can evoke a complex mixture of emotions, including awe and even fear.</p>
<p>זְכָרֵיכֶם מִשְׁלֵי אֶפֶר <i>Your maxims are proverbs of ashes,</i></p>	12a	<p>Word level: Repetition of the 2mp pronoun in both lines.</p>
<p>לְגִבֵּי הַחֹמֶר יִבְנֶינָם <i>your defenses are defenses of clay.</i></p>	12b	<p>Line level: The noun pair זָכַר and גִּב are equivalent as they refer to protection. The phrase and noun pairs מִשְׁלֵי-אֶפֶר and גִּב-חֹמֶר are equivalent, as they refer to futile things. But these pairs, stand in contrast towards each other, as protection should not be futile or weak. Both lines are verbless.</p> <p>Semantically, Job uses two metaphors to compare the explanations offered by his friends. Firstly,</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>“Proverbs of ashes” - this metaphor compares their sayings to ashes, something worthless and easily scattered, their explanations lack substance and offer no real comfort; secondly, “defenses of clay” - this metaphor compares their arguments to brittle clay, easily broken. It suggests their attempts to defend God’s actions are weak and unconvincing.</p>
<p>תַּחֲרִישׁוּ מִמֶּנִּי וְאִדְבַּרְתִּי אֲנִי <i>“Let me have silence, and I will speak,</i></p>	13a	<p>Word level: The 1cs independent pronoun is used in relation with 1cs pronominal suffixes in each line here.</p>
<p>וְיַעֲבֹר עָלַי מָה׃ <i>and let come on me what may.</i></p>	13b	<p>The verbs of vv. 14-15 follow the pattern: qal yiqtol (1cs) – qal yiqtol (1cs) – qal yiqtol (3ms) – piel yiqtol (1cs) – hiphil yiqtol (1cs)</p>
<p>עַל־מֶה אֶשֶׂא בְּשֵׁרִי בְּשֵׁנִי <i>I will take my flesh in my teeth,</i></p>	14a	<p>Line level: High frequency of prepositions here. Only line 15a is negative. Repetition of the מֶה interrogative.</p>
<p>וְנַפְשִׁי אֲשִׂים בְּכַפִּי׃ <i>and put my life in my hand.</i></p>	14b	<p>The following nouns are in equivalent relationships:</p>
<p>תֵּן זַקְטְלִנִּי לֹא [לְוִי] אֶחָל <i>See, he will kill me; I have no hope;</i> <i>Or: I have hope in Him;</i></p>	15a	<p>בשר and נפש as they refer to humanity; כף, שֵׁנַי and פְּנֵי as they refer to body parts. Verse 13 contains three different types of directives</p>
<p>אֲדַעֲרַלְלִי אֶל־פְּנֵי אֹכְלֵי־חֶמְדָּה׃ <i>but I will defend my ways to his face.</i></p>	15b	<p>Semantically, Job asks his friends to be silent, perhaps indicating a desire to speak directly to God or engage in his own internal contemplation of emotions Furthermore, the following metaphors are created to describe Job’s internal emotive battle: firstly, “I will take my flesh in my teeth?” is a metaphorical way of saying Job will not deny his own suffering or pretend it is not real; secondly, “put my life in my hand” is a metaphorical way of saying that one’s life can be made tangible and be taken control of, as a tool or item in one’s hand.</p>
<p>יְהִי דְוָא לִי שְׂרָפְתָה <i>This will be my salvation,</i></p>	16a	<p>Word level: The 3ms independent pronoun is used to refer to the noun הַנֶּפֶשׁ in the next line. The 1cs and 3ms pronominal suffixes are in contrast with each other.</p>
<p>שֵׁרֵי־לֹא תֵבֵן לִפְנֵי הַנֶּפֶשׁ׃ <i>that the godless shall not come before him</i></p>	16b	<p>Line level: The second line is negative. The quick repetition of the לְ preposition creates phonology parallelism. Line 16a is verbless. Semantically, Job might be suggesting that his suffering itself, if endured faithfully, will ultimately lead to his deliverance. He sees his suffering as a mark of distinction, something the wicked would not experience. This suffering might even bring him closer to God.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>שְׁמַעוּ שְׁמוּעַ מִלְּתִי <i>Listen carefully to my words,</i></p>	17a	Word level: Repetition of the 1cs pronoun, and in contrast with the 2mp pronoun.
<p>וְאִתְּחִילָה בְּאָזְנוֹכֶם: <i>and let my declaration be in your ears.</i></p>	17b	Line level: Phonology parallelism is created by the repetition of the root שְׁמַע in line 17a. The nouns מִלְּלָה and חוּהָה are in an equivalent relationship, as they refer to words.
<p>הִנְדַּנְתִּי עֲרֵכְתִּי מִשִּׁפְּטִי <i>I have indeed prepared my case;</i></p>	18a	Word level: Independent 1cs pronoun is used with the 1cs pronominal suffix in the next line.
<p>וְדַעְתִּי כִּי אֲנִי אֶצְדֵּק: <i>I know that I shall be vindicated.</i></p>	18b	Line level: The statement of line 18a is followed by the כִּי conjunction in the next line. This is then succeeded with a question phrase and again a conjunction.
<p>מִי הוּא וְיִבֹּחַ עִמָּדִי? <i>Who is there that will contend with me?</i></p>	19a	Semantically, the lines are contiguous. Job uses the metaphor of a “prepared case” to suggest he has carefully considered his situation and arguments, setting the tone of a courtroom setting. He declares, “I know that I shall be vindicated,” expressing a newfound confidence in being proven righteous.
<p>כִּי־עֲתִידָה אֲחַר־יָשׁוּ׃ וְאָנֹכִי: <i>For then I would be silent and die.</i></p>	19b	
<p>אֵיךְ־שָׂתוּבִים אֶל־תַּעֲשׂוּ עִמָּדִי <i>Only grant two things to me, (negative jussive missing in translation)</i></p>	20a	Word level: Contrast between the 1cs and 2ms pronouns, that are intertwined. The verbal conjugations form the pattern jussive-yiqtol-imperative-jussive
<p>אֲנִי מִשִּׁינְיָךְ לֹא אֶסְתַּר: <i>then I will not hide myself from your face:</i></p>	20b	Line level: Three of the lines are negative, following an ABA pattern. There are three prepositional phrases, using /m/ sounds to create phonology parallelism. The cardinal number שְׁנָה in line 20a, is qualified in verse 21 with the nouns כֶּךָ and אִים .
<p>כַּפְּיךָ מִשְׁעָלָי הִרְתַּמְךָ <i>withdraw your hand far from me,</i></p>	21a	Semantically, Job makes two conditional requests from God. Firstly, “withdraw your hand” - this can be interpreted as a plea for God to stop inflicting suffering because Job longs for relief from his pain; secondly, “do not let dread terrify me” - this suggests Job finds the awesomeness of God overwhelming, especially in the context of his suffering. He desires a less terrifying encounter with God. Furthermore, Job sets his own conditions for the dialogue as he promises not to hide if these conditions are met. He seems willing to engage in a more open and honest dialogue with God. These are signs of depression where the person attempts to bargain with God or someone else.
<p>וְאַמְתִּיךָ אֶל־תִּבְעַתִּי׃ <i>and do not let dread of you terrify me.</i></p>	21b	
<p>יִקְרָא וְאִנְכִי אֶעֱנֶה</p>	22a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>Then call, and I will answer;</i>		
<p style="text-align: center;">: אֶת־אֲדִיבֶךָ וְהִשִּׁיבֵנִי :</p> <p style="text-align: center;"><i>or let me speak, and you reply to me.</i></p>	22b	<p>Word level: The 1cs independent pronoun is followed by the 1cs pronominal suffix in the next line. The verbal conjugations follow the pattern imperative-yiqtol-yiqtol-imperative, accordingly there are contrast and equivalence.</p> <p>Line level: The verbs are all equivalent, as they refer to the action of speaking.</p> <p>Semantically, these lines are equivalent in meaning.</p>
<p style="text-align: center;">כַּמֶּה לִי עֲוֹנוֹת וְחַטָּאוֹת</p> <p style="text-align: center;"><i>How many are my iniquities and my sins?</i></p>	23a	<p>Word level: Repetition of the 1cs pronoun in both lines. Repetition of the root חטא .</p>
<p style="text-align: center;">: פִּשְׁעֵי וְחַטָּאוֹתֵי הַדִּיעֵנִי :</p> <p style="text-align: center;"><i>Make me know my transgression and my sin.</i></p>	23b	<p>Line level: The first line has a prepositional phrase and is verbless. The following nouns are all equivalent as they refer to bad things: עוֹן , חטא , פשע and חטא.</p> <p>Semantically, Job shifts gears again, moving from his conditions for dialogue with God (Job 13:20-21) to a series of rhetorical questions that express his frustration and yearning for answers. Both lines are equivalent here. The plea “make me know my transgression and my sin” highlights Job’s deep desire to understand why he is suffering. He seems willing to acknowledge any wrongdoing on his part, but only if it provides a clear explanation for his pain. Furthermore, it can be argued that verses 22 and 23 are also in parallel because of Janus parallelism (Noegel 1996, 56). The verb שׁוּב is used here for its dual meaning “reply” and “repent”. It is anticipating verse 23 where the probability of “repenting” is found.</p>
<p style="text-align: center;">לִמֶּה פָּנֶיךָ תִסְתָּהֵר</p> <p style="text-align: center;"><i>Why do you hide your face,</i></p>	24a	<p>Word level: Repetition of the 2ms pronoun is interrupted with the 1cs pronoun. Verbal contrast in stem, but equivalent in all the other categories.</p>
<p style="text-align: center;">: וְתִחְשַׁבְנִי אֹתְךָ אֶת־</p> <p style="text-align: center;"><i>and count me as your enemy?</i></p>	24b	<p>Line level: Successive repetition of the ל preposition creates a rhythm and phonology parallelism. Similar syntax between the lines, but the order is reversed.</p> <p>Semantically, these lines can be seen as either contiguous or equivalent. This verse is a powerful expression of Job’s emotions, where he asks two questions. “Why hide your face?” - reflects a sense of abandonment and isolation. God’s hidden face suggests a lack of communication or care. “Count me as your enemy?” - a feeling of rejection and even</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		hostility from God. Job can not understand why God would treat him as an enemy.
<p>תַּעֲלֶה נִדְרָה תַּעֲרוֹץ <i>Will you frighten a windblown leaf</i></p>	25a	Word level: Repetition of the 1cs pronoun in line 26b. All the nouns are equivalent in terms of gender. Verbal equivalence for all the verbs, except the stem of the last one. Line level: The phrases and nouns עֲלָה נִדְרָה ,
<p>וְאֶת־קֶשׁ יִבֹּשׂ תִּרְדָּף׃ <i>and pursue dry chaff?</i></p>	25b	, עֲלָה נִדְרָה , קֶשׁ יִבֹּשׂ and נִדְרָה are equivalent as they refer to futility. Only line 26a has a preposition. The ה interrogative is ellipsed in line 25a, and both questions are answered in the following lines.
<p>כִּי־תִכְתֹּב עָלַי מִרְרוֹת <i>For you write bitter things against me,</i></p>	26a	Semantically, the lines 25a and 25b are equivalent and the rest are contiguous. Job creates metaphors by comparing himself with a driven leaf and dry chaff. Furthermore, he questions why God would pursue him for “iniquities of my youth,” suggesting these sins are minor and long past. The “bitter things” could be a metaphor for the suffering Job is enduring.
<p>וְתוֹרֵשׁוּ עוֹנוֹתַי נְעוּרָי׃ <i>and make me reap the iniquities of my youth.</i></p>	26b	
<p>וְתָשִׁים בַּיָּם וְרַגְלִי <i>You put my feet in the stocks,</i></p>	27a	Word level: Repetition of the 3ms pronominal suffix together with one independent 3ms pronoun. The verbs in verse 27 are contrastive to verse 28, in terms of person and number.
<p>וְתִשְׁמֹר כָּל־אֲדָרוֹתָי <i>and watch all my paths;</i></p>	27b	Line level: Similar syntax between the first and last line, creating an inclusio. All lines, except 27b, have prepositional phrases. The nouns סָדֵד and עֵשׂ are syntagmatic as they refer to garments. The following nouns are equivalent as they refer to Job’s life choices as being wrong: רַגְלִי , שָׂרֵשׁ רַגְלִי , כָּל־אֲדָרוֹתָי , רַגְלִי and בִּגְדִי .
<p>עַל־שָׂרֵשׁ רַגְלִי תִתְּמָקָה׃ <i>you set a bound to the soles of my feet.</i></p>	27c	
<p>וְהוּא כַּדָּבָר וְבִגְדָה <i>One wastes away like a rotten thing,</i></p>	28a	
<p>כַּבִּגְדֵי אֲכָלוּ עֵשׂ׃ <i>like a garment that is moth-eaten.</i></p>	28b	Semantically, there is progression in these lines. Job feels restrained (“stocks”) and constantly monitored by God (“watch all my paths”). This reinforces a sense of powerlessness and oppression. Further, a metaphor is created that a human is like something that rots away.

Job 14

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
<p>אָדָם יְלֹיד אִשָּׁה <i>"A mortal, born of woman,</i></p>	<p>1a</p>	<p>Word level: The verbal conjugations create the pattern qatal-wayyiqtol-wayyiqtol-yiqtol. The verbs are equivalent in terms of person, number and gender.</p>
<p>קָצֵר יָמִים וְשָׁבַע רָגַז׃ <i>few of days and full of trouble,</i></p>	<p>1b</p>	
<p>כַּעֲשֵׂיץ וְצֶאֱזָא וַיִּמָּלֵךְ <i>comes up like a flower and withers,</i></p>	<p>2a</p>	<p>Line level: The following nouns and phrase are equivalent as they all refer to futility: אָדָם , קָצֵר יָוִם , צֶלֶל and צֶרֶן . The noun אִשָּׁה and phrase שָׁבַע רָגַז are equivalent in meaning. Both lines in verse 2 has a כ prepositional phrase. Verse one is verbless. The last line is negative.</p> <p>Semantically, the lines 1a and 1b are equivalent, also lines 2a and 2b. While not explicitly stated, these verses can be seen as a continuation of Job's lament from the previous chapter. The emphasis on human frailty and suffering might reflect Job's own despair in the midst of his trials. Two metaphors are created to highlight this futility: "like a flower and withers" and "flees like a shadow and do not last".</p>
<p>וַיִּבְרַח כַּצֶּלֶל וְלֹא יִשְׁמֹד׃ <i>flees like a shadow and does not last.</i></p>	<p>2b</p>	
<p>אֵיךְ עַל-זֶה פִּקְחֶיךָ יְיָנִי <i>Do you fix your eyes on such a one?</i></p>	<p>3a</p>	<p>Word level: Repetition of the 2ms pronoun, interrupted by a 1cs pronoun. Demonstrative 3ms pronoun is used to refer to the noun in the next line. Verbal equivalence in terms of person, number and gender, but contrastive in terms of conjugation and stem. High frequency of prepositions in this verse.</p> <p>Line level: Similar syntax between the two lines.</p> <p>Prosody: The Zarqā' above וְאֵתִי creates a pause that emphasises the contrast between Job's question about God's focus on humans (in general) and Job's personal situation. The accent sets apart the phrase "and you" from the previous part of the sentence, indicating a shift to a more personal and direct inquiry about Job's individual fate (Park 2020, 3).</p> <p>Semantically, the lines are contiguous. Job directly confronts God about his suffering, using a rhetorical question that challenges God's focus on human flaws. Kroeze's (1961, 88-94) discussion on human mortality and divine justice is linked to the semantic parallelism in these verses and the following.</p>
<p>וְאֵתִי תִבְיֵא בְּמִשְׁפַּט עֲמֹד׃ <i>Do you bring me into judgment with you?</i></p>	<p>3b</p>	
<p>מִדֹּת יִתֵּן טְהוֹר מִטְמֵא <i>Who can bring a clean thing out of an unclean?</i></p>	<p>4a</p>	<p>Word level: The nouns are equivalent in terms of gender and number.</p>
<p>לֹא אֶתֶר׃</p>	<p>4b</p>	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>No one can.</i>		Line level: The abrupt syntax of line 4b, makes this the focus. The words טהר and טמא are paradigmatic contrastive, as they refer to opposites. Semantically, there are two main interpretations of this verse: a. human imperfection - this interpretation emphasises the inherent sinfulness of humanity. It suggests that no one, not even a good person like Job, can be truly pure before God. This aligns with some theological perspectives that view humanity as inherently flawed and needing God's grace; b. mystery of suffering: the limitations of human understanding regarding suffering. Job might be questioning how a good God could allow a righteous person to suffer so much. The "unclean" state could represent human limitations and the inability to grasp God's purposes behind suffering.
אם תרוצים ימיו <i>Since their days are determined,</i>	5a	Word level: Repetition of the 3ms pronoun in all the lines, with the interruption of one 2fs pronoun.
מספר חדשיו אתה <i>and the number of their months is known to you,</i>	5b	Line level: The middle line is negative. The following equivalent nouns and phrase refer to measurements of time or limits: יום , ספר חדש , יום .
תקן [תקינו] עשית ולא יעבור : <i>and you have appointed the bounds that they cannot pass,</i>	5c	Semantically, there is intensification in verse 5, verse 6 is contiguous on that. Job acknowledges that God has already set a predetermined lifespan for humans ("their days are determined").
שעה משלך ותהל <i>look away from them, and desist,</i>	6a	Furthermore, Job compares his situation to that of a hired labourer who deserves rest after completing his work.
עת רצה פשקיר ימיו : <i>that they may enjoy, like labourers, their days.</i>	6b	
פני יש לעץ תקנה <i>"For there is hope for a tree,</i>	7a	Word level: The noun עץ is represented with 3ms pronouns in most of the other lines. Verbal equivalence in terms of person, number and gender, but contrast in conjugations and stems.
אם זכרת ועוד תחלה <i>if it is cut down, that it will sprout again,</i>	7b	
זנקהו לא תחדל : <i>and that its shoots will not cease.</i>	7c	Line level: Only one line is negative. The following nouns are syntagmatic and paradigmatic equivalent as they refer to hope and parts of a tree that grows and gives hope: קנה , ינק , שרש , גזע , קצר and נטע .
אם יקינו בארץ שרשו <i>Though its root grows old in the earth,</i>	8a	The following nouns are equivalent and refer to the substance that plants need to grow: ארץ , עפר and
והעפר ימות ונוע : <i>and its stump dies in the ground,</i>	8b	רוח מים . High frequency of prepositions in these lines.
מרים מים יפרם <i>yet at the scent of water it will bud</i>	9a	
ועשה קציר כמו נטע : <i>and put forth branches like a young plant.</i>	9b	Semantically, there is wonderful progression between these lines, as it mimics the growth of a tree. Job

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		contrasts the finite nature of human life with the cyclical renewal present in nature. Trees can die and be reborn, while humans have no such promise. This analogy might express Job's yearning for some kind of renewal or afterlife. Perhaps he desires a similar hope for humans beyond their limited lifespan.
<p>וַגִּבֹר יָמוּת וַיִּחַלֵּשׁ But mortals die, and are laid low;</p>	10a	Word level: The noun גִּבֹר is replaced with the 3ms pronoun in the next line.
<p>וַיִּנְיָע אָדָם וְאַיִן : humans expire, and where are they?</p>	10b	Line level: The following nouns are equivalent: גִּבֹר , אָדָם , אִישׁ and מִיָּמִים . Also, the nouns יָמִים , נֶהָר , שָׁמַיִם and שָׁנָה are equivalent. All lines in verse 12 are negative.
<p>אֶחָד מִיָּמִים מִיַּד יָם As waters fail from a lake,</p>	11a	Semantically, verses 11 and 12 are contiguous to the first. The metaphor of a dried-up sea or riverbed reinforces the idea of complete depletion and absence of life. Job emphasises the finality of human death by using strong verbs like “die,” “lie down,” and “will not wake.” He describes death as a state of unconsciousness where humans no longer exist in any meaningful way.
<p>וְנָהָר יִחַרְבֵּן וְנִבְשׁ : and a river wastes away and dries up,</p>	11b	
<p>וְאִישׁ שָׁכַב וְלֹא יִקְוֶם so mortals lie down and do not rise again;</p>	12a	
<p>עַד בִּלְתֵּן שָׁמַיִם לֹא יִקְיָצוּ until the heavens are no more, they will not awake</p>	12b	
<p>וְלֹא יִעֲרֹךְ מִשְׁנָתָם : or be roused out of their sleep.</p>	12c	
<p>מִי יִתֵּן אֶפְשָׁאֵל מִצִּפְוֹן Oh that you would hide me in Sheol,</p>	13a	Word level: Repetition of the 1cs pronoun, interrupted by one 2ms pronoun. Verbal equivalence in terms of number and gender.
<p>תִּסְתִּירֵנִי עַד שׁוּב אַפְּךָ that you would conceal me until your wrath is past,</p>	13b	Line level: The nouns שָׁאוֹל , אַף and חֶקֶק are equated. The middle line does not have a prepositional phrase.
<p>תִּשְׁתַּחֲוֶה לִּי תִקְרָא וְתִזְכֹּרֵנִי : that you would appoint me a set time, and remember me!</p>	13c	Semantically, this verse marks a subtle shift in Job's perspective compared to the previous verses (10-12) that emphasised finality and despair. Here, Job expresses a flicker of hope on redemption.
<p>אִם יָמוּת יִבְרָךְ הַיְתִיבָהּ If mortals die, will they live again?</p>	14a	Word level: Contrast in noun gender, focusing on the last line.
<p>כָּל יְמֵי עֲבָדָאֵי אֶחָד All the days of my service I would wait</p>	14b	Line level: The nouns גִּבֹר and כָּל־יָוִם equally refer to human futility. The noun חֶלֶף is understood as the result of the noun צָבָה . The syntax places the focus on line 14c. Only line 14c has a preposition.
<p>עַד בּוֹא חֶלְפִי : until my release should come.</p>	14c	Semantically, these lines are contiguous. This verse directly confronts the central question of theodicy - the possibility of life after death. Job asks: “If mortals die, will they live again?” This is a fundamental question about human existence and the potential for something beyond our current life. Furthermore, Job expresses a

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		conditional hope. He says, “All the days of my service I would wait,” suggesting a willingness to endure his suffering if it leads to some kind of change or renewal. This “change” could refer to death and a potential afterlife, or it could represent a transformation in his current situation.
<p>תִּקְרָא וְאַתָּה אַעֲנֶנּוּ <i>You would call, and I would answer you;</i></p>	15a	Word level: The independent 1cs pronoun in line 15a is replaced with 1cs pronouns in other lines,
<p>לִמְעֹשֵׂה יְדֵיךָ תִּכְסֶּה׃ <i>you would long for the work of your hands.</i></p>	15b	interrupted by two 2ms pronouns. All the nouns are yiqtol, except the last one which is wayyiqtol.
<p>כִּי עָשִׂה אֲעֲדֶנּוּ תִסְפֹּר <i>For then you would not number my steps,</i></p>	16a	Line level: Only line 16b is negative. The following phrase עֲשֵׂה יָד are contrastive to these nouns: צַעַד ,
<p>לֹא תִשְׁמֹר עַל-תַּשְׂאֵתִי׃ <i>you would not keep watch over my sin;</i></p>	16b	עוֹן . פֶּשַׁע , חַטָּא .
<p>חַתָּם בְּצִרְוֹר פֶּשְׁעִי <i>my transgression would be sealed up in a bag,</i></p>	17a	Semantically, Job makes a conditional promise to God. He suggests a potential future reconciliation if God initiates contact. This builds on the hope for remembrance expressed in verse 13. The statement
<p>וְתִטְפֹּל עַל-עֲוֹנִי׃ <i>and you would cover over my iniquity.</i></p>	17b	“you would long for the work of your hands” implies a belief that God still cares for his creation (humanity) and might yearn for its restoration.
<p>וְאוֹלָם הָרַ נֹפֵל וְבוֹל <i>“But the mountain falls and crumbles away,</i></p>	18a	Word level: Contrast in noun gender. Pronouns are used to refer to their antecedents.
<p>וְצֹר יִעָקַד מִמּוֹקְמוֹ׃ <i>and the rock is removed from its place;</i></p>	18b	Line level: The phrase קוֹה אֲנִשׁ stands in contrast with strong things like הָר , צוֹר , אֲבֵן and עֵפֶר-אֶרֶץ . The syntax places the focus on line 19c.
<p>אֲבָנִים יִשְׁתַּקֵּוּ מֵיִם <i>the waters wear away the stones;</i></p>	19a	Semantically, there is a progression in the lines where the noun (mountain) is replaced by ever so smaller and “softer” things until it describes the hope of mortals,
<p>תִּשְׁטַף סִפְיֹתֶיהָ עֵפֶר-אֶרֶץ <i>the torrents wash away the soil of the earth;</i></p>	19b	which is the “softest.” Job uses these powerful metaphors to describe the destruction of hope. He compares it to mountains crumbling, rocks being moved, and water eroding the earth.
<p>וְתִקַּח אֲנוּשׁ תְּהַאֲדָתָּ׃ <i>so you destroy the hope of mortals.</i></p>	19c	
<p>וְתִתְקַדְּהוּ גִצְחֵם וְיִסְלָדוּ <i>You prevail forever against them, and they pass away;</i></p>	20a	Word level: The different 3ms pronominal suffixes form an ABAB pattern. The verbal conjugations form an ABBAAA pattern. Noun equivalence in terms of number.
<p>מִשְׁנֵהוּ בִּנְיֵי וְתִשְׁלַחְתֶּהוּ׃ <i>you change their countenance, and send them away.</i></p>	20b	Line level: Lines 21a and 21b are negative. Only the first and last line have a prepositional phrase. The nouns פָּנָה and בֵּן are equivalent.
<p>יִכְבְּדוּ בְּנֵי וְלֹא יֵדְעוּ <i>Their children come to honor, and they do not know it;</i></p>	21a	Semantically, these lines emphasise human weakness in the face of God’s power. Job describes humans as
<p>וְיִצְעָרוּ וְלֹא-יִבְנוּ לְמוֹ׃ <i>they are brought low, and it goes unnoticed.</i></p>	21b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		those who “pass away” while God “prevail forever.” The final line highlights the uncertainty of a legacy after death. Job is unsure whether his sons will find success or struggle, and he feels powerless to help them.
<p>אֵלֶּיךָ בָּשָׂרוֹ עָלֵינוּ וְנַפְשָׁנוּ</p> <p><i>They feel only the pain of their own bodies,</i></p>	22a	Word level: Repetition of the 3ms pronoun. Verbal contrast in terms of gender, but equivalent in all the other categories.
<p>וְנִפְשָׁנוּ עָלֵינוּ הָאֵלֵּל : פ</p> <p><i>and mourn only for themselves.”</i></p>	22b	Line level: Similar syntax for both lines. The verbs are equivalent, as both refer to suffering. Semantically, these lines are equivalent in meaning. Human “flesh” suffers physically, and his “soul” mourns emotionally. This verse emphasises the depth of his suffering on both physical and emotional levels.

3.3.2.2 Job 16:1-17:16 Job’s Fifth Speech

Job 16

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיַּעַן אִיּוֹב וַיֹּאמֶר :</p> <p><i>Then Job answered:</i></p>	1	
<p>שָׁמַעְתִּי כַאֲלֵה רַבּוֹת</p> <p><i>“I have heard many such things;</i></p>	2a	Word level: Plural demonstrative pronoun is used to refer to
<p>מִנְחָמֵי עֲמַל כָּלְכֶם :</p> <p><i>miserable comforters are you all.</i></p>	2b	Line level: The phrase עֲמַל כָּלְכֶם is equivalent to אֵלֶּה רַבּוֹת . Only line 2a has a prepositional phrase. Semantically, line 2b is contiguous. By calling them “miserable comforters,” Job expresses his frustration with their attempts to comfort him. He feels they do not truly understand his pain and are offering shallow consolation.
<p>תִּקְוֵן דְּבַר־רוּחַ</p> <p><i>Have windy words no limit?</i></p>	3a	Word level: The phrase דְּבַר־רוּחַ is represented with a 2ms pronoun in the next line. Verbal contrast in person and stem.
<p>אִז מִתְּיַמְרֵי צִוּוּ כִּי תַעֲנֶה :</p> <p><i>Or what provokes you that you keep on talking?</i></p>	3b	Line level: Both lines contain a question but are introduced with different interrogatives.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are equivalent. Job creates a metaphor by comparing the advice of his friends with windy words, meaning worthless.
אֲנִי אֶפְתָּח אֶפְתָּח <i>I also could talk as you do,</i>	4a	<p>Word level: The 1cs independent pronoun is replaced by 1cs pronominal suffixes in most of the lines. These pronouns are intertwined with the 2mp pronouns throughout the lines. Verbal equivalence in person and number in all lines, except 5b.</p> <p>Line level: High frequency of prepositions in these lines. The noun מַלְלֵי stands in equivalence with the following nouns that refer to parts of a human being and the source of the first mentioned: נַפֶּשׁ , רֹאשׁ , פֶּה and נֹד שֶׁפֶה .</p> <p>Prosody: The Zarqā' above אֲנִי serves to emphasise Job's personal involvement in the situation he describes. By creating a pause after "I", the accent highlights Job's sense of self-awareness, frustration, and emotional depth. This accent reinforces the rhetorical force of Job's reflection on how he would respond if he were in his friends' position, emphasising the contrast between his personal suffering and their perceived objectivity (Park 2020, 3).</p> <p>Semantically, these lines can be interpreted as clarification. Job acknowledges that he could offer the same kind of empty words his friends have given him. He understands their approach but finds it unhelpful. The key difference lies in Job's approach: Empathy vs. Criticism. He suggests that if he truly understood their suffering ("if you were in my place"), he would not criticise ("shake my head at you") but offer genuine comfort ("and the solace of my lips would assuage your pain").</p>
לֹדֶהֶשׁ נַפְשֵׁיכֶם תִּהְיֶה נַפְשִׁי <i>if you were in my place;</i>	4b	
אֶתְכִּירָה עִלְיֵיכֶם בְּמִלִּים <i>I could join words together against you,</i>	4c	
וְאֶנְשֵׂה עֲלֵיכֶם בְּמִוֶּה : <i>and shake my head at you.</i>	4d	
אֶאְמָצְכֶם בְּמִוֶּה פִּי <i>I could encourage you with my mouth,</i>	5a	
וְנִדְּ שִׁפְתֵי וְהַשֵּׁה : <i>and the solace of my lips would assuage your pain.</i>	5b	
אִם אֶדְבַּר לֹא יִשְׁמַח בְּאָזְנִי <i>"If I speak, my pain is not assuaged,</i>	6a	<p>Word level: Repetition of the 1cs pronoun. The verbal person, number and gender creates the following pattern: 1cs-3ms-1cs-3ms</p> <p>Line level: Only line 6a is negative and line 6b has a prepositional phrase.</p> <p>Semantically, these lines are equivalent.</p>
וְאֶתְדַלַּח מִתּוֹכִי יִשְׂרָאֵל : <i>and if I forbear, how much of it leaves me?</i>	6b	
אֵד עֲתָה הִלְאֵנִי <i>Surely now God has worn me out;</i>	7a	<p>Word level: Repetition of the 1cs pronoun. Verbal equivalence except for person.</p>
הַשְּׂמוֹת כָּל-עַדְתִּי : 	7b	<p>Line level: The verbs are back to back.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>he has made desolate all my company.</i>		Semantically, there is intensification in line 7b as the effect of God is stronger in this last line.
<p style="text-align: center;">וַתִּקְמַטְנִי לְעַד הַיָּהּ</p> <p><i>And he has shriveled me up, which is a witness against me;</i></p>	8a	Word level: Repetition of the 1cs pronoun in both lines. Contrastive verbal conjugation. Repetition of the ב preposition in line 8b.
<p style="text-align: center;">וַיִּגְדַּם בִּי כַחַשׁ בְּפָנַי יְעִידָהּ :</p> <p><i>my leanness has risen up against me, and it testifies to my face.</i></p>	8b	Line level: The noun עוֹד stands in contrast with the nouns כַחַשׁ and פָּנָה . Semantically, the lines are contiguous. These lines reflect Job’s lament over his physical suffering and its impact on his relationship with God. “Shriveled me up” emphasises Job’s physical decline, a metaphor for his weakened faith and hope. Job feels his gauntness is “a witness” against him, implying he believes his suffering is proof of wrongdoing. This challenges the prevailing idea that suffering equals sin.
<p style="text-align: center;">אִפְּי טָרַד וַיִּשְׁטַמְנֵנִי</p> <p><i>He has torn me in his wrath, and hated me;</i></p>	9a	Word level: Repetition of the contrastive pronouns 3ms and 1cs. The verbs form the pattern qatal-wayyiqtol-qatal-yiqtol.
<p style="text-align: center;">תָּרַק עַלַּי בְּשִׁנָּיו</p> <p><i>he has gnashed his teeth at me;</i></p>	9b	Line level: Line 9a does not have a preposition. The nouns אָף and צָרָר are paired with the equivalent emotionally explicit nouns שָׁנָן and עֵינָן .
<p style="text-align: center;">עָרַף יְלִטְוֹשׁ עֵינָיו עֵינַי :</p> <p><i>my adversary sharpens his eyes against me.</i></p>	9c	Semantically, lines are contiguous. Job portrays God as a fierce adversary, using violent imagery like “torn,” “gnashed his teeth,” and “adversary.” This challenges the traditional view of God as benevolent and loving. Job feels God hates him, a radical notion that questions God’s justice and fairness. The language of an adversary could suggest a complete breakdown of trust between Job and God in the past.
<p style="text-align: center;">פָּעְרוּ עַלַּי אִפְּוֹהֶם</p> <p><i>They have gaped at me with their mouths;</i></p>	10a	Word level: The last verb is contrastive in terms of conjugation, but all the verbs are equivalent in terms of person, gender and number. Repetition of the 1cs pronoun, with one contrastive 3mp pronoun.
<p style="text-align: center;">בְּתַרְפֻּה חָכוּ לְתַנִּי</p> <p><i>they have struck me insolently on the cheek;</i></p>	10b	Line level: The prepositions form an ABBA pattern. The nouns פָּה and לָחָה are equivalent as they refer to body parts.
<p style="text-align: center;">יָחַד עָלַי יִתְמַלְאוּ :</p> <p><i>they mass themselves together against me.</i></p>	10c	Semantically, lines 10a and 10b are synonymous and line 10c is contiguous. “Gaped at me with their mouths” and “struck me insolently on the cheek” depict Job as an object of ridicule and disrespect. This reinforces the theme of isolation and humiliation

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		explored in other parts of the book. The strong imagery suggests Job's former friends or community have turned against him, adding another layer of pain to his suffering. Though not explicitly mentioned, these lines imply Job feels God has abandoned him, allowing this public humiliation to occur.
<p style="text-align: center;"> שָׁלַח הַיְיָ אֶל אֲנִי וַיִּפְרֹץ <i>God gives me up to the ungodly,</i> </p>	11a	Word level: Repetition of 1cs pronoun, with the God in the middle. The verbs are equivalent, except for binyan.
<p style="text-align: center;"> וַיִּזְלַח יְהוָה אֶת יְדַיִם וַיִּשְׁלַח <i>and casts me into the hands of the wicked.</i> </p>	11b	Line level: Phonology parallelism with the repetition of the /ʔ/, /ʕ/ and /l/ sounds. Word order forms a mirrored pattern, assuming that the noun אֵל is ellipsed in line 11b. The noun עוֹל is paired as equivalent with the construct phrase יד רשע as both refer to bad things. The verbs have an equivalent meaning and are thus equivalent. Semantically, these lines are synonymous. “Gives” and “cast” emphasise Job’s feeling of being abandoned by God and handed over to his enemies. This challenges the idea of God as a protector and provider. Job uses strong emotional terms like “ungodly” and “wicked” to describe his tormentors. This raises questions about the nature of evil and its role in suffering. Job feels he does not deserve this treatment. This challenges the idea of a divinely ordered world where suffering is always a consequence of sin.
<p style="text-align: center;"> שָׁלוֹ הָיִיתִי וַיִּפְרֹץ בְּנִי <i>I was at ease, and he broke me in two;</i> </p>	12a	Word level: Repetition of the 1cs pronoun, interrupted by two 3ms pronouns.
<p style="text-align: center;"> וַאֲתָו בְּצַוְרֵי וַיִּפְצֵץ אֵנִי <i>he seized me by the neck and dashed me to pieces;</i> </p>	12b	Line level: Only line 13b is negative. The following nouns are equivalent as they refer to body parts: עֵרֶךְ , כְּלָה and מֵרֶרֶת . The nouns נֶטֶר and רֶבֶב are syntagmatic equivalent, as they refer to things concerning archery.
<p style="text-align: center;"> וַיִּקְטַעַנִי לִי לְמִטְרָה : <i>he set me up as his target;</i> </p>	12c	Phonology parallelism in lines 12c to 13c with the repetition of the /l/ sound. The two verbs in line 12a create contrast.
<p style="text-align: center;"> וַיִּסְבּוּ עָלַי וַיִּבְּלוּ <i>his archers surround me.</i> </p>	13a	Semantically, there is intensification from line 12a to 12b. Lines 12c and 13a are equivalent. Lines 13b and 13c are equivalent. All these lines form an AABCC pattern. The use of the nouns “kidneys” and “gall” is of special semantic importance here, as organs in the Ancient Near Eastern worldview were linked to
<p style="text-align: center;"> וַיִּפְלַח בְּלִיָּוִם וְלֹא יִחְמוּד <i>He slashes open my kidneys, and shows no mercy;</i> </p>	13b	
<p style="text-align: center;"> וַיִּשְׁפֹּךְ אֶתְ גַּלְגָּלִי בְּאֶרֶץ מִדְּבָרִי : <i>he pours out my gall on the ground.</i> </p>	13c	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		emotions and intangible concepts. The kidneys and gall were understood as the seat of emotions in the human body. The strong and vivid imagery used by Job highlights his emotional turmoil. These lines raise profound questions about the nature of God, suffering, and theodicy. It challenges readers to grapple with the possibility of a God who inflicts pain on the righteous.
<p>וּפְרָצְנִי פָּרֹץ עַל-פְּנֵי-פָּרֹץ</p> <p><i>He bursts upon me again and again;</i></p>	14a	Word level: Repetition of the 1cs pronoun. Equivalent verbs in terms of conjugation, binyan, person, number and gender. Repetition of the root פָּרַץ .
<p>וּפָּרֹץ עָלַי כַּמִּלְחָמָה :</p> <p><i>he rushes at me like a warrior.</i></p>	14b	Line level: Similar word order between these lines. Repetition of the noun in line 14a. The nouns פָּרֹץ , פָּנָה-פָּרֹץ and גִּבּוֹר are syntagmatic word pairs as they refer to warfare. Semantically, line 14a can be understood as the result of 14b, making these lines contiguous. Line 14a describes the relentless and cumulative nature of Job’s suffering. It is not a single blow but a continuous assault. A metaphor is created in line 14b that equates God with a “warrior” and it suggests that Job has no chance of defending himself against God’s relentless assault.
<p>שָׁק תִּפְרָתִי עָלַי גִּלְהִי</p> <p><i>I have sewed sackcloth upon my skin,</i></p>	15a	Word level: Repetition of the 1cs pronoun in all the lines.
<p>וְעַל־לְתִי בְּעֹפָר מִרְגְּמִי :</p> <p><i>and have laid my strength in the dust.</i></p>	15b	Line level: All the lines have a prepositional phrase. The last line is verbless. The following nouns are syntagmatic word pairs as they refer to weakness: שָׁק, עֹפָר and מוֹת + צֶלֶל .
<p>פָּנָי חִמְרָמְרָה [חִמְרָמְרוֹ] מִזְמִי בִּכְי</p> <p><i>My face is red with weeping,</i></p>	16a	The following nouns are syntagmatic word pairs as they refer to Job’s body and characteristics: גִּלְד , קֶרֶן , פָּנָה and עוֹף . These two groups of word pairs are contrastive towards each other.
<p>וְעַל עֵפֶשׁ צִלְמוֹת :</p> <p><i>and deep darkness is on my eyelids,</i></p>	16b	Semantically, these lines are equivalent, with intensification towards the last line. Wearing sackcloth and laying in dust are outward signs of mourning and humiliation. This reflects Job’s inner despair and his feeling of being brought low before God. “Laid my strength in the dust” signifies Job’s physical decline and the stripping away of his former status and confidence. “Red from weeping” and “deep darkness” portray the physical toll of Job’s emotional

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		pain. There is a sense of being overwhelmed by sadness and despair.
<p>עַל לֹא־הַמָּס בַּכַּף <i>though there is no violence in my hands,</i></p>	17a	Word level: Repetition of 1cs pronoun in both lines. Line 17a has two prepositions, with no preposition in the next line.
<p>וְתַפִּילַת זְכוּהַ : <i>and my prayer is pure.</i></p>	17b	Line level: Line 17b is the shortest and is the focus here. Only line 17a is negative. Both lines are verbless. The nouns הַמָּס and זְכוּךְ are contrastive in meaning. The nouns כַּף and פִּלַּל are syntagmatic word pairs, as they refer to the practice of praying. Semantically, these lines are equivalent. They bring contrast to the emotional and physical turmoil of the previous lines. These lines suggest a flicker of hope within Job. He has not abandoned his faith or his belief in God’s ultimate justice.
<p>אֲרִיז אַל תִּכְסֵי דַמִּי <i>“O earth, do not cover my blood;</i></p>	18a	Word level: Repetition of 1cs pronoun in all the lines. Verbal equivalence in terms of conjugation, but contrastive in terms of binyan, person and gender.
<p>וְאֵל יְהוָה מְקוֹם לְזַעֲקוֹתַי : <i>let my outcry find no resting place.</i></p>	18b	Line level: Line 19b is the shortest and is the focus of this quatrain. Both lines 18a and 18b are negative by means of the negative particle for jussives. In terms of verbs, the lines are verb-verb-verbless-verbless. Only line 18a does not have a preposition. The following nouns are equivalent as they refer to places in the creation: אֲרִיז , קוֹם , שָׁמַיִם and רוֹם . The nouns דָּם and זַעֲקָה are contrastive to עוֹד and שָׁהָר .
<p>גַּם עַתָּה הִנֵּה שָׁמַיִם עֲדוּ <i>Even now, in fact, my witness is in heaven,</i></p>	19a	Semantically, lines 18a and 18b are contrastive to lines 19a and 19b. Job personifies the earth, begging it not to “cover my blood.” This imagery suggests a yearning for his suffering to be acknowledged and not forgotten. He desires his “cry” to have “no resting place” until he receives justice. This reflects his deep longing for vindication and a resolution to his pain. Despite his despair, Job maintains faith in a “witness in heaven” and a “he who vouches for me is on high.” This signifies his belief in God’s ultimate knowledge of his righteousness and a hope for vindication from a higher power.
<p>וְשָׁהָרַי בְּמַרוֹמַיִם : <i>and he that vouches for me is on high.</i></p>	19b	







Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">מְלִיצֵי רָעִי <i>My friends scorn me;</i></p>	20a	Word level: Contrast between the 1cs and 3ms pronouns. Verbal contrast in terms of gender, number, conjugation and binyan.
<p style="text-align: center;">אֵל־אֱלֹהִים דִּלְפָּה עֵינַי׃ <i>my eye pours out tears to God,</i></p>	20b	Line level: Line 20a is the shortest, and the focus is here. All the lines have prepositions except the first one. Repetition of the noun for God in lines 20b and 21a. The noun רַעַה is repeated as in the first and last line, creating an inclusio. The noun רַעַה is contrasted with the אֱלֹהִים noun. The following nouns are syntagmatic as they refer to the futility of human beings: עֵינַי , בֶּן־אָדָם and גֹּבֵר .
<p style="text-align: center;">וְיִזְכֶּה לְגֹבֵר עִם אֱלֹהִים <i>that he would maintain the right of a mortal with God,</i></p>	21a	Semantically, lines 20a and 20b contrast lines 21a and 21b. Job feels as if his friends “scorn” at him, highlighting his social isolation and adding another layer of pain to his suffering. In contrast, Job’s “eye pours out tears to God.” Jousse’s (1999) law of gesture can be observed here. Although the verse is textual, it evokes physical gestures, such as Job’s tears. Furthermore, Job’s friends are in contrast to God, and this creates tension for Job.
<p style="text-align: center;">וְיָבֹד אָדָם לְרַעְהוּ׃ <i>as one does for a neighbor.</i></p>	21b	
<p style="text-align: center;">כִּי־שָׁנוֹת נִסְפָּר אֶתִּיו <i>For when a few years have come,</i></p>	22a	Word level: Verbal contrast in terms of person and number.
<p style="text-align: center;">וְאֶרְחַ לֹא־אָשׁוּב אֶתְלָד׃ <i>I shall go the way from which I shall not return.</i></p>	22b	Line level: Positive-negative lines. The verbs form a paradigmatic pair. The noun אֶרְחַ is understood as the result of the construct phrase שָׁנוֹת סִפָּר . Semantically, these lines are contiguous. Job acknowledges his own mortality. “A few years” signifies the brevity of life and the inevitability of death. “The way from which I shall not return” emphasises the finality of death. This reinforces the sense of despair and hopelessness that permeates the chapter. This verse marks a low point in Job’s lament. He feels utterly broken and contemplates death with a sense of finality. It raises questions about the meaning of suffering in light of human mortality.

Job 17

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">רוּחַי תִּפְּלָה <i>My spirit is broken,</i></p>	1a	<p>Word level: Repetition of 1cs pronoun. Both verbs have a passive meaning but differ in terms of number and gender.</p> <p>Line level: Line 1c is verbless, but are also the only line with a preposition. The following nouns are syntagmatic as they refer to important characteristics and stages in the life of a human: קבר, יום, and רוח .</p> <p>Prosody: The Rəḇîa' above נוֹעְכוּ highlights the contrast between Job's internal state (his broken spirit) and the external reaction of others, who are terrified. The accent draws attention to “my days are extinct”, making it clear that Job's suffering is over dramatised. This accentuation creates an emotional impact, emphasising how Job's condition causes fear in others, thus amplifying the depth of his despair.</p> <p>Semantically, these lines form intensification. These lines set the tone for Job 17, expressing his utter despair and sense of impending death. Line 1a signifies Job's complete emotional devastation. He has lost hope and feels utterly defeated. Line 1b emphasises the brevity of life and the toll suffering has taken on Job's physical well-being. And line 1c personifies death and highlights Job's acceptance of his seemingly imminent demise. Line 1a refers to internal and line 1b to external suffering of Job, creating the sense of total demise. The parallelism reinforces the image of a man on the verge of death, both emotionally and physically.</p>
<p style="text-align: center;">יָמַי נוֹעְכוּ <i>my days are extinct,</i></p>	1b	
<p style="text-align: center;">קְבָרִים הֵוא׃ <i>the grave is ready for me.</i></p>	1c	
<p style="text-align: center;">אִם לֹא הַתְּלִים עִמּוֹדִי <i>Surely there are mockers around me,</i></p>	2a	<p>Word level: Repetition of the 1cs pronoun. The noun הַתְּלִים is replaced with the 3mp pronoun in the next line.</p> <p>The conjunctive particle אִם is paired with the verb לִיִן in the next line to create certainty and focus, but these are contrastive word types.</p> <p>Line level: Negative-positive syntax. Line 2a is verbless. Both lines have a prepositional phrase.</p> <p>Semantically, these lines are contiguous. “Mockers around me” highlights Job's feeling of being surrounded by those who ridicule and belittle him in his suffering. “My eye dwells on their provocation” suggests Job is constantly tormented by the negativity</p>
<p style="text-align: center;">וְעַיְנִי עַל עִוְבֹתָם׃ <i>and my eye dwells on their provocation.</i></p>	2b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		of those around him. This signifies the lasting impact their words and actions have on him.
שִׁמְחָה יָצָא עִדְבָנִי עִמּוֹד <i>“Lay down a pledge for me with yourself;</i>	3a	Word level: Repetition of the 1cs pronoun, but it is interrupted by the usage of the 2ms pronoun suffix and 3ms independent pronoun. Contrastive verbal binyan and conjugation. Word pair of the verb עָרַב and the noun יָד to refer to the idea of certainty.
מִי הֲיָחָזֵק יִתְּקַע : <i>who is there that will give surety for me?</i>	3b	Line level: Both lines have a prepositional phrase. Semantically, these lines are contiguous. In terms of psychology, Job is here in the negotiation phase of grief, where is attempting to negotiate with God.
כִּי־לִבָּם צָפַנְתָּ מִשְׂכָּל <i>Since you have closed their minds to understanding,</i>	4a	Word level: The 3mp pronoun in line 4a is replaced with plural nouns in lines 5a and 5b. The verbs create the following contrastive pattern: 2ms-2ms-3ms-3fp.
עַל־כֵּן לֹא תִרְמָם : <i>therefore you will not let them triumph.</i>	4b	Line level: Only line 4b is negative. Line 5b does not have a preposition. The nouns שָׂכַל and חָלַק are understood as equivalent, because wisdom can be a reward from God. The nouns רָעָה and עֵין בֵּן are paradigmatic equivalent.
לְחַלְקֵי יָגִיד רָעִים <i>Those who denounce friends for reward—</i>	5a	Semantically, line 4b is contiguous to line 4a, and line 5b is contiguous to line 5a. Furthermore, line 4a can be understood as the cause of line 4b, as the lack of understanding causes the absence of victory. In the Ancient Near Eastern worldview, the לִבָּב organ was understood as the seat of human reasoning and thoughts.
וְרָעֵינָם יִגְזֹל תִּכְלֹנָה : <i>the eyes of their children will fail.</i>	5b	Word level: Verbal contrast in binyan, conjugation, and person. The 1cs pronoun in line 6a is replaced by a 1cs verb in the next line.
וְהִצְנִינִי מִשָּׂכַל עַמִּים <i>“He has made me a byword of the peoples,</i>	6a	Line level: The word order creates an ABBA pattern. The construct phrase מִשָּׂכַל עַמִּים creates a semantically equivalent pair with תּוֹרַף לְפָנָה in the next line.
וְתִפְתֵּי לִפְנֵי אֲדָתָה : <i>and I am one before whom people spit.</i>	6b	Semantically, these lines are equivalent. These lines depict Job as an object of ridicule and public humiliation. This reinforces the theme of isolation and social rejection explored in other parts of the book. Though not explicitly mentioned, the verse implies Job feels God has abandoned him, allowing this public humiliation to occur.
וַתִּכְחַהּ מִקֵּשׁ עֵינָי <i>My eye has grown dim from grief,</i>	7a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">וְצַר לִּי כְּצַלְלֵי כֶּסֶם׃</p> <p style="text-align: center;"><i>and all my members are like a shadow.</i></p>	7b	<p>Word level: Repetition of the 1cs pronoun in both lines, but are contrasted with the 3mp pronoun. The first pair of nouns are equivalent in terms of gender and number.</p> <p>Line level: Line 7b is verbless. Both lines have a prepositional phrase. The nouns כֶּסֶם and צַלְלֵי are a pair, as they refer to dark or bad things. Interesting word pair of עֵין and יָצַר .</p> <p>Semantically, these lines are equivalent. Line 7a signifies the physical effects of Job’s emotional pain: his grief is so profound it affects his health. Line 7b suggests Job’s physical weakness and a loss of his former vitality. The internal and external symptoms create a parallel that emphasises the all-encompassing nature of his suffering. Through the use of parallelism, it emphasises the interconnection of mind and body and how Job’s grief manifests itself in both his emotional and physical state. Furthermore, it can be argued that verses 6 and 7 are also in parallel because of Janus parallelism (Noegel 1996, 58). The verb כָּהָה is used here for its dual meaning “rebuke” and “grow dim”. It is referring back to verse 6 where the “rebuking” takes place.</p>
<p style="text-align: center;">יִשְׁמְחוּ יְשָׁרִים עַל־זֹאת׃</p> <p style="text-align: center;"><i>The upright are appalled at this,</i></p>	8a	<p>Word level: Verbal contrast in terms of binyan and number. Contrast in gender and word type for the second noun pair.</p>
<p style="text-align: center;">וְנָקְיוּ עַל־תַּגְּוָה יְתֵקְרוּ׃</p> <p style="text-align: center;"><i>and the innocent stir themselves up against the godless.</i></p>	8b	<p>Line level: Repetition of the same preposition in both lines. The parallelism creates an ABCBCA pattern. The nouns יִשָּׁר and נְקִיָּה are a word pair that refer to good people.</p> <p>Semantically, these lines are equivalent. These lines explore the potential reaction of righteous people to Job’s suffering. Line 8a suggests that those who are truly righteous will be horrified by the injustice Job endures. Line 8b implies that the innocent will be motivated to speak out against the evil forces Job blames for his suffering.</p>
<p style="text-align: center;">וְיִאחֲזוּ צְדִיקֵי דַרְכֵּי׃</p> <p style="text-align: center;"><i>Yet the righteous hold to their way,</i></p>	9a	<p>Word level: The first noun pair is contrastive in terms of number. Verbal contrast in terms of binyan.</p>
<p style="text-align: center;">וְיִשְׁתַּחֲוּ יְרֵבִים יְסִידֵי אֲמֹן׃</p>	9b	<p>Line level: The parallelism pattern is ABCBAC. The noun צְדִיק is paired with the construct phrase יְסִידֵי אֲמֹן</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>and they that have clean hands grow stronger and stronger.</i>		as they both refer to good things. The noun רַרְךָ is paired with the noun אֲמִיץ to a good or strong characteristic. Semantically, these lines are equivalent. Line 9a signifies that the truly righteous will not abandon their faith or principles even in the face of adversity. Line 9b suggests that suffering can lead to spiritual growth and a deepening of faith for those who remain righteous.
 <i>But you, come back now, all of you,</i>	10a	Word level: Contrast in verbal number. The 3mp pronoun is contrasted with a 2mp pronoun in the next line.
 <i>and I shall not find a sensible person among you.</i>	10b	Line level: Positive-negative syntax. Only line 10b has a preposition. Semantically, these lines are contiguous. The conjunctive particle אֶלֶם indicates that Job reaches a short conclusion on the previous lines. Job directly addresses his friends, urging them to “come back” and “come now.” This can be interpreted in a few ways: a sarcastic invitation for them to try again to explain his suffering or a desperate plea for genuine understanding and comfort.
 <i>My days are past, my plans are broken off,</i>	11a	Word level: Repetition of the 1cs pronoun. Equivalent verbs, except for binyan.
 <i>the desires of my heart.</i>	11b	Line level: Line 11b is drastically shorter than the previous one, without any verb. The noun זָמַם is paired with the construct phrase אֶרֶשׁ לִבִּי as they refer to the will of Job. The noun יוֹם is left without an explicit pairing to place the focus on it. Semantically, these lines are contiguous. Line 11a signify a complete loss of hope for the future. Job feels his time is running out, and his dreams and aspirations have been destroyed. Line 11b emphasises the crushing weight of Job’s suffering. He has lost not only his physical well-being but also the will and desire to live.
 <i>They make night into day;</i>	12a	Word level:
 <i>'The light,' they say, 'is near to the darkness.'</i>	12b	Line level: Line 12b is verbless. If the verb is ellipsed in line 12, the parallelism forms an ABCCBA pattern. The noun לַיְלָה is paired with פְּנֵי הַשֶּׁשׁ . The noun יוֹם is paired with the noun אֹרֶךְ , as both refer to light or

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>good. However, both groups of nouns can also be interpreted as paradigmatic opposites of each other. Semantically, these lines are equivalent. These lines are open to multiple interpretations, reflecting the complexity of Job's situation, and the necessity of a complexity theoretical approach. Job criticises his friends' empty words of comfort. They claim to see “light” (hope) even in the midst of his “darkness” (suffering). Job feels their reassurances are unrealistic and insensitive. Alternatively, Job questions God's actions. He perceives God as turning his “day” (peace) into “night” (suffering) and offering false promises of “light” (relief) that never come.</p>
<p>אם אקנה שאול ביתי If I look for Sheol as my house,</p>	13a	<p>Word level: Repetition of the 1cs pronoun in all the lines. The first three verbs are more equivalent than the last verb.</p>
<p>בחשך רפדתי יצועי: if I spread my couch in darkness,</p>	13b	<p>Line level: Lines 14b and 15a are verbless. The following nouns are equivalent as they refer to bad things: שאול , חשך , שחת and רמם . The following nouns are equivalent as they refer to places or things that normally bring comfort: בית , יצע , אב , אם , אח , אה , אה and קוה .</p>
<p>לשחת קראתי אבי אמה if I say to the Pit, 'You are my father,'</p>	14a	<p>Line level: Lines 14b and 15a are verbless. The following nouns are equivalent as they refer to bad things: שאול , חשך , שחת and רמם . The following nouns are equivalent as they refer to places or things that normally bring comfort: בית , יצע , אב , אם , אח , אה , אה and קוה .</p>
<p>אפי ואחתי רפתי: and to the worm, 'My mother,' or 'My sister,'</p>	14b	<p>Line level: Lines 14b and 15a are verbless. The following nouns are equivalent as they refer to bad things: שאול , חשך , שחת and רמם . The following nouns are equivalent as they refer to places or things that normally bring comfort: בית , יצע , אב , אם , אח , אה , אה and קוה .</p>
<p>ואיפה אפיו תקנות? where then is my hope?</p>	15a	<p>Semantically, lines 13a-14b are reversed intensification with Sheol as the worst thing, with lines 15a-15b being the conclusion where the noun קוה is repeated. Lines 13a-b signifies Job's contemplation of death as his only escape. Sheol, in Hebrew thought, refers to the place of the departed, often understood as a shadowy realm of inactivity. Lines 14a-b uses vivid imagery to personify his suffering. Job feels utterly consumed by darkness and decay. Lines 15a-b express Job's complete loss of hope. He feels there is no light at the end of the tunnel and no one who truly understands his pain.</p>
<p>אמתקונו מי וישנה: Who will see my hope?</p>	15b	<p>Semantically, lines 13a-14b are reversed intensification with Sheol as the worst thing, with lines 15a-15b being the conclusion where the noun קוה is repeated. Lines 13a-b signifies Job's contemplation of death as his only escape. Sheol, in Hebrew thought, refers to the place of the departed, often understood as a shadowy realm of inactivity. Lines 14a-b uses vivid imagery to personify his suffering. Job feels utterly consumed by darkness and decay. Lines 15a-b express Job's complete loss of hope. He feels there is no light at the end of the tunnel and no one who truly understands his pain.</p>
<p>בני שאול תברנה Will it go down to the bars of Sheol?</p>	16a	<p>Word level: Contrast in noun and verbal number. Line level: Only line 16b has a preposition. The construct phrase בדר שאול is paired with עפר as they refer to Job's emotional and spiritual hopelessness. Semantically, these lines are equivalent. In line 16a, Job questions if his hope will even accompany him to the grave (Sheol). He feels utterly defeated and devoid</p>
<p>אם יחד על עפר נחת: ס Shall we descend together into the dust?"</p>	16b	<p>Word level: Contrast in noun and verbal number. Line level: Only line 16b has a preposition. The construct phrase בדר שאול is paired with עפר as they refer to Job's emotional and spiritual hopelessness. Semantically, these lines are equivalent. In line 16a, Job questions if his hope will even accompany him to the grave (Sheol). He feels utterly defeated and devoid</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		of any hope, even for an afterlife. And in line 16b Job ponders if his hope will descend with him to the grave. This could be a sarcastic jab at his friends, implying their empty words of comfort (“hope”) will also be meaningless in death.

3.3.2.3 Job 19:1-29 Job’s Sixth Speech

Job 19

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
וַיַּעַן אִיּוֹב וַיֹּאמֶר : <i>Then Job answered:</i>	1	
עַד אַמְנָה תִּזְגַּזְגּוּן נַפְשִׁי <i>“How long will you torment me,</i>	2a	Word level: Repetition of the 1cs pronoun. Equivalent verbs, except for binyan.
וְתִדְבְּרֵנִי בְּמִלִּים : <i>and break me in pieces with words?</i>	2b	Line level: The noun מַלְל is left without an explicit pair, causing the focus to be on it. Semantically, it can be either equivalent or contiguous. Line 2b can be understood as describing the torment of line 2a.
זֶה עֲשָׂר פְּעָמִים תִּכְלִימוּנִי <i>These ten times you have cast reproach upon me;</i>	3a	Word level: Repetition of the 1cs pronoun. Verbal pattern of hiphil-qal-hiphil.
לֹא תִבְשׂוּ תִהְדָּרוּ לִי : <i>are you not ashamed to wrong me?</i>	3b	Line level: Only line 3b is negative. Phonology parallelism with the /l/ sound. Semantically, it can be either equivalent or contiguous. The phrase זֶה עֲשָׂר פְּעָמִים emphasises the seriousness and frustration of Job. Line 3a signifies Job feels his friends have repeatedly mocked or belittled him in his suffering. The number “ten” might not be literal but emphasises the ongoing nature of their insensitivity. Line 3b expresses Job’s outrage at his friends’ lack of compassion. He feels they show no shame in inflicting additional pain on him.
וְאִדָּא אָמַנְתִּים שְׂגִיתִי <i>And even if it is true that I have erred,</i>	4a	Word level: Repetition of the 1cs pronoun in line 4b. Verbal contrast in terms of conjugation and number.
אִתִּי תִלְוִן מִשְׁגָּתִי : <i>my error remains with me.</i>	4b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>Line level: Different syntax between these two lines. The syntax creates a cause-and-effect relationship. Any transgression would be his burden to bear.</p> <p>Semantically, these lines are contiguous. The parallelism reinforces the idea that Job takes responsibility for his own actions, even if he questions the fairness of his suffering. Line 4a implies a willingness to acknowledge any wrongdoing on his part. However, it is important to consider the context of Job's suffering. He has maintained his innocence throughout the book. This statement could be a concession to appease his friends or a genuine reflection on his actions. Line 4b emphasises Job's sense of isolation, even in acknowledging any potential mistake. He suggests the consequences of his actions would only impact him, not his friends.</p>
<p>אם אִמְנַם עָלַי מְגִדְלִי If indeed you magnify yourselves against me,</p>	5a	<p>Word level: Repetition of the 1cs pronoun in all the lines, but interrupted with a 3ms pronoun in line 6b. In terms of verbal person and number, the following pattern emerges 2mp-2mp-2mp-3ms-3ms. Noun and 3ms pronoun pair in verse 6.</p>
<p>וְתוֹכַחְתּוֹ עָלַי חֲרַפְתִּי : and make my humiliation an argument against me,</p>	5b	<p>Line level: The prepositional phrase <i>עַל</i> is repeated in three lines. The noun <i>חֲרַף</i> is paired with <i>צוּר</i> as they refer to something that captures Job. The syntax focus on line 6a, to put emphasis on <i>אֵל</i>.</p>
<p>דַּעַר אָפוּ פִּי אֱלֹהִים עֲוֹנָי know then that God has put me in the wrong,</p>	6a	<p>Semantically, lines 5a-b are equivalent, but contiguous to the equivalent pair of lines 6a-b. Lines 5a-b signifies Job's rejection of the blame his friends imply through their words and demeanour. He feels they view themselves as superior and attribute his suffering to his own shortcomings. Lines 6a-b marks a shift in Job's focus. He acknowledges God's role in his suffering. While not necessarily accusing God of wrongdoing, he establishes that his misfortune comes from God, not from any personal failing.</p>
<p>וַיִּצְרֹף עָלַי חֲרָף : and closed his net around me.</p>	6b	
<p>מִן אֲצַעֲקָה חֲמָס וְלֹא אֲשָׁנָה Even when I cry out, 'Violence!' I am not answered;</p>	7a	<p>Word level: Similar verbs, but they differ in binyan. Line level: Both lines are negative but use different particles. The noun <i>חֲמָס</i> is contrasted with <i>שָׁפֵט</i>. The verbs form a natural pattern of cry-answer-call.</p>
<p>אֲשׁוּעַ וְאֵין מִשְׁפָּט : I call aloud, but there is no justice.</p>	7b	<p>Semantically, these lines are equivalent. Line 7a expresses Job's desperate pleas for help or recognition</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		of the injustice he experiences. Line 7b signifies Job's feeling that his cries for help go unanswered. He feels there is no justice system in place to address his situation.
<p>אַרְתָּם גִּבְרָה וְלֹא אֶעְבֹּר <i>He has walled up my way so that I cannot pass,</i></p>	8a	Word level: Repetition of the 1cs pronoun. The middle verb is in contrast with the other two. Contrast for the nouns in terms of number.
<p>וְעַל מַתִּיבוֹתַי חֹשֶׁךְ יָשִׁים : <i>and he has set darkness upon my paths.</i></p>	8b	Line level: Only line 8a is negative, while only 8b has a preposition. The equivalent word pair of אָרַח and נָתַב is used. The noun חֹשֶׁךְ has no explicit pair, therefore it is the focus. The verbs have a contiguous relationship. Semantically, there is intensification between these lines. Line 8a signifies that Job feels God has deliberately blocked his path and prevented him from finding any solution or relief from his suffering. Line 8b suggests Job feels God has shrouded his path in darkness, leaving him confused and unable to see a way forward.
<p>כָּבֹדִי מֵעַל הִפְשִׁיט <i>He has stripped my glory from me,</i></p>	9a	Word level: Repetition of the 1cs pronoun. Similar verbs, except for conjugation.
<p>וְיָסַר עֲטֹרַת רֹאשִׁי : <i>and taken the crown from my head.</i></p>	9b	Line level: Only line 9a has a preposition, and this interrupts a mirrored syntax between the two lines. The noun כָּבֹד is paired as equivalent with the construct phrase עֲטֹרַת רֹאשׁ . Semantically, these lines are equivalent. Line 9a signifies Job's experience of losing his former status, respect, and well-being. כָּבֹד can also be interpreted as "honour" or "reputation". Line 9b suggests Job feels he has been stripped of his authority or position of power. The עֲטֹרָה can be seen as a symbol of his former life and prosperity.
<p>וַתִּצְנֵן סְבִיב וְאֵלַי <i>He breaks me down on every side, and I am gone,</i></p>	10a	Word level: There are 1cs and 3ms pronouns. The first noun is a yiqtol and the rest are wayyiqtol.
<p>וַיִּסַּע כַּעֲצֵן תְּקוּמָה : <i>he has uprooted my hope like a tree.</i></p>	10b	Line level: The first line does not have a preposition, where the rest creates almost an ABBA pattern. The noun תְּקוּמָה is contrasted with אֵץ . The noun כַּעֲצֵן is equated with צָרָה , making it a strange pair.
<p>וַיִּתְּרַם עָלַי אֵשׁ <i>He has kindled his wrath against me,</i></p>	11a	Semantically, line 10a makes a statement, and the other lines describes it. Line 10a expresses Job's feeling of being relentlessly attacked by God. He feels
<p>וַיַּחְשְׁבֵנִי לִי כְּצָדִיק : <i>and counts me as his adversary.</i></p>	11b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>his suffering is all-encompassing and leaves him with nothing left. Line 10b signifies the complete destruction of Job’s hope for improvement or future happiness. This metaphor of uprooting a tree emphasises the finality and completeness of this loss. Line 11a suggests Job feels God is actively angry with him, which is the source of his suffering. Line 11b expresses Job’s sense of complete alienation from God. He feels God no longer sees him as a favoured follower but as an enemy.</p>
<p style="text-align: center;">וַתָּדֹ אֲבָאֵי גְדֻדָיו <i>His troops come on together;</i></p>	12a	<p>Word level: Three different pronouns are used. Line level: The first line does not have a preposition.</p>
<p style="text-align: center;">וַיִּסְלְּוּ עָלַי דְרָכָם <i>they have thrown up siegeworks against me,</i></p>	12b	<p>The nouns גְדָד , דֶרֶךְ and אֹהֶל form an equivalent pair as they all refer to military terms.</p>
<p style="text-align: center;">וַיִּחַנּוּ סָבִיב אֹהֶלִי : <i>and encamp around my tent.</i></p>	12c	<p>Prosody: The Zarqā’ above אָוֹּ adds emotional intensity to the word “come”, highlighting the overwhelming and relentless nature of Job’s situation. This accentuation draws attention to the forceful and inevitable arrival of his enemies, intensifying the emotional tone of the verse. Job is describing a siege-like scenario, and the Zarqā’ accent underlines the sense of impending doom, as he is surrounded and encamped by hostile forces (Park 2020, 4). Semantically, there is intensification with the level of military metaphors. This verse highlights the multifaceted nature of Job’s suffering. He endures not only physical pain but also intense emotional and psychological torment. It raises questions about the mind-body connection and the impact of suffering on a person’s overall well-being. Job describes his ailments using military imagery. “Troops” and “siegeworks” represent the various diseases and pains that attack him relentlessly. “Encamp around my tent” suggests the constant presence of his suffering. Furthermore, it can be argued that verses 11 and 12 are also in parallel because of Janus parallelism (Noegel 1996, 63). The root צָרַר is used here for its meaning “enemy” together with the meaning of a similar root</p>

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
		<p>נֹרֵד “besieger”. It is anticipating verse 12 where the “besieging” takes place.</p>
<p>אֲנִי מֵעַל תְּרַחֵק <i>“He has put my family far from me,</i></p>	<p>13a</p>	<p>Word level: Repetition of the 1cs pronoun. Verbal conjugation in terms of number and binyan. Noun and participle are paired, thus contrast word type.</p>
<p>וְיָדַעַת אִתִּי יָרֵד מִמִּנְעִי : <i>and my acquaintances are wholly estranged from me.</i></p>	<p>13b</p>	<p>Line level: The noun אִתִּי is paired with יָדַעַת , as both refer to people close to oneself. Word order is scrambled.</p> <p>Semantically, these lines are equivalent. This verse delves into Job’s experience of social isolation caused by his suffering. These lines signify that Job feels God is responsible for the estrangement from his loved ones. This could be interpreted in a few ways: Firstly, God has caused a physical separation (e.g., illness prevents visits); or secondly God has influenced their behaviour (e.g., fear or judgment keeps them away); or thirdly, Job feels God has withdrawn his own sense of connection to them. He feels isolated not just from God but also from the human connections that provide comfort and support. It raises questions about the complex relationship between suffering, faith, and social bonds.</p>
<p>תִּדְלוּ קְרוֹבִי <i>My relatives failed me</i></p>	<p>14a</p>	<p>Word level: Repetition of the 1cs pronoun. Equivalent verbs. A participle is paired with a noun, thus contrastive word types.</p>
<p>וַיִּמְדַּעַת שְׂכֵתוֹנָי : <i>my friends have forgotten me</i></p>	<p>14b *</p>	<p>Line level: Parallelism creates an ABBA pattern. The verbs have an equivalent meaning. The word קְרוֹב is equivalent with יָדַעַת as both refer to people close to oneself.</p> <p>Semantically, these lines are equivalent. They echo the idea of the previous verse.</p>
<p>אֲנִי בֵיתָם וְאִמְתָּם לֹדֵד תִּחְשְׁבוּנִי <i>the guests in my house have forgotten me; my serving girls count me as a stranger;</i></p>	<p>15a *</p>	<p>Word level: Repetition of the 1cs pronoun in line 15a, but contrastive 3mp pronoun in the next line. Nouns in line 15a is replaced with a pronoun in line 15b, thus contrast word type. Verbal contrast in terms of conjugation, person and number.</p>
<p>וְנִכְרִי תִּעֲנֵנִי בְּעֵינֵיהֶם : <i>I have become an alien in their eyes.</i></p>	<p>15b</p>	<p>Line level: The construct phrase בֵּית גֹּרֵד is paired with אִמְתָּה as both refer to people living in the same house as oneself. The noun לֹדֵד is paired with נִכְרִי , as both refer to someone unknown. These two noun pairs are also in contrast with each other.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are equivalent. This verse explores Job's profound sense of alienation, extending even to those within his own household. Line 15a signifies a complete breakdown in familiar relationships. Job feels like a stranger even to those who once knew him well. Line 15b emphasises Job's feeling of losing his sense of self. His suffering has transformed him into someone unrecognisable, even to himself.
<p>לְעַבְדִּי קָרָאתִי וְלֹא יָשָׁבָה <i>I call to my servant, but he gives me no answer;</i></p>	16a	Word level: Contrast in pronouns used. The verbs form an 1cs-3ms-1cs pattern. Noun in line 16a is replaced with 3ms pronoun in next line, thus contrastive word type.
<p>בְּמִי אֶתְהַנֶּן לֵוִי: <i>I must myself plead with him.</i></p>	16b	Line level: Line 16a is negative. The prepositions create an ABA pattern. Semantically, these lines are contiguous. Job describes his physical state, unable to even call for help. His servant, who would typically attend to his needs, ignores him (perhaps due to fear of contagion or disgust). This emphasises the severity of his illness and the resulting isolation. Job uses the image of the unresponsive servant as a metaphor for God's silence. He feels God has abandoned him and refuses to answer his pleas for help or explanation. Perhaps this metaphor causes more issues, as one would expect Job to see himself as God's servant, not the other way around.
<p>רוּחִי נִרְחַק לְאִשְׁתִּי <i>My breath is repulsive to my wife;</i></p>	17a	Word level: Contrastive verbal person and number. The second noun pairs are contrastive in terms of number.
<p>וְתַנְתִּי בְּבָנַי בְּמִנִּי: <i>I am loathsome to my own family.</i></p>	17b	Line level: Similar syntax, except for נִרְחַק in line 17a. The noun אִשָּׁה is equated with the construct phrase בְּנֵי בֵּן as both refer to people close to oneself. The verbs have a similar meaning. Semantically, these lines are equivalent. Line 17a might signify the severity of Job's illness, possibly causing a foul odour or difficulty breathing that repels even his spouse. Line 17b suggests Job feels utterly rejected and disgusted by his closest relatives. This could be due to the physical aspects of his illness, or a general emotional withdrawal caused by his suffering.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		From a modern perspective, this can be diagnosed as depression: Job does not take care of his hygiene, causing his relatives to complain about his odour, and he withdraws.
<p>גַּם-עוֹלָיִם מֵאֲסוּ בִּי <i>Even young children despise me;</i></p>	18a	Word level: Contrastive verbs.
<p>אֶקוּמָה וַיְדַבְּרוּ בִּי : <i>when I rise, they talk against me.</i></p>	18b	Line level: The particle גַּם connects this to the previous verse. Repetition of the prepositional phrase בִּי . Semantically, these lines are either contiguous or equivalent. Line 18b can be understood as the description of line 18a. This verse portrays Job’s suffering as encompassing not just physical pain and emotional turmoil but also complete social humiliation. It raises questions about the nature of compassion, the vulnerability to mob mentality, and the fragility of social standing in the face of misfortune.
<p>הַעֲבוּדֵי כָל-כִּנְיִי סוּרָו <i>All my intimate friends abhor me,</i></p>	19a	Word level: Repetition of the 1cs pronoun. Contrastive verbs, 3cp-1cs-3cp pattern is formed.
<p>וְהַאֲוֵבֵי אֲהַבֵּי נִדְבְּסוּ בִּי : <i>and those whom I loved have turned against me.</i></p>	19b	Construct phrase in line 19a, is replaced by demonstrative pronoun in next line. Line level: Only line 19b has a preposition. The verbs form the following contrastive and equivalent pattern: bad-good-bad. Semantically, these lines are equivalent. Job feels utterly abandoned by those closest to him. “My intimate friends” and “those whom I loved” have turned against him.
<p>בַּעֲוֹרָו וּבְבִשְׂרוֹ וּבְבָשָׂה עֲצָמוֹ <i>My bones cling to my skin and to my flesh,</i></p>	20a	Word level: Repetition of the 1cs pronoun in all lines. Line level: Repetition of the ב preposition. Similar syntax between the lines. Repetition of the noun עוֹר .
<p>וְנִצַּחְתִּי מִלְּפִי עוֹר שְׁנֵי : <i>and I have escaped by the skin of my teeth.</i></p>	20b	Equivalent Semantically, there is a movement from outward to inward the human body. These lines are contiguous or equivalent
<p>הַנְּנִי תִנֵּנִי אַתָּם רַעִי <i>Have pity on me, have pity on me, O you my friends,</i></p>	21a	Word level: Repetition of the 1cs pronoun, with a 2mp independent pronoun in the middle. The verb הִנֵּן is repeated in line 21a. Contrast in verbal conjugation between the lines.
<p>כִּי-יָד-אֱלֹהִים נִגְשָׁה בִּי : <i>for the hand of God has touched me!</i></p>	21b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>Line level: Contrast between רעה and יד-אל . Only line 21b has a preposition.</p> <p>Semantically, line 21b is contiguous with 21a. The repetition of the phrase “Have pity upon me, have pity upon me”, emphasises Job’s plea for compassion and understanding from his friends, highlighting the depth of his suffering and desperation.</p>
<p>למה תרדפני כמו-אל <i>Why do you, like God, pursue me,</i></p>	22a	<p>Word level: 1cs Pronouns in both lines. Verbal equivalence.</p>
<p>וּמִבֶּשֶׂרִי לֹא תִשְׂבְּעוּ: <i>never satisfied with my flesh?</i></p>	22b	<p>Line level: Contrast between the lines in terms of positive vs negative. The question particle למה is ellipsed in line 22b.</p> <p>Semantically, line 22b is contiguous with 22a. Line 22a draws a parallel between the persecution Job experiences from his friends and the suffering inflicted upon him by God. This comparison highlights the intensity of Job’s pain and isolation, as he feels abandoned by both his human companions and his divine creator. Line 22b reinforces this parallel by suggesting that Job’s friends, like God, are not content with the physical and emotional suffering he has already endured. This implies that they are actively seeking to inflict further pain upon him, adding to his burden and deepening his despair.</p>
<p>מִי יָמַן אֶפְסוּ וּפְתַכְמוּ מִקִּי <i>“O that my words were written down!</i></p>	23a	<p>Word level: Verbal equivalence in terms of conjugation.</p>
<p>מִי יָמַן בִּסְפָר וְנִחְקוּ: <i>O that they were inscribed in a book!</i></p>	23b	<p>Line level: Repetition of the מי-ימתן phrase in lines 23a-b. The noun pairs מלל , ספר and עט , צוד form paradigmatic word pairs in this quatrain. The ב preposition occurs three times.</p>
<p>בְּעֵט בַּרְזֶל וְעִפְרָת <i>O that with an iron pen and with lead</i></p>	24a	
<p>לְעֶד בַּצֹּד וְנִחְצְבוּן: <i>they were engraved on a rock forever!</i></p>	24b	<p>Semantically, all these lines are equivalent. Both pairs of lines convey Job’s yearning for his words to endure. The first pair focuses on the act of writing and inscribing, while the second pair emphasises the tools and medium used to achieve lasting preservation.</p>
<p>וְאֲנִי יוֹדַעְתִּי אֵלֶּיךָ <i>For I know that my Redeemer lives,</i></p>	25a	<p>Word level: Line 25a has an independent and suffixed 1cs pronoun. Verbal conjugation forms the pattern: qatal-qatal-yiqtol.</p>
<p>וְאֶחְזָק עַל-עַפְרָת וְקוּם: <i>and that at the last he will stand upon the earth;</i></p>	25b	<p>Line level: Only the second line has a preposition. The noun אֵל is paired with the adjective אָדָר which refers to the timelessness of God.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are either equivalent or contiguous. Line 25a emphasises Job's unwavering faith in a divine figure who will vindicate him and deliver him from his suffering. The noun גאל carries legal connotations, suggesting a kinsman who acts as a protector and avenger of wrongs. Line 25b expresses Job's hope for a future time when his Redeemer will come to earth and establish justice. It contrasts with Job's current situation of pain, isolation, and injustice, offering a glimpse of a future where his innocence will be recognised and his suffering will be redeemed.
<p>וְאַחַר עוֹרִי נִקְפָּד יָאֵה * and after my skin has been thus destroyed,</p>	26a	Word level: Line 26a has a noun and demonstrative referring to the same thing. Repetition of 1cs pronoun.
<p>וְבִבְשָׁרִי אֶחַוֶּה אֱלֹהִים *: then in my flesh I shall see God,</p>	26b	Verbal contrast. Line level: Similar syntax between both lines. Syntagmatic word pair between עור and בשר . Semantically, there is intensification from line 26a to 26b. Line 26a paints a vivid picture of Job's physical suffering and the anticipation of his death. It emphasises the temporal and fleeting nature of the human body. Line 26b expresses Job's unwavering faith in a future restoration and vindication. It suggests that even after his physical body is gone, he will experience a spiritual renewal and encounter with God.
<p>אֲשֶׁר אֲנִי אֶחַוֶּה לִּי * whom I shall see on my side,</p>	27a	Word level: 1cs Independent pronoun is followed by four 1cs pronoun suffixes. Verbal conjugation forms the pattern: yiqtol-qatal-qatal.
<p>וְעֵינַי רְאִי וְלֹא אֲחִיר * and my eyes shall behold, and not another.</p>	27b	The verb ראה is paired with the noun עין in the next line, thus contrastive word type.
<p>כָּלִי בְלִיטִי בְּחִקּוֹ *: My heart faints within me!</p>	27c	Line level: The middle line is negative and has no preposition. Syntagmatic word pair between nouns עין and בלה . The verbs ראה and חזה are equivalent in meaning. Semantically, lines 27a-b are equivalent and line 27c is contiguous with them. The word זור further emphasises the personal nature of this encounter. Job expects to see God himself, not through an intermediary or representative. This reinforces his confidence in a direct vindication from God.





Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Furthermore, the phrase “my heart faints within me” can be interpreted as a physical manifestation of Job’s intense longing and anticipation. It suggests that his desire to see God is so strong that it affects him physically.
<p>כִּי תֹאמְרוּ מַה נִּרְדֹּף לֹ</p> <p><i>If you say, 'How we will persecute him!'</i></p>	28a	Word level: Contrastive pronouns, 3ms and 1cs. Verbal contrast in conjugation, number and person.
<p>וְשָׂרֵשׁ דְּבַר נִמְצָא בְּיָוֶה:</p> <p><i>and, 'The root of the matter is found in him';</i></p>	28b	Line level: Both lines end with a prepositional phrase. It could be understood that the phrase שָׂרֵשׁ דְּבַר refers to the 3ms pronoun in the previous line. Semantically, these lines are equivalent.
<p>גִּדְרֵי לָכֶם מִפְּנֵי חַרְבִּים</p> <p><i>be afraid of the sword,</i></p>	29a	Word level: The 2mp pronoun in line 29a refers to nouns in the following lines, thus contrastive word type. Verbal contrast in conjugation.
<p>כִּי חֲמַת עֲוֹנוֹת חַרְבִּים</p> <p><i>for wrath brings the punishment of the sword,</i></p>	29b	Line level: Only the first line has prepositions. Line 29b is verbless. Paradigmatic noun pair between יָחַם and דִּין .
<p>לְמַעַן תִּדְעוּן שְׂדֵיךְ [שׁ] [דִּין:] ס</p> <p><i>so that you may know there is a judgment."</i></p>	29c	Semantically, there is intensification between the lines. The metaphor is created that judgement of punishment is like a sword. Job’s friends will face if they continue their unjust accusations and condemnation. The verse establishes a cause-and-effect relationship between wrath (anger) and punishment by the sword. This connection highlights the inevitability of divine judgment for those who act unjustly.

3.3.3 The Third Cycle

3.3.3.1 Job 21:1-34 Job's Seventh Speech

Job 21

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיַּעַן אֵיזֹב וַיֹּאמֶר : <i>Then Job answered:</i></p>	1	
<p>שְׁמַעוּ שְׁמוּעַ מִלְּתִי <i>"Listen carefully to my words,</i></p>	2a	<p>Word level: Contrastive pronouns 1cs and 2mp. Both verbs are directives, but different types.</p>
<p>וַתְּהִי זֹאת פְּתוּחַת־לִבָּם : <i>and let this be your consolation.</i></p>	2b	<p>Line level: Similar syntax. Repetition of the root שָׁמַע , and this highlights the importance of listening to the next lines. Word pair formed between מִלְּלִי and נַחֵם . Semantically, these lines are equivalent. In line 2a Job pleads with his friends to truly hear and understand his words, implying that they have not been listening attentively or empathetically up to this point. In line 2b Job expects his words to offer some form of comfort or solace to his friends. This is ironic, as their attempts to console him have been misguided and have caused him further pain. Job suggests that true consolation can be found in understanding his perspective and acknowledging the reality of his suffering.</p>
<p>שְׁאֵינִי וְאַנְכִי אֲדַבֵּר <i>Bear with me, and I will speak;</i></p>	3a	<p>Word level: There are two 1cs pronominal suffixes, interrupted by one 1cs independent pronoun. Verbal contrast.</p>
<p>וְאַחַר דַּבַּרְתִּי תִלְעִינִי : <i>then after I have spoken, mock on.</i></p>	3b	<p>Line level: Only the second line has a preposition. The verbal meanings form an ABBA pattern. Semantically, these lines are equivalent. These lines display parallelism in the form of a concessive clause followed by a sarcastic invitation. In line 3a Job acknowledges that his words may be difficult for his friends to hear, but he asks them to patiently listen to his perspective. This shows a degree of understanding for their potential discomfort or disagreement. In line 3b Job anticipates that his friends will likely continue to ridicule and dismiss his arguments even after he has explained his position. This reveals Job's frustration with their lack of empathy and understanding. The sarcasm in this invitation emphasises the futility of his</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		attempt to persuade them and the deep divide between their perspectives.
 <i>As for me, is my complaint addressed to mortals?</i>	4a	Word level: One 1cs independent pronoun is followed by two 1cs pronominal suffixes.
 <i>Why should I not be impatient?</i>	4b	<p>Line level: Line 4a is verbless and contains a preposition. Line 4b is negative. Equivalent noun pair is formed between שִׂיחַ and רִיב . Both lines are a question.</p> <p>Prosody: The Rəḇîḥā^c above מִדּוּעַ is a conjunctive accent that is used to emphasise the word or phrase it is placed on, often marking a point of reflection or questioning. Here it creates a slight pause, drawing attention to the word “Why” at the beginning of the verse. This accentuation intensifies Job’s emotional outcry and marks the question as central to his speech. Job is deeply frustrated with his circumstances, and by accentuating (Park 2020, 4).</p> <p>Semantically, these lines are either equivalent or line 4b is a clarification on 4a. Line 4a implies a negative answer, suggesting that Job’s grievance is not primarily with his human companions. While line 4b anticipates an affirmative answer, highlighting the reasonableness of Job’s anguish and frustration. The two questions create an implied contrast between human judgment and divine justice. While Job acknowledges the flaws and limitations of human understanding, he ultimately appeals to a higher authority (God) to address his suffering and vindicate his innocence. This contrast emphasises Job’s unwavering faith in God’s ultimate justice, even as he questions the current circumstances of his life.</p>
 <i>Look at me, and be appalled,</i>	5a	Word level: Only one pronoun. Verbal equivalence in terms of conjugation.
 <i>and lay your hand upon your mouth.</i>	5b	<p>Line level: Both lines have a preposition and the similarity of these, and the short syntax of both lines can create phonological parallelism.</p> <p>Semantically, line 5b can be understood as intensification on 5a. Line 5a creates a direct address to his friends that compels them to pay attention to his plight and the evidence of his suffering. It is a forceful demand for their attention and empathy. Line 5b</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		describes a natural human reaction to shock and disbelief. It suggests that Job's suffering is so extreme and inexplicable that it should cause his friends to be speechless and reconsider their accusations against him. This verse can be seen as a challenge to the traditional views on suffering presented by Job's friends. By demanding their attention and eliciting their astonishment, Job is forcing them to confront the reality of his suffering and the inadequacy of their explanations.
<p style="text-align: center;">וְאִם-זָכַרְתִּי וְיִבְהַלְתִּי <i>When I think of it I am dismayed,</i></p>	6a	Word level: Verbal conjugation forms the pattern: qatal-wayyiqtol-wayyiqtol.
<p style="text-align: center;">וְאִתִּי בְּשָׂרוֹ בְּקִצְוֹתַי <i>and shuddering seizes my flesh.</i></p>	6b	Line level: Contrastive syntax between these lines. Semantically, line 6b can be understood as intensification of 6a. This verse employs parallelism to express the physical and emotional turmoil that Job experiences when contemplating the prosperity of the wicked in the next verse. Line 6a introduces the trigger for Job's distress, which is the thought of the wicked thriving despite their actions. Line 6b describes the visceral reaction Job experiences, both mentally and physically.
<p style="text-align: center;">מִדְּרוֹעַ רָשָׁעִים וְחָיָה <i>Why do the wicked live on,</i></p>	7a	Word level: Contrastive verbal conjugation. Contrast in noun number.
<p style="text-align: center;">עָתִקוּ אִם-גָּבְרוּ חַיִּל <i>reach old age, and grow mighty in power?</i></p>	7b	Line level: Both lines have the same type of elements, but there is contrastive word order. Equivalent noun pair is formed between רָשָׁע and חַיִּל . Semantically, line 7b is equivalent or indicates intensification. This verse presents a series of rhetorical questions that challenge the traditional belief that the wicked are always punished and the righteous are always rewarded. Line 7a challenges the assumption that the wicked should die young or suffer immediate consequences for their actions. Job observes that they often live long and prosperous lives. Line 7b further challenges the notion of divine retribution, as Job points out that the wicked often thrive and gain power, despite their immoral behaviour.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">וְרַעַם יָכוֹן לְפָנֵיכֶם עִמָּם</p> <p style="text-align: center;"><i>Their children are established in their presence,</i></p>	8a	Word level: High rate repetition of the 3mp pronoun in all the lines.
<p style="text-align: center;">וְנִצְּאֵיהֶם לְעֵינֵיכֶם :</p> <p style="text-align: center;"><i>and their offspring before their eyes.</i></p>	8b	<p>Line level: Three prepositions in these two lines. Equivalent noun pair formed between the words וְרַעַם and נִצְּאֵיהֶם . Equivalent noun pair formed between the words פָּנֶיךָ and עֵינֶיךָ . Line 8a has a participle and it is ellipsed in the next line.</p> <p>Semantically, these liens are equivalent. This verse employs parallelism to depict the flourishing family life of the wicked, which further contrasts with the traditional expectation of their downfall. Line 8a highlights the generational stability of the wicked, emphasising that their children and grandchildren often thrive alongside them. Line 8b reinforces the idea of familial continuity and prosperity, suggesting that the wicked not only witness their descendants' success but also enjoy their presence and companionship.</p>
<p style="text-align: center;">בְּבֵתֵיכֶם שָׁלוֹם בְּפִסְחֵיכֶם</p> <p style="text-align: center;"><i>Their houses are safe from fear,</i></p>	9a	Word level: Repetition of the 3mp pronoun, creating an inclusio.
<p style="text-align: center;">וְלֹא שֶׁבֶט אֱלֹהִים עָלֵיכֶם :</p> <p style="text-align: center;"><i>and no rod of God is upon them.</i></p>	9b	<p>Line level: Line 9b is negative. Both lines are verbless. The noun פֶּחַד is equated with the phrase שֶׁבֶט אֱלֹהִים . Both lines end with a prepositional phrase.</p> <p>Semantically, these lines are equivalent. The noun בֵּיתָם refers back to the previous verse. This verse uses parallelism to emphasise the perceived security and lack of divine retribution experienced by the wicked. Line 9a depicts the homes of the wicked as secure and free from external threats or internal anxieties. It suggests that they enjoy a sense of peace and safety, despite their ungodly actions. Line 9b reinforces the idea of the perceived immunity of the wicked from divine punishment. The metaphor “rod of God” is created to refer to discipline and correction, and its absence implies that the wicked are not experiencing the consequences they deserve.</p>
<p style="text-align: center;">שׁוֹרָם עֵבֶר וְלֹא יִגְעַל</p> <p style="text-align: center;"><i>Their bull breeds without fail;</i></p>	10a	Word level: Repetition of the 3ms pronoun. Contrast in noun gender. Verbal stems for the pattern: piel-hiphil-piel.
<p style="text-align: center;">וְתַפְלֵט פָּרָהָּ וְלֹא תִשְׁכַּל :</p> <p style="text-align: center;"><i>their cow calves and never miscarries.</i></p>	10b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>Line level: Both lines are negative. Equivalent noun pair between שׂוֹר and פֶּרֶה . The verbs forms the following pattern in terms of their meaning: ABAB.</p> <p>Semantically, these lines are equivalent. This verse utilises parallelism to depict the fertility and prosperity of the wicked people’s livestock, further emphasising their seemingly blessed state. Line 10a highlights the reproductive success of the wicked people’s male cattle, emphasising their virility and ability to produce offspring. Line 10b emphasises the reproductive success of the female cattle, highlighting their ability to bear healthy offspring without complications.</p>
<p>וּשְׁלָחוּ סִבְאֵי עֹלֵיהֶם <i>They send out their little ones like a flock,</i></p>	11a	<p>Word level: Repetition of the 3mp pronoun. Equivalent verbal inflections.</p>
<p>וְיִלְדוּ וַיִּקְדְּחוּ <i>and their children dance around.</i></p>	11b	<p>Line level: Similar syntax, but reversed word order. Equivalent noun pair between עוֹל and יֶלֶד .</p> <p>Semantically, these lines are equivalent. This verse employs parallelism to depict the carefree and joyful lives of the wicked people’s children. Line 11a depicts the wicked people’s children as carefree and playful, similar to a flock of animals frolicking without worry. It emphasises their abundance and freedom. Line 11b further emphasises the joy and exuberance of the wicked people’s children. It suggests that they are not burdened by the consequences of their parents' actions and are able to enjoy a carefree existence.</p>
<p>וַיִּשְׂאוּ כִתְרֵי וְכַנְּוֹר <i>They sing to the tambourine and the lyre,</i></p>	12a	<p>Word level: Equivalent verbal inflections.</p> <p>Line level: Similar syntax. The verbs have a similar meaning. Equivalent nouns formed between the instruments תֶּרֶךְ , כַּנְּוֹר and עֹנֵגָב , with the result in the noun קוֹל .</p>
<p>וַיִּשְׂמְחוּ קוֹל עֹנֵגָב : <i>and rejoice to the sound of the pipe.</i></p>	12b	<p>Semantically, these lines are equivalent. This verse exhibits parallelism through the listing of musical instruments and the expression of joy. Line 12a depicts the wicked engaging in joyful music-making, using two popular instruments of the time. Line 2b further emphasises their musical revelry, adding another instrument to the mix and highlighting the pleasure they derive from it.</p>
<p>וְיָבֵלוּ [יְכַלְדוּ] בְּשׁוּב [מִצִּיּוֹן]</p>	13a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p><i>They spend their days in prosperity,</i> וְרִגְעוּ שְׂאוֹל יִתְהוּ : <i>and in peace they go down to Sheol.</i></p>	13b	<p>Word level: Equivalent verbal inflection except for binyan. Only one pronoun.</p> <p>Line level: Similar syntactical elements, but reversed word order. Equivalent noun paired formed between טוב and רגע . The nouns יום and שְׂאוֹל can be understood as contrastive or equivalent.</p> <p>Semantically, these lines are either equivalent or contrastive. This verse utilises parallelism to either contrast or equate the seemingly blessed life of the wicked with a sudden and unexpected end. It can be contrastive if one view Sheol is the end or equivalent if one considers the prepositional phrase ברגע . Furthermore, it can be argued that verses 12 and 13 are also in parallel because of Janus parallelism (Noegel 1996, 73). Here the kethib and qere readings can make a difference in ambiguity. If one considers the kethib reading of the verb, there is a dual meaning of two similar roots בלה “waste away” and יבל “carry”. It is referring back to verse 12 where the “carrying” takes place. The qere reading has removed the ambiguity by insisting on a meaning of “waste away” .</p>
<p>וַיֹּאמְרוּ לֵאלֹהִים סִיר מִפְּנֵינוּ <i>They say to God, 'Leave us alone!</i></p>	14a	<p>Word level: Contrastive pronouns, 1cp and 2ms. Contrastive verbal inflections.</p>
<p>וְלֹא יִדְבְּרוּ לָנוּ דְרָכָיו : <i>We do not desire to know your ways.</i></p>	14b	<p>Line level: Different syntax between these two lines. Line 14b is negative.</p> <p>Semantically, these lines are equivalent. This verse utilises parallelism and rhetorical questions to express the wicked people’s defiance of God and rejection of traditional religious practices. Line 14a demonstrates the wicked people’s open rejection of God and their desire to live life on their own terms, free from divine influence or moral constraints. Line 14b further emphasises their rejection of God, specifically rejecting the wisdom and guidance found in His teachings and commandments.</p>
<p>מִהַ שְׂרֵי כִי נִשְׁבַּח לּוֹ <i>What is the Almighty, that we should serve him?</i></p>	15a	<p>Word level: The noun שְׂרֵי is followed by two 3ms pronouns, thus contrastive word types. Verbal binyans for the pattern: qal-hiphil-qal.</p>
<p>וּמַה נֹּשֵׁיל כִּי נִפְגַּע בּוֹ : <i>And what profit do we get if we pray to him?'</i></p>	15b	<p>Line level: Similar syntax between these two lines. Only line 15b has a preposition. All the verbs start with a nun, together with repetition of many other</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>particles in this verse, which creates phonological parallelism. First and last verbs have similar meaning, with the middle verbs understood as a possible result. Semantically, these lines are equivalent. This verse exhibits parallelism through the use of rhetorical questions. Line 15a mirrors the question asked in verse 14, further emphasising the wicked people's disdain for God's authority and their rejection of the idea that they should submit to him. Line 15b restates the idea that the wicked see no value or benefit in communicating with God through prayer. It highlights their scepticism towards any potential reward for seeking a relationship with him.</p>
<p style="text-align: center;"> מִן לֹא יֵעֵן טוֹב <i>Is not their prosperity indeed their own achievement?</i> </p>	16a	<p>Word level: There are two 3mp and one 1cs pronouns. The pronouns in line 16a refer to a noun in 16b, thus contrastive word type.</p>
<p style="text-align: center;"> עֲצַת רְשָׁעִים תַּחֲקָה מִנִּי : <i>The plans of the wicked are repugnant to me.</i> </p>	16b	<p>Line level: Line 16a is negative. Equivalent noun pair between טוֹב and יֵעֵן . Line 16a is verbless. Semantically, line 16b is contiguous to 16a. This verse utilises parallelism and rhetorical questions to express Job's rejection of the claim that prosperity is always a sign of God's favour and wickedness always leads to immediate punishment. Line 16a refutes the idea that the wicked people's success is solely due to their own efforts or merit. Job suggests that their prosperity is not something they can fully control or claim as their own. Line 16b further emphasises Job's rejection of the wicked people's way of life. It implies that their values and actions are fundamentally opposed to his own understanding of righteousness and divine guidance.</p>
<p style="text-align: center;"> כַּמֶּה אֵיךְ רְשָׁעִים יִדְעוּ <i>How often is the lamp of the wicked put out?</i> </p>	17a	<p>Word level: Two 3mp and one 3ms pronouns. Verbal equivalence, except for binyan. Noun construct in line 17a is referred to by two pronouns in next line, thus contrastive word type.</p>
<p style="text-align: center;"> וְנָבֵא עֲלֵימוֹ אֵיךְ <i>How often does calamity come upon them?</i> </p>	17b	
<p style="text-align: center;"> חֲבָלִים יִחַלֵּק בְּאַפּוֹ : <i>How often does God distribute pains in his anger?</i> </p>	17c	<p>Line level: All three lines have a prepositional phrase. The question phrase כַּמֶּה is ellipsed in the following lines. Equivalent noun pairs between אֵיךְ, חֲבָל and אֵיךְ. Semantically, lines 17a-b are equivalent and 17c can be understood as an explanation.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">וְהָיוּ כַתְּבֹן לְפָנֵי רִיחַ</p> <p><i>How often are they like straw before the wind,</i></p>	18a	Word level: Verbal contrast in conjugation, number and gender.
<p style="text-align: center;">וְכַמֵּץ יִנְבְּתוּ סוּפָה :</p> <p><i>and like chaff that the storm carries away?</i></p>	18b	<p>Line level: Similar word elements in both lines, but word order differs. Noun pairs between וְהָיוּ and וְכַמֵּץ, also יִנְבְּתוּ and סוּפָה. The question particle of the previous verse is understood in both lines here.</p> <p>Semantically, these lines are equivalent. There are two metaphors created in these lines. In line 18a “straw” is light and easily blown away by even a gentle breeze. This image suggests the wicked are powerless against the forces of nature and fate. In line 18b “chaff” is the worthless husk of grain separated from the edible part. This image reinforces the idea of the wicked being useless and easily discarded. Job’s uses sarcasm in this verse. He is not asking if the wicked are actually vulnerable and insignificant. Instead, he is pointing out the discrepancy between his friends' claims (that the wicked will always be punished) and the reality he observes (the wicked often seem to prosper).</p>
<p style="text-align: center;">אֵלֹהִים יִצְפֹּן נִגְיֵי אָנָּה</p> <p><i>You say, 'God stores up their iniquity for their children.'</i></p>	19a	Word level: Repetition of the 3ms pronoun in most of the lines. All the verbs are jussive, except for the first one.
<p style="text-align: center;">וְשִׁלְמָם לָאֵלֹהִים וְיָדַעַת :</p> <p><i>Let it be paid back to them, so that they may know it.</i></p>	19b	Line level: Word pair used to refer to God by using the words אֵל and שָׂדֵי . The nouns בֶּן and עֵינַיִן are paired to refer to someone or something close to the wicked.
<p style="text-align: center;">וְרָאוּ עֵינֵיהֶם [עֵינֵיהֶם] כִּידוֹ</p> <p><i>Let their own eyes see their destruction,</i></p>	20a	The following nouns are equivalent: אֹוֹן , יָהֵם and כִּיד .
<p style="text-align: center;">וְיִשְׁתַּבְּחוּ שָׂדֵי וְשִׁתְּחָה :</p> <p><i>and let them drink of the wrath of the Almighty.</i></p>	20b	Semantically, line 19b is contiguous of 19a, while 20a-b are equivalent. The climax is in 20b. Job directly challenges the common belief that God punishes children for their parents' sins. This demonstrates his boldness and willingness to question established religious ideas. Line 19a states the generally accepted view, while in 19b Job puts emphasis on direct retribution reflects a more modern understanding of individual responsibility. He believes that each person should be held accountable for their own actions. Job’s questioning of God’s justice is a central theme in the book. These verses show his frustration with the apparent disconnect between righteousness and

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		suffering, and wickedness and prosperity. Furthermore, it can be argued that verses 19 and 20 are also in parallel because of Janus parallelism (Noegel 1996, 75). The word כִּיד is problematic as its semantics is not always clear. It can be understood as “downfall” or “jar” (Harris and Archer and Waltke 1981, 438) . The former makes it in parallel with the punishment in verse 19, while the latter makes it parallel with line 20b’s “drink”. This ambiguity is intentional and contributes to the complexity of Job’s parallelism.
<p style="text-align: center;">כִּי מִדָּם תִּפְצֹץ בְּבֵיתוֹ אַחֲרָיו</p> <p style="text-align: center;"><i>For what do they care for their household after them</i></p>	21a	Word level: Repetition of the 3ms pronoun, with a higher frequency in line 21a. Contrast in noun number.
<p style="text-align: center;">וּבְסֹפֶר חֳדָשָׁיו תִּצָּצוּ׃</p> <p style="text-align: center;"><i>when the number of their months is cut off?</i></p>	21b	Line level: Line 21a is verbless. The phrase סֹפֶר חֳדָשׁ refers to בֵּית אָהָר in the previous line. Repetition of /h/ creates phonological parallelism. Semantically, these lines are equivalent or contiguous. This verse encapsulates Job’s frustration with the apparent disconnect between a person’s actions in life and the consequences that befall their family after their death. Job suggests that the wicked person, having lived a life of self-indulgence and disregard for others, does not care what happens to their family after they die. Their focus is solely on their own pleasure and immediate gratification. Furthermore, the reality that once a person dies, they have no control over the fate of their loved ones. Their earthly worries and concerns become irrelevant in the face of death.
<p style="text-align: center;">תִּלְמַד לְמִן דָּעַת</p> <p style="text-align: center;"><i>Will any teach God knowledge,</i></p>	22a	Word level: Noun and independent pronoun used, thus contrastive word type. Verbal equivalence, except for binyan.
<p style="text-align: center;">׃ וְהוּא יִשְׁפֹּט׃</p> <p style="text-align: center;"><i>seeing that he judges those that are on high?</i></p>	22b	Line level: Similar syntax, by word order differs. Semantically, these lines are contiguous. Line 22a is sarcastic. Job implies that his friends are presumptuous in thinking they can instruct God on how to act or judge. He highlights the vast difference between human understanding and divine wisdom. Line 22b emphasises God’s sovereignty and authority. Even the most powerful and influential people are subject to God’s judgment. Job implies that if God can

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		judge those in high positions, He certainly does not need instruction from Job's friends.
<p>וְזָה יָמוּת בְּעֵצִים תָּמוּ <i>One dies in full prosperity</i></p>	23a	Word level: Demonstrative is used with four 3ms pronouns, thus contrastive word type. Verbal contrast in conjugation and number.
<p>כָּלֹוּ שְׁלָאֲנָן וְשָׁלוֹם׃ <i>being wholly at ease and secure</i></p>	23b	Line level: Line 23a has a preposition. Line 23b is verbless. The following construct phrase and nouns are equivalent: עֵצִים תָּמוּם , שְׁלָאֲנָן , שְׁלָה and חָלָב . The following nouns and construct phrase are equivalent: רִגְמוֹת עֲצָמוֹתָיו וְשִׁקְהָ׃ . The two words שְׁאֵן and שְׁלָה look similar and cause phonological parallelism.
<p>עֲשִׂינָיו מִלְּאֵי תֵּלָם <i>his loins full of milk</i></p>	24a	Semantically, this quatrain is in contrast to the following quatrain. The lines 23a-24b are equivalent. Metaphors are created in lines 24a-b, where prosperity is compared to having much milk and moist marrow.
<p>וְרִגְמוֹת עֲצָמוֹתָיו וְשִׁקְהָ׃ <i>and the marrow of his bones moist.</i></p>	24b	Word level: Demonstrative ms and 3mp pronoun used together, thus contrastive. Verbal contrast in conjugation, number and gender.
<p>וְזָה יָמוּת בְּנַפְשׁ מָרָה <i>Another dies in bitterness of soul,</i></p>	25a	Line level: Phonological parallelism created by מָרָר and רָמַם . Each line has a preposition. Line 25 is negative. The noun טוֹב is in contrast with the equivalent words מָרָר , עָפָר and רָמַם .
<p>וְלֹא אָכַל מִטוֹבָה׃ <i>never having tasted of good.</i></p>	25b	Semantically, these lines are equivalent. Verse 25 describes someone who experiences a life of hardship and suffering, never experiencing joy or fulfilment. This contrasts sharply with the previous image of the wicked person dying in prosperity. Verse 26 emphasises the common fate of all people, regardless of their life experiences. Both the prosperous and the suffering ultimately return to the dust and face the same end.
<p>וְזָמָר עַל עָפָר וְשָׁכְבוּ <i>They lie down alike in the dust,</i></p>	26a	
<p>וְרָפְהָ תִכְסְּהָ עַל יָהֵם׃ <i>and the worms cover them.</i></p>	26b	
<p>מִן יָדַעְתִּי מִחִשְׁבוֹתֶיכֶם׃ <i>"Oh, I know your thoughts,</i></p>	27a	Word level: Contrast between the 2mp and 1cs pronoun. Verbal contrast in conjugation, person and number.
<p>וּמִזְמֹתַי עָלַי תִּהְיֶינִי׃ <i>and your schemes to wrong me.</i></p>	27b	Line level: The interjection הֵן is ellipsed in line 27b. Only line 27b has a preposition. Equivalent noun pair between חָשַׁב and זָמַם . The number for the verbs and pronouns form the pattern ABAB (1-2-1-2). Semantically, these lines are equivalent.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>כִּי תֹאמְרוּ אֵיךְ בֵּית הַדָּרִים</p> <p><i>For you say, 'Where is the house of the prince?'</i></p>	28a	Word level: There is contrast in the noun number, singular vs plural.
<p>וְאַיִךְ אֶהְלֵךְ מִשְׁכְּנֹת רָשָׁעִים:</p> <p><i>Where is the tent in which the wicked lived?'</i></p>	28b	Line level: The interrogative particle אֵי is repeated in both lines. Line 28b is verbless. The noun בֵּית and construct phrase אֶהְלֵךְ שֶׁכֵּן is equivalent. A contrastive noun pair is formed between נָדַב and רָשָׁע. Semantically, these lines are contrastive.
<p>תִּלְאָ שְׁאֵלָתָם עֹבְרֵי הַדֶּרֶךְ</p> <p><i>Have you not asked those who travel the roads,</i></p>	29a	Word level: Construct phrase is referred to by a 3mp pronoun, thus contrastive word type. Verbal contrast in terms of conjugation and binyan.
<p>וְאַתֶּם לֹא תִנְכְּרוּ:</p> <p><i>and do you not accept their testimony,</i></p>	29b	Line level: Both lines are negative. The interrogative הֲ is ellipsed in line 29b. The verbs have an equivalent or contiguous relationship. Semantically, these lines are equivalent. This verse is part of Job's response to his friends' accusations and their simplistic understanding of divine justice. Job appeals to the broader experience of travellers who have witnessed the world. He implies that their observations might contradict the narrow views of his friends. Job challenges his friends' rigid belief system that equates suffering with wickedness and prosperity with righteousness. He suggests that real-life observations might tell a different story.
<p>כִּי לִיּוֹם אֵיךְ וְתִשָּׂרֵף רָע</p> <p><i>that the wicked are spared in the day of calamity,</i></p>	30a	Word level: Verbal contrast in terms of number and binyan. Noun contrast in terms of number.
<p>וְלִיּוֹם עֲבָרוֹת יִבָּלְוּ:</p> <p><i>and are rescued in the day of wrath?</i></p>	30b	Line level: The noun רָע ellipsed in line 30b. Repetition of the לִיּוֹם prepositional phrase in both lines. Equivalent noun pair between אֵיךְ and עָבַר. Semantically, these lines are equivalent. While acknowledging that the wicked may prosper temporarily, Job asserts that they will ultimately face divine judgment. This upholds the concept of God's justice, even if it seems delayed.
<p>מִי יִגִּיד עַל פְּנֵי וַרְדֻק</p> <p><i>Who declares their way to their face,</i></p>	31a	Word level: Repetition of the 3ms pronoun. Verbal contrast in binyan and the conjugation forms the pattern: yiqtol-qatal-yiqtol.
<p>וְהוּא עֹשֶׂה מִי וְשָׁלַח לוֹ:</p> <p><i>and who repays them for what they have done?</i></p>	31b	Line level: Repetition on the interrogative particle מִי

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines can be understood as equivalent or contiguous. Line 31a emphasises the lack of accountability the wicked often experience during their lifetime. No one confronts them directly or accuses them of their wrongdoing. They seem to escape the social consequences of their actions. Line 31b reinforces the idea of impunity by suggesting that the wicked are not only unchallenged but also unrewarded for their deeds. They seem to avoid any negative repercussions for their actions in the present.
<p style="text-align: center;">וְהוּא יִקְרָא וְיִבְלֵל <i>When they are carried to the grave</i></p>	32a	Word level: Equivalent verbs, except for binyan. Contrast in the nouns in terms of number.
<p style="text-align: center;">וְעַל גֵּרֵשׁ יִשְׁקֹד׃ <i>a watch is kept over their tomb.</i></p>	32b	Line level: Similar syntax between the lines. Line 32a is passive. Equivalent noun pair between קבר and גרש. Semantically, these lines are contiguous. Line 32a describes the physical act of burial, emphasising the common fate of all humanity, regardless of their deeds in life. The wicked, despite their seeming prosperity and lack of immediate consequences, ultimately face the same end as everyone else. Line 32b suggests that even in death, the wicked may receive honour and respect.
<p style="text-align: center;">מִתְקוֹלוֹ נִנְבְּוּ גַּם <i>The clods of the valley are sweet to them;</i></p>	33a	Word level: Repetition of the 3ms pronoun. Verbal contrast.
<p style="text-align: center;">וְאִתְּרוּ כָל אָדָם וְיִמְשֹׁד <i>everyone will follow after,</i></p>	33b	Line level: Each line has a different preposition. Line 33c is verbless. Equivalent word pair between
<p style="text-align: center;">וְכַפְּזוֹ אֵין מִסְפָּר׃ <i>and those who went before are innumerable.</i></p>	33c	ספר and כלל-אדם. Semantically, these lines are contiguous. Line 33a This phrase is figurative and somewhat paradoxical. “Clods of the valley” typically refer to the earth or soil in which a person is buried. The verb נוהק suggests a sense of peace, rest, or contentment in death. This could be interpreted as the wicked finding a sense of ease in death, perhaps because they have escaped earthly judgment and are unaware of the divine wrath to come. Lines 33b-c emphasise the universality of death. Everyone, regardless of their deeds in life, will eventually die and return to the dust. The vast number of those who have already died reinforces the idea that death is the great equaliser.

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
<p>וְאֵיךְ תַנְחֵמֵנִי הַבֵּל <i>How then will you comfort me with empty nothings?</i></p>	<p>34a</p>	<p>Word level: Contrast between 1cs and 2mp pronoun. Verbal contrast.</p>
<p>וְתִשׁוּבַתֵיכֶם נִשְׂאֵר מְעַל : ס <i>There is nothing left of your answers but falsehood."</i></p>	<p>34b</p>	<p>Line level: First line is a question, last line is an answer. Equivalent noun pair between הַבֵּל and מְעַל . Semantically, these lines are equivalent. Line 34a is a rhetorical question directed at Job's friends, who have been trying to console him by insisting that his suffering is a consequence of sin. Job rejects their comfort as "empty" or "vain" because their words are based on a flawed understanding of divine justice. Line 34b is a harsh accusation against Job's friends. Job claims that their arguments are not only unhelpful but also fundamentally untrue. He believes they have misrepresented God's justice and have failed to grasp the complexity of the human condition.</p>

3.3.3.2 Job 23:1-24:25 Job's Eighth Speech

Job 23

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיַּעַן אֵיּוֹב יְאִמְרָה׃ Then Job answered:</p>	1	
<p>גַּם הַיּוֹם מָרָה שִׁמִּי׃ “Today also my complaint is bitter;</p>	2a	Word level: Contrastive pronouns used. Verbal conjugations form the pattern: qatal-yiqtol-qatal-yiqtol-cohortative. Contrast in noun gender.
<p>יָדִי כִבְדָה עַל אֲנָתִי׃ his hand is heavy despite my groaning.</p>	2b	Line level: Depending on how the first pronoun in line 2b is interpreted, the following equivalent nouns are found: שִׁיחַ and אֲנָחָה .
<p>מִי יָתֵן וַדַּעְתִּי וְאִמְצֵאֵהוּ׃ Oh, that I knew where I might find him,</p>	3a	Semantically, lines 2a-b are equivalent. Lines 3a-b are contiguous, where 3b is intensification. These verses present a parallelism of thought and emotion. Lines 2a-b focus on the intensity of Job's suffering and his inability to express the depth of his pain through mere groaning. His “complaint” is not just a casual grumbling but a bitter lament over his overwhelming circumstances. Lines 3a-b express Job's desperate longing to find God, to understand the reason for his suffering, and to plead his case before the divine throne. He yearns for a direct encounter with God to resolve the questions that torment him.
<p>אָבוֹא עַד הַכּוֹנְנֹתָיו׃ that I might come even to his dwelling!</p>	3b	
<p>אֶעֱרֹכֶה לְפָנָיו מִשְׁפָּט׃ I would lay my case before him,</p>	4a	Word level: One 3ms and three 1cs pronouns.
<p>וְיָבֵן אִמְרָא תוֹקְחוֹת׃ and fill my mouth with arguments.</p>	4b	Line level: The first and last line have a preposition. Equivalent noun pair is formed between פָּנָה and פָּה . The nouns שֹׁפֵט, יָכַח and מִלֵּל are equivalent. The meaning of the verbs in lines 5a-b form the pattern ABAB.
<p>אֲדַעַה מִלִּים יַעֲנֵנִי׃ I would learn what he would answer me,</p>	5a	
<p>וְאֶבְיִינָה מִחַ יְאִמְרָה׃ and understand what he would say to me.</p>	5b	Semantically, there is intensification from one line to the next. Line 4a-b are equivalent, also 5a-b. In lines 4a-b Job imagines himself in a courtroom setting, standing before God as a judge. He is eager to lay out his arguments, defend his innocence, and plead for understanding. The phrase “fill my mouth with arguments” suggests that Job has a strong case to make and is confident in his righteousness. This verse reveals Job's unwavering faith in God's justice and his belief that if only God would hear him out, his innocence would be proven. In lines 5a-b Job longs not only to present his case but also to hear God's

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		response. He is eager to understand God’s perspective, hoping that God’s answer will shed light on his suffering and bring him the peace he desperately seeks. This verse reveals Job’s humility and willingness to accept God’s judgment, whatever it may be.
<p style="text-align: center;"> תִּפְרֹם כִּתּוּב יְרִיב עִמָּדִי <i>Would he contend with me in the greatness of his power?</i> </p>	6a	Word level: Repetition of the 1cs pronoun, interrupted by the 3ms independent pronoun. Equivalent verbs. Line level: Line 6b is negative.
<p style="text-align: center;"> לֹא אֵלֶי יִשְׁמָע בְּנִי : <i>No; but he would give heed to me.</i> </p>	6b	Semantically, these lines are contiguous. In line 6a Job initially questions whether God will approach him with overwhelming power, as an adversary in a legal dispute. This reflects Job’s fear and uncertainty about how God will respond to his pleas. In line 6b Job immediately counters this fear with a firm conviction that God will not use his power to crush him. Instead, Job believes that God will “give heed to me,” meaning that God will listen attentively and consider his case with compassion and understanding.
<p style="text-align: center;"> שֵׁם יִשְׂרָאֵל נֹכַח עִמּוֹ <i>There an upright person could reason with him,</i> </p>	7a	Word level: Contrast between 3ms and 1cs pronoun. Line level: Contrastive syntax between the lines.
<p style="text-align: center;"> וְאִפְלֹטָה לְעֹלָמְדָם כִּשְׂפָטִי : <i>and I should be acquitted forever by my judge.</i> </p>	7b	Equivalent noun pair between יִשְׂרָאֵל and שְׂפָט . Semantically, these lines are equivalent. Job expresses his conviction that if he could stand before God and present his case, his righteousness would be recognised, and he would be “acquitted forever by my judge.” This demonstrates Job’s unwavering belief in his own innocence and his trust in God’s ultimate justice. Job imagines an ideal situation where he, as an “upright man,” can reason with God directly. This highlights Job’s frustration with the current state of affairs, where he feels unheard and misunderstood.
<p style="text-align: center;"> מִן מִדְּבַר אֶחָד וְאֵינֶנּוּ <i>“If I go forward, he is not there;</i> </p>	8a	Word level: Repetition of the 3ms pronoun. Verbal conjugations form pattern: yiqtol-yiqtol-cohortative-yiqtol-yiqtol.
<p style="text-align: center;"> וְאֶחָזֵר וְלֹא אֶרְוֶה : <i>or backward, I cannot perceive him;</i> </p>	8b	Line level: All four lines have a negative particle. The followings nouns are equivalent: קֵדָם , אַחֵר , שְׂמָא and יָמִין .
<p style="text-align: center;"> שְׂמָאוֹל בְּעֵשֶׂתוֹ וְלֹא אֶחְזֹק <i>on the left he hides, and I cannot behold him;</i> </p>	9a	
<p style="text-align: center;"> וְעֵשֶׂתָּ יָמִיין וְלֹא אֶרְאֶה : <i>I turn to the right, but I cannot see him.</i> </p>	9b	Semantically, these lines are equivalent. These verses employ a parallel structure to emphasise Job’s exhaustive search for God in every direction.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>כִּי יָדַע דַּרְךְ עַמְּרוֹ <i>But he knows the way that I take;</i></p>	10a	Word level: Repetition of the 1cs pronoun. Verbs are qatal-qatal-yiqtol.
<p>בְּתֵנִי כַּזָּהָב אֵצֶל: <i>when he has tested me, I shall come out like gold.</i></p>	10b	Line level: An equivalent noun pair is found between דַּרְךְ and זָהָב . Semantically, these lines are contiguous. Line 10a affirms Job's belief in God's complete knowledge and understanding of his life, including his thoughts, actions, and motives. This reassures Job that even though he feels lost and alone, God sees everything and is aware of his struggles. Line 10b refers to the tests and challenges that Job is facing. Job recognises that these trials are part of God's plan for his life, and that they are meant to refine and purify him.
<p>בְּאִשְׁרֵי אַמְתֵּי רַגְלִי <i>My foot has held fast to his steps;</i></p>	11a	Word level: Contrast between the 1cs and 3ms pronouns. Contrastive verbs between the lines.
<p>וְדַרְכִּי שָׁמַרְתִּי וְלֹא אָסִי: <i>I have kept his way and have not turned aside.</i></p>	11b	Line level: The middle two lines are negative. Equivalent nouns and construct phrase between the following:
<p>מִצִּוַת שְׁפָתָיו וְלֹא אֶמְשָׁח <i>I have not departed from the commandment of his lips;</i></p>	12a	אֲמַר-פֶּה and צוּה שְׁפָה , דַּרְךְ , אֲשֶׁר . There is also the equivalent noun pair חֶקֶק and רַגֵּל .
<p>מִלְּפִי אֶצְנַתִּי אֶמְרוֹ-פִּי: <i>I have treasured in my bosom the words of his mouth.</i></p>	12b	Semantically, lines 11a and 12b are equivalent, also 11b and 12a. These lines show Job's unwavering commitment to following God's path. He uses the metaphor of footsteps to describe his close adherence to God's commands and teachings. Job further emphasises his obedience to God's word, valuing it even more than his daily sustenance. This hyperbole highlights the immense importance Job places on God's teachings and his unwavering commitment to living in accordance with them.
<p>וְהוּא יִשְׁבֵּבֵנוּ וְיִשְׁבֵּבֵנוּ <i>But he *stands alone and who can dissuade him?</i> <i>*Unchangeable'</i></p>	13a	Word level: Independent 3ms pronoun is followed by two 3ms pronominal suffixes. Verbal contrast in conjugation.
<p>וְנַפְשׁוֹ אֶתְהוֹ וְנַעֲשֵׂה: <i>What he desires, that he does.</i></p>	13b	Line level: Only line 13a has a preposition. Equivalent word pair formed between אֶתְהוֹ and נַפְשׁוֹ . Semantically, these lines are equivalent. Line 13a emphasises God's steadfastness and consistency. Unlike humans, who are prone to change their minds and actions, God's will and purposes are unchanging and unwavering. Line 13b underscores God's unwavering determination to carry out his purposes.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		God is not swayed by external influences or opinions; he acts according to his own perfect will and wisdom.
<p style="text-align: center;">כִּי יִשְׁלֵם הָקֵוּ <i>For he will complete what he appoints for me;</i></p>	14a	Word level: Noun contrast in terms of gender, number and word type. Contrast in pronouns.
<p style="text-align: center;">וְרַב־הֵנָּה רַבּוֹת עִמּוֹ׃ <i>and many such things are in his mind.</i></p>	14b	<p>Line level: Line 14a does not have a preposition, line 14b is verbless.</p> <p>Semantically, these lines are contiguous. Line 14a emphasises God’s absolute control over Job’s life and destiny. Job recognises that his suffering is part of a larger divine plan that he cannot fully understand or alter. Line 14b suggests that God’s plans are vast and beyond human comprehension. Job acknowledges the mystery of God’s ways and recognises that there may be hidden purposes behind his suffering that he cannot fathom.</p>
<p style="text-align: center;">עַל כֵּן מִפְּנֵי אִפְתָּח <i>Therefore I am terrified at his presence;</i></p>	15a	Word level: Repetition of the 3ms pronoun. Verbal equivalence, except for binyan.
<p style="text-align: center;">אֶתְבוֹנֵן וְאֶפְתָּח מִפְּנֵי׃ <i>when I consider, I am in dread of him.</i></p>	15b	<p>Line level: Both lines have prepositions. The verbs בהל and פחד form a pair.</p> <p>Semantically, these lines are equivalent. Line 15a expresses Job’s profound sense of awe and reverence before God. While Job longs for an encounter with God, he is also keenly aware of the vast difference between his own limited human nature and God’s infinite power and majesty. Line 15b emphasises Job’s fear and trembling before God. The verb בין suggests a deep reflection on God’s attributes, leading Job to a profound sense of his own insignificance and vulnerability.</p>
<p style="text-align: center;">וְאֵל תִּקַּח לִבִּי <i>God has made my heart faint;</i></p>	16a	Word level: Repetition of the 1cs pronoun. Verbal equivalence.
<p style="text-align: center;">וְשָׂדֵי תִהְיֶינִי׃ <i>the Almighty has terrified me;</i></p>	16b	<p>Line level: Noun pair formed between אל and שדי. Similar syntax between these two lines.</p> <p>Semantically, these lines are equivalent. This verse reveals the paradoxical nature of Job’s relationship with God. While Job yearns for an encounter with God and believes in his justice, he is also deeply afraid of facing him and receiving his judgment. In line 16a Job acknowledges that his heart is “faint”, indicating a feeling of weakness, despair, and discouragement. This suggests that Job’s suffering has taken a toll on</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		his physical and emotional well-being. Line 16b implies that Job's fear stems from his awareness of God's power and his inability to understand or control the events unfolding in his life. It is a fear rooted in reverence, awe, and a sense of powerlessness.
<div style="text-align: center;"> אֶל לֹא נִצְמַתִּי בְּחֹשֶׁךְ וּבְחֹשֶׁךְ אֶפְסָד </div> <i>If only I could vanish in darkness,</i>	17a	Word level: Verbal contrast in terms of person and binyan.
<div style="text-align: center;"> וְהַחֹשֶׁךְ כָּסָה אֶפְסָד אֶפְסָד אֶפְסָד </div> <i>and thick darkness would cover my face!</i>	17b	Line level: Line 17a is negative or the phrase <i>כִּי־לֹא</i> is ellipsed in the next line. Both lines have the prepositional phrase <i>בְּחֹשֶׁךְ</i> . Similar syntax between the two lines, but word order differs. Semantically, these lines are equivalent. This verse reflects Job's deep despair and sense of isolation as he grapples with his suffering and inability to comprehend God's ways. Line 17a expresses Job's wish that he had died before experiencing such immense suffering. The darkness symbolises death, and Job longs for the oblivion of death to escape his pain. Line 17b suggests that Job's suffering is relentless and inescapable. The darkness, representing his trials, is constantly present, and there seems to be no relief in sight.

Job 24

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>מִדְּוֵשׁ מִשְׁדֵּי לֹא נֶאֱפְנֶנּוּ עֵתִים</p> <p><i>“Why are times not kept by the Almighty,</i></p>	1a	Word level: Noun is replaced by 3ms pronouns in next line. Verbal equivalence, except for binyan.
<p>וַיִּדְעוּ [וְ] [יִדְעוּ] לֹא יֵדְעוּ יָמָיו :</p> <p><i>and why do those who know him never see his days?</i></p>	1b	Line level: Both lines are negative. Only line 1a has a preposition. Equivalent word pair formed by עַתָּה and יוֹם . Semantically, these lines are equivalent. The two lines express a similar idea using different words. The first line questions why God does not set specific times for events, while the second line questions why those who do not know God fail to understand His timing or plan. Both lines express Job’s frustration with the seemingly random timing of events and the lack of understanding by the wicked.
<p>גִּבְלוֹת וַיִּשְׂגוּ</p> <p><i>The wicked remove landmarks;</i></p>	2a	Word level: Verbal equivalence in terms of person, number and gender.
<p>עֵדֵר וַיִּלְכוּ וַיִּרְעוּ :</p> <p><i>they seize flocks and pasture them.</i></p>	2b	Line level: All the lines are syntactically short. Only line 4a has a preposition. The following words are equivalent: גִּבְלוֹת , עֵדֵר , חֲמוֹר , שׂוֹר , אִבָּה , עֵנָה and אָבָה .
<p>חֲמוֹר וַתִּזְמַח וַתִּנְהַג</p> <p><i>They drive away the donkey of the orphan;</i></p>	3a	Semantically, these lines are equivalent, but line 4b can be understood as a climax or contiguous. These lines use various forms of parallelism to emphasise the plight of the poor and vulnerable, highlighting the injustice and exploitation they suffer at the hands of the wicked. This creates a powerful rhetorical effect, evoking empathy for the oppressed and condemning the actions of their oppressors.
<p>וַתִּקַּח שׂוֹר אֶלְמִנָּה :</p> <p><i>they take the widow’s ox for a pledge.</i></p>	3b	
<p>וַיִּטְּוּ אֶבְיוֹנִים מִדֶּרֶךְ</p> <p><i>They thrust the needy off the road</i></p>	4a	
<p>וַיִּתְּדוּ תִבְּאוֹ עֵינֵי אֶרֶץ :</p> <p><i>the poor of the earth all hide themselves.</i></p>	4b	
<p>כַּמִּדְּבָרִים בַּמִּדְבָּר</p> <p><i>Like wild asses in the desert</i></p>	5a	Word level: Plural noun is replaced by 3mp pronoun in two other lines, but contrastive 3ms pronoun in the last line.
<p>וַיֵּצְאוּ עִמָּהֶם</p> <p><i>they go out to their toil,</i></p>	5b	Line level: All the lines have prepositions. The first and last line is verbless. The nouns דָּבָר and עֵרֶב refer to harsh spaces. The nouns פֶּעַל , טֶרֶף , לֶחֶם and נֶעַר refer to hard work and responsibilities.
<p>מִשְׁחָרֵי לַטֶּרֶף</p> <p><i>(NRSV incorrect)</i></p>	5c	
<p>עֲרֵבָה לֵן לֶחֶם לַנְּעָרִים :</p> <p><i>in the wasteland food for their young.</i></p>	5d	Semantically, these lines are equivalent. The verse opens with a simile, comparing the poor to “wild asses in the desert.” This comparison highlights their desperate struggle for survival and their marginalised existence. It emphasises the harsh reality of the poor’s existence. They must find sustenance in a place that is

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		seemingly devoid of it, highlighting the injustice and difficulty of their lives.
<p>בַּשָּׂדֶה בְּלִילָא יִקְצִירוּ [יִקְצִירוּ]</p> <p><i>They reap in a field not their own</i></p>	6a	Word level: Pronoun and noun, contrastive word type. Verbal equivalence, except for binyan.
<p>וְכָרְם רִשְׁעִי יִלְקְטוּ:</p> <p><i>and they glean in the vineyard of the wicked.</i></p>	6b	Line level: Only line 6a has a preposition, or it is ellipsed in 6b. The nouns שָׂדֶה and כָּרְם refer to farming areas. Semantically, these lines are equivalent.
<p>עָרוֹם וְלֵינֹו מִבְּלִי לְבוֹשׁ</p> <p><i>They lie all night naked, without clothing,</i></p>	7a	Word level:
<p>וְאֵינֹן כְּסוּתָה בְּקִרְיָה:</p> <p><i>and have no covering in the cold.</i></p>	7b	Line level: Only line 8a is not negative. Line 7b is verbless. All the lines have a preposition. The nouns עֲרָה, כְּסָה and חֲסָה refer to protection from the natural elements. The nouns לְבוֹשׁ, קִרְיָה and זָרֵם refer to the natural elements that can be threatening to survival.
<p>מִגְּרֵם מַרְרִים וְרֹטְבוֹ</p> <p><i>They are wet with the rain of the mountains,</i></p>	8a	
<p>וּמִבְּלִי מִחֲסֵה תִבְקֹו צוּר:</p> <p><i>and cling to the rock for want of shelter.</i></p>	8b	First two verbs are equivalent, last verb is contrastive. Semantically, these lines are either equivalent or contiguous. The shortest line, 7b, is the focus line. These lines serve to create a vivid and emotionally charged picture of the suffering and vulnerability of the poor. It utilises parallelism to convey the suffering and destitution of the oppressed, evokes empathy and highlights the injustice of their situation.
<p>וַיִּזְלוּ מִשֵּׁד יָתוֹם</p> <p><i>“There are those who snatch the orphan child from the breast,</i></p>	9a	Word level: Equivalent verbs. The nouns are equivalent in terms of number.
<p>וְעַל עֵנִי יִתְּבְלוּ:</p> <p><i>and take as a pledge the infant of the poor.</i></p>	9b	Line level: Similar syntactical elements, but word order is contrastive. The nouns יָתוֹם and עֵנִי refer to vulnerable children. Semantically, these lines are equivalent.
<p>עָרוֹם הֹלְכוֹ בְּלִי לְבוֹשׁ</p> <p><i>They go about naked, without clothing;</i></p>	10a	Word level: The first noun in line 10b is plural, contrastive with the rest. Equivalent verbs, except for binyan.
<p>וְרֵעֵבִים נִשְׂאוּ עִמָּו:</p> <p><i>though hungry, they carry the sheaves;</i></p>	10b	Line level: Very similar syntax and word order. Only the first line has a negative particle. The words עֲרָה and רֵעֵב refer to physical needs. The nouns לְבוֹשׁ and עִמָּו refer to items that a person uses. Semantically, these lines are equivalent. Line 10a emphasises the physical deprivation of the poor, while 10b focuses on their deprivation of food. Furthermore, it can be argued that verses 9 and 10 are also in parallel because of Janus parallelism (Noegel 1996, 81). The

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		verb חבל is used here for its dual meaning with the similar root חבל , the former meaning “bind/pledge” and the latter “act corruptly”. The former makes it in parallel with the taking of children in line 9, while the latter makes it parallel with verse 10’s ruinous acts.
בין שורתם יצתירו <i>between their terraces they press out oil;</i>	11a	Word level: Line level: Line 12c has a negative particle, which places the focus here. The syntax groups the following nouns together: שור , יקב , עיר , נפש and אל . The latter noun is in contrast with the rest. The words מת , חלל , and תפל are equivalent.
: יקבים דרכו ויצמאו <i>they tread the wine presses, but suffer thirst.</i>	11b	
מיעיר מותים ונאקו <i>From the city the dying groan,</i>	12a	
ונפש תללים תשוע <i>and the throat of the wounded cries for help;</i>	12b	
: ואלוה לא ישים תפלה <i>yet God pays no attention to their prayer. (NRSV translation is wrong here.)</i>	12c *	Semantically, these lines are equivalent, with line 12c being the focus. Lines 11a-12b depicts the hard toil and suffering of people, while 12c suggests that God is absent from their lives. The suffering in Job highlights the mystery of God’s ways, which are beyond human understanding. This perspective emphasises trust and faith in God’s ultimate goodness, even when circumstances seem unfair.
תמה וקינו בנוראי אור <i>“There are those who rebel against the light,</i>	13a	Word level: Verbal equivalence, except for the binyan in 13b. Noun in 13a is replaced by two 3ms pronouns in the next lines.
לא תפירו דרכו <i>who are not acquainted with its ways,</i>	13b	Line level: Only line 13a is positive, line 13b has no preposition. The nouns דרך and נהב are equivalent.
: ולא ישבו בנתיבותיו <i>and do not stay in its paths.</i>	13c	Semantically, lines 13b-c can be understood as contiguous or specification. These lines are profound and have implications for understanding the nature of sin, the importance of seeking God’s guidance, and the consequences of rejecting His will. The parallelism in the verse serves to intensify the message, highlighting the deliberate and continuous nature of rebellion against God and its devastating consequences.
לאור יקום רוצם <i>The murderer rises at dusk</i>	14a	Word level: Equivalent verbs in all the lines. Line level: Lines 14a and 14c have similar syntax. The nouns אור and ליל refer to two different times of day.
: יקטל עני ואלבון <i>to kill the poor and needy,</i>	14b	The words רצה and גנב refer to bad people. The words ענה and אבה refer to vulnerable people, who are the victims of 14a and 14c. Three different types of prepositions are used.
: ובלילה יתו כנגב <i>and in the night is like a thief.</i>	14c	Prosody: The Zarqā’ above מועיר draws attention to the source of the suffering that Job is describing. The city,

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>as a place of human activity and society, is meant to evoke the injustice, oppression, and violence that happen within it. By accentuating this location, Job emphasises that suffering is widespread and that even in a place of civilisation, the cries of the oppressed are not heard by those in power. The prosody helps direct the reader's focus to the city as the metaphorical and literal backdrop of societal injustice (Park 2020, 3).</p> <p>Semantically, lines 14a and 14c are either equivalent or contrastive, with 14b being specification. This verse highlights that evil often operates in secret, away from the scrutiny of others. It suggests that wickedness thrives in darkness and avoids the light of truth. Furthermore, it portrays the wicked as predators who target the vulnerable and marginalised members of society. This raises questions about the responsibility of the community to protect the weak and uphold justice.</p>
<p>וְעַיִן נֹאֵף שְׁמֵרֶת נֹשֵׂא <i>The eye of the adulterer also waits for the twilight,</i></p>	15a	<p>Word level: Repetition of the root עיין .</p>
<p>לֹא תִשְׁרָנָנִי עַיִן <i>saying, 'No eye will see me';</i></p>	15b	<p>Line level: Only line 15b has a negative particle and preposition. The verb 15c is in contrast to the rest, in terms of meaning. The noun עיין is in contrast to the</p>
<p>וְסָתַר פָּנָיו יָשִׁים : <i>and he disguises his face.</i></p>	15c	<p>construct phrase סתר פנה .</p> <p>Semantically, line 15c can be understood as intensification, 15b being equivalent and 15c contiguous. Lines 15a-b both convey the adulterer's desire for secrecy and their belief that they can escape detection. Line 15c highlights the adulterer's efforts to conceal their identity and actions. It builds upon the idea of seeking darkness and anonymity.</p>
<p>תִּמְרוּ בַחֲשֵׁךְ כְּתִמְרוּ <i>In the dark they dig through houses;</i></p>	16a	<p>Word level: The verbs are contrastive</p>
<p>וּמָמָה תִּמְמוּ לְמוֹ <i>by day they shut themselves up;</i></p>	16b	<p>Line level: The middle line is negative, the shortest and therefore the focus. The noun אור is in contrast to חשך , מות + צלל and מות + בלה צלל .</p>
<p>לֹא יֵדְעוּ אֹר : <i>they do not know the light.</i></p>	16c	<p>Semantically, line 16c is the climax. Lines 16a, 17a-b are equivalent, while Line 16b can be understood as</p>
<p>כִּי יִחְדְּדוּ בְּקֶרֶךְ לְמוֹ צִלְמוֹת <i>For deep darkness is morning to all of them;</i></p>	17a	<p>either contrastive or equivalent to them. This verse exhibits parallelism to emphasise the wicked people's preference for darkness and their aversion to light,</p>
<p>כִּי יִפְיֵד בְּלִהּוֹת צִלְמוֹת : <i>for they are friends with the terrors of deep darkness.</i></p>	17b	<p>both literally and metaphorically. The stark contrast between light and darkness symbolises the battle</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		between good and evil. The wicked people's preference for darkness reveals their rejection of God's truth and their embrace of sin and deception.
<p>קל־הוא־ועל־פני־מים <i>"Swift are they on the face of the waters;</i></p>	18a	Word level: Independent pronoun is replaced by pronominal suffix, contrast word type and number.
<p>תקלל־תקנתם־בארץ <i>their portion in the land is cursed;</i></p>	18b	Verbal contrast in gender and binyan.
<p>לא־זפנה־דרך־בָּרְמִים׃ <i>no treader turns toward their vineyards.</i></p>	18c	Line level: Line 18a is verbless, 18c has a negative particle, no preposition and is passive. The nouns מַיִם , אֶרֶץ and כָּרֶם refer to the totality of creation. Semantically, lines 18a-b are equivalent and line 18c is specification. Lines 18a-b both convey the fleeting and insubstantial nature of the wicked's existence and legacy. The verse emphasises that evil, though seemingly powerful in the present, is ultimately transient and insignificant in the grand scheme of things. This offers hope and encouragement to those who suffer under oppression, assuring them that the wicked people's reign is temporary.
<p>צִיָּה וְיָם חֹם <i>Drought and heat</i></p>	19a	Word level: Verbal contrast in terms of conjugation. Nouns in 19a is contrast in terms of gender.
<p>וַיִּגְלוּ מִיַּמֵּי שֶׁלֶג <i>snatch away the snow waters;</i></p>	19b	Line level: Very short syntax in all the lines. Line 19a is verbless. Contrast between the nouns in line 19a-b.
<p>שֶׁאוֹל תִּטְאֵם׃ <i>so does Sheol those who have sinned.</i></p>	19c	Semantically, a metaphor is created to compare the fate of the wicked to the melting of snow in drought and heat. This comparison emphasises the swiftness and finality of their demise. Line 19b focuses on the natural phenomenon of snow melting under harsh conditions, while 19c applies this imagery to the fate of the wicked.
<p>וְשָׁכַחוּ רַחֲמֵי <i>The womb forgets them;</i></p>	20a	Word level: Repetition of the 3ms pronoun in lines 20a-b. The last verb is contrastive in terms of gender and conjugation.
<p>מִתְקֵן רַמֶּה <i>the worm finds them sweet;</i></p>	20b	Line level: Only line 20c is negative and line 20d has a preposition. Lines 20a-b have similar syntax. The parallelism equates עוֹל with רַחֵם and רַמֵּם . Only line 20d has a preposition.
<p>עוֹד לֹא יִזְכָּר <i>they are no longer remembered;</i></p>	20c	Semantically, lines 20a-20b is equivalent, as they refer to the beginning and end of life on earth and underscores the futility of the wicked people's pursuits and the emptiness of their legacy. Line 20c is contiguous on the first two. Line 20d creates a
<p>וּתְשֻׁבֶר בְּעֵץ עוֹלָה׃ <i>so wickedness is broken like a tree.</i></p>	20d	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		metaphor to compare how futile the life of the wicked is.
<p>רַעֲהָ עֲקָרָה לֹא תֵלֵד <i>“They harm the childless woman,</i></p>	21a	Word level: Noun equivalence in terms of gender, number and state. Verbal contrast in terms of gender and binyan.
<p>וְאֵלְמִנָּה לֹא יֵשִׁיב׃ <i>and do no good to the widow.</i></p>	21b	<p>Line level: Both lines have very similar syntax. The words עֲקָרָה and אֵלְמִנָּה refer to vulnerable women. Semantically, these lines are equivalent. The wicked people’s actions against the barren and the widow are presented as offenses against God. This implies that God cares deeply for the vulnerable and expects his followers to do the same. While not explicitly stated in this verse, the broader context of Job suggests that those who oppress the vulnerable will ultimately face divine judgment. The verse implicitly calls for compassion and empathy towards those who are suffering and marginalised. It challenges believers to actively seek justice for the oppressed and to extend kindness and support to those in need. Furthermore, it can be argued that verses 20 and 21 are also in parallel because of Janus parallelism (Noegel 1996, 83). The verb רַעֲהָ (רַעֵה) is used here for its dual meaning with the similar looking root רָצַח , the former meaning “evil/bad” and the latter “crush/destroy”. The former makes it in parallel with the wicked acts in verse 20, while the latter makes it parallel with verse 21’s harmful acts.</p>
<p>וּמִשָּׁה אֲבִירִים בְּכֹחַ <i>Yet God prolongs the life of the mighty by his power;</i></p>	22a	Word level: The first verb is in contrast with the rest. Line level: Line 22b has a negative particle. The terms כֹּחַ and חֵיהָ are equivalent.
<p>וְקִוּוּם וְלֹא יֵאֱמִין בְּחַיֵּיהֶם׃ <i>they rise up when they despair of life.</i></p>	22b	Semantically, these lines are equivalent. The verse affirms God’s ultimate power and control over all individuals, regardless of their earthly status or strength. This emphasises God’s sovereignty and challenges human arrogance and pride.
<p>וַיִּתֵּן לָהֶם בְּטָחָה וַיִּשְׁעֵן <i>He gives them security, and they are supported;</i></p>	23a	Word level: Contrastive pronouns used. Verbal contrast in terms of binyan.
<p>וְעֵינֵיהֶם עַל-דַּרְכֵיהֶם׃ <i>his eyes are upon their ways.</i></p>	23b	Line level: Repetition of the same preposition in the first line. Line 23b is verbless. The noun בְּטָחָה is paired with עֵינַיִן in an equivalent relationship. Semantically, these lines are equivalent.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וְרָמוּ מְעַט וְאֵינָם <i>They are exalted a little while, and then are gone;</i></p>	24a	Word level: The first verb is contrastive in terms of conjugation.
<p>וְהָמָּוָה כָּלֵל וְקָפְצָוּ <i>they wither and fade like the mallow;</i></p>	24b	Line level: Only the first line is negative and has no preposition. The following words and construct phrase are equivalent: מְעַט, כָּלֵל, and רָאשׁ שְׂבֵל.
<p>וְרָאשׁ שְׂבֵלֵת יִמְלֹוּ : <i>they are cut off like the heads of grain.</i></p>	24c	Semantically, these lines are equivalent. Line 24a emphasises the brief duration of their prosperity, while 24b focuses on their eventual downfall and return to the common fate of all humanity. Line 24c creates a metaphor comparing the wicked people to “the heads of grain.” This imagery reinforces the idea of their sudden and complete demise. Just as grain is cut down in harvest, so too will the wicked be swiftly removed from their positions of power.
<p>וְאִם לֹא אָפוּ מִי וְכִזְבֵּנִי <i>If it is not so, who will prove me a liar,</i></p>	25a	Word level: Repetition of the 1cs pronoun.
<p>וְיָשֻׁם אֵל מַלְתִּי : ס <i>and show that there is nothing in what I say?”</i></p>	25b	Line level: Both lines are negative but have contrastive syntax. The verbs are contrastive in terms of meaning. Semantically, these lines are equivalent. This verse serves as a rhetorical challenge and conclusion to Job’s previous descriptions of the wicked people’s actions and seeming impunity. The verse is structured as a conditional statement with a challenge. Both lines of the challenge are parallel, both emphasising the idea of refuting Job’s claims and undermining his credibility.

3.3.3 Job 26:1-27:23 Job's Ninth Speech

Job 26







Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
וַיַּעַן אֵיזֹב וַיֹּאמֶר : <i>Then Job answered:</i>	1	
מִתְּעַזְרָתָּ לֹא-כֹחַ <i>"How you have helped one who has no power!"</i>	2a	Word level: There are verbal equivalence in terms of person, except the last verb.
הוֹשַׁעְתָּ זְרֹעַ לֹא-עֹז : <i>How you have assisted the arm that has no strength!</i>	2b	Line level: Lines 2a-b and 3a have similar syntax. The following words are equivalent: כוח , זרע , עוז , חכם , תושיה , מלל and נשם . The negative particle is ellipsed in line 3b.
מִתְּעַצְתָּ לֹא-חֲכָמָה <i>How you have counseled one who has no wisdom,</i>	3a	
וְהוֹשִׁיָה לֵב הוֹדְעָתָּ : <i>and given much good advice!</i>	3b	Semantically, there is reversed intensification of power to breath. Lines 2a-b and 3a-b are equivalent. Lines 4a-b are specification. These verses exhibit parallelism in several ways, creating a sarcastic tone as Job responds to Bildad's inadequate argument (in the previous chapter of Job).
אֶת-מִי תִדְרָשׁ מִלֵּין <i>With whose help have you uttered words,</i>	4a	
וְנִשְׁמַת-מִי יֵצֵא מִמֶּךָ : <i>and whose spirit has come forth from you?</i>	4b	
תִּרְפְּאִים יִחַלְלוּ <i>The shades below tremble,</i>	5a	Word level: Noun and pronoun used in 5b, contrastive word types.
מִמַּטֶּה מְנַחֵם וְשֹׁכְנֵיהֶם : <i>the waters and their inhabitants.</i>	5b	Line level: Line 5b is verbless and has a preposition. The words רפא and שכן are equivalent. Semantically, line 5b is contiguous to 5a.
עֲרוֹם שְׂאוּל נִגְדָה <i>Sheol is naked before God,</i>	6a	Word level: The terms ערה and כסה are contrastive in terms of gender.
וְאֵין כְּסוּת אַבְדֹן : <i>and Abaddon has no covering.</i>	6b	Line level: Line 6b has a negative particle. Both lines have similar syntax and are verbless. The words ערה and כסה are equivalent. The two personal names שׂאוּל and אַבְדֹן are used as a pair. Semantically, these lines are equivalent. Both lines express the idea that the realm of the dead and destruction are completely exposed and visible to God. The verse emphasises that nothing is hidden from God, not even the darkest corners of the underworld or the forces of destruction. This highlights God's absolute knowledge and awareness of all that exists.
נָטָה זָפוֹן עַל-תֵּהוּ <i>He stretches out Zaphon over the void,</i>	7a	Word level: Lines 7a-b and 8a begin with equivalent participles. Contrastive pronouns used in lines 8a-b.
תָּלָה אֲרָץ עַל-בְּלִי-מַת : <i>and hangs the earth upon nothing.</i>	7b	Line 8a has a noun, line 8b uses a pronoun.







Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">עָרַב מַיִם עֲבֹרֵי</p> <p style="text-align: center;"><i>He binds up the waters in his thick clouds,</i></p>	8a	Line level: Negative particles create the following pattern ABAB. Every line has a preposition. The nouns זָפַת , אֶרֶץ and מַיִם are equivalent. The words עֲבֹר and עֲנַן are equivalent.
<p style="text-align: center;">וְלֹא יִבְקַע עֲנַן פְּתוּחָם :</p> <p style="text-align: center;"><i>and the cloud is not torn open by them.</i></p>	8b	Semantically, these lines are equivalent. These verses utilise parallelism to describe God's power over creation, specifically emphasising his control over the sky and water. Lines 7a-b depict parallel actions of God establishing the heavens and the earth in a way that highlights His power and sovereignty. Lines 8a-b present a cause-and-effect relationship, showcasing God's power to contain and control the forces of nature.
<p style="text-align: center;">מִצָּהוֹן פָּיַד כֶּסֶף</p> <p style="text-align: center;"><i>He covers the face of the full moon,</i></p>	9a	Word level: Line 9a uses construct phrase, line 9b uses a pronoun. Both lines begin with equivalent participles.
<p style="text-align: center;">: פָּרְשָׁו עֲלֵיו עֲנָנָו :</p> <p style="text-align: center;"><i>and spreads over it his cloud.</i></p>	9b	Line level: Line 9b has a preposition. The /z/ at the end of each first word of the lines, causes phonological parallelism. Semantically, these lines are equivalent or line 9b is specification. Both lines express the idea of God obscuring the moon, highlighting His control over celestial bodies and natural phenomena.
<p style="text-align: center;">חָק חֹג עַל פְּנֵי מַיִם</p> <p style="text-align: center;"><i>He has described a circle on the face of the waters,</i></p>	10a	Word level: Contrast in noun gender.
<p style="text-align: center;">: עַתָּה פְּקֻלִית אֶת עַם הַשָּׁד :</p> <p style="text-align: center;"><i>at the boundary between light and darkness.</i></p>	10b	Line level: Three different types of prepositions are used in these lines. The noun חֶקֶק is equal to כָּלָה . The terms פְּנֵי-מַיִם , אֹר and חֶשֶׁךְ refer to parts of the creation. The verb חֹג is ellipsed in line 10b Semantically, these lines are equivalent. The verse emphasises God's control over the natural world, specifically the vast expanse of the sea. The imagery of inscribing a circle suggests a deliberate and purposeful act of establishing limits and boundaries, demonstrating God's authority over the forces of nature. It utilises parallelism to emphasise God's sovereignty over creation, the order and design evident in the natural world, the limits of human knowledge, and God's protection and provision for His creation.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>עֲמוּדֵי שָׁמַיִם יִרְפוּפוּ The pillars of heaven tremble,</p>	11a	Word level: Equivalent verbs, except binyan.
<p>וַיִּתְמַהוּ מִנְעֻרָתוֹ : and are astounded at his rebuke.</p>	11b	Line level: Line 11b has a preposition. The construct phrase עַמֵּד שָׁמַיִם is ellipsed in line 11b. Semantically, these lines are equivalent. Both lines convey the idea of awe and fear in response to God's power and authority. Line 11a emphasises the physical manifestation of this fear, while 11b focuses on the emotional response of astonishment.
<p>בְּכֹחַ דָּגַע תִּיגֵם By his power he stilled the Sea;</p>	12a	Word level: Repetition of the 3ms pronoun in all the lines. Verbal equivalence in terms of person, number and conjugation.
<p>וּבִתְבוּנָתוֹ [וְ] [בְ] [תְבוּנָתוֹ] מָחַץ רָהָב : by his understanding he struck down Rahab.</p>	12b	Line level: Line 13b does not have a preposition. The
<p>בְּרוּחַ שָׁמַיִם שִׁפְרָה By his wind the heavens were made fair;</p>	13a	words ים , רהב , שמי and נהש refer to mythical gods and elements of creation. The following are equivalent
<p>תִּלְגְּלָה יָדוֹ נִתְשַׁב בְּרִייתוֹ : his hand pierced the fleeing serpent.</p>	13b	יד and רוח , בין , כוח . Semantically, these lines are equivalent. The parallelism in Job 26:12-13 serves to underscore God's unrivalled power and authority over all of creation. The repetition of similar structures and the pairing of related themes create a powerful and poetic effect, reinforcing the awe-inspiring nature of God's actions.
<p>תֵּן אֱלֹהִים אֶקְצֹת דְּרָכָיו [דְּרָכָיו] These are indeed but the outskirts of his ways;</p>	14a	Word level: The plural demonstrative pronoun is followed by 3ms pronouns. Verbal equivalence in
<p>וְיִמְוֵן שָׁמַיִן דְּבַר נִשְׁמַע מֵהוֹ and how small a whisper do we hear of him!</p>	14b	conjugation. Line level: Line 14a is verbless. The nouns קצה and שמן are equivalent, but are in contrast with רעם . The
<p>וְרַעַם נִבְרָתוֹ [נִבְרָתוֹ] מִי יִתְבַּוְּנֶנּוּ : ס But the thunder of his power who can understand?"</p>	14c	following nouns are equivalent: דרך , דבר and גבר . Semantically, lines 14a-b are equivalent, while 14c can be understood as intensification. Line 14a suggests that everything humans perceive and understand about God's actions and creation is merely a glimpse of a far greater reality. It is like seeing the edges of a vast landscape, hinting at the immensity that lies beyond. Line 14b emphasises the limitations of human comprehension when it comes to God's wisdom and power. Our understanding is likened to a faint whisper compared to the thunderous roar of God's full glory (line 14c).

Job 27

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
<p>וַיִּסַּף אִיּוֹב שָׁאֵת מִשְׁלוֹ וַיֹּאמֶר : <i>Job again took up his discourse and said:</i></p>	<p>1</p>	
<p>חַי־אֵל הַסֵּדֵר מִשְׁפָּט <i>“As God lives, who has taken away my right,</i></p>	<p>2a</p>	<p>Word level: Verbal equivalence. Repetition of the 1cs pronoun in both lines.</p>
<p>וַיִּשְׁדֵּי הַמֶּזֶם נַפְשִׁי : <i>and the Almighty, who has made my soul bitter,</i></p>	<p>2b</p>	<p>Line level: Very similar syntax. Personal name pair used of אֵל and שְׁדֵי . Equivalent noun pair between נַפֶּשׁ and שְׁפָט . Semantically, these lines are equivalent. This verse is a multifaceted verse that reflects Job’s complex emotional state and his unwavering faith in God’s justice, even amidst immense suffering. It reveals the depth of his pain and his longing for understanding and vindication.</p>
<p>כִּי־כָל־עוֹד נִשְׁמָתִי נִי <i>as long as my breath is in me</i></p>	<p>3a</p>	<p>Word level: Repetition of the 1cs pronoun in all the lines.</p>
<p>וְרוּחַ אֱלֹהִים בְּאַפִּי : <i>and the spirit of God is in my nostrils,</i></p>	<p>3b</p>	<p>Line level: Lines 3a-b are verbless. Word pair formed between נִשְׁמָה and רוּחַ אֵל . The following nouns all refer to body parts: אַנְף , שֹׁפָה and לִשָּׁן . Equivalent noun pair between עוֹל and רִמָּה , which is also in contrast with רוּחַ אֵל .</p>
<p>אִם תִּדְבַּרְנָה שִׁפְתַי עוֹלָה <i>my lips will not speak falsehood,</i></p>	<p>4a</p>	<p>Semantically, lines 3a-b is equivalent, also lines 4a-b. Lines 4a-b can also be understood as specification for 3a-b. There is also progression: breath – words formed by tongue/lips. Job vehemently declares his commitment to honesty and integrity. Even in the face of immense pain and loss, he refuses to speak falsely or curse God. This highlights Job’s steadfast character and his understanding of the importance of truth before God.</p>
<p>וְלִשְׁוֹנִי אִם יִדְבַּר רַמְיָה : <i>and my tongue will not utter deceit.</i></p>	<p>4b</p>	
<p>תִּלְיִלָה לֵאמֹר אֲנִי־רָאִיתִי אֶת־נֶכֶם <i>Far be it from me to say that you are right;</i></p>	<p>5a</p>	<p>Word level: Repetition of the 1cs pronoun, interrupted by one 2mp pronoun. Verbal binyans form pattern: hiphil-qal-hiphil.</p>
<p>עַד אֲנֹשׁ לֹא אֲסִיר תִּפְתִּי מִמִּנִּי : <i>until I die I will not put away my integrity from me.</i></p>	<p>5b</p>	<p>Line level: Line 5b is negative. Three different prepositions used. Semantically, these lines portray the same meaning. Line 5b is intensification. In line 5a, Job firmly rejects the accusations and conclusions of his friends. They have insisted that his suffering is a direct consequence of hidden sin, but Job vehemently disagrees. He refuses to accept their judgment and maintains his</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		innocence. While in line 5b Job declares his unwavering commitment to his integrity. Despite the immense suffering he endures, he refuses to compromise his values or admit to wrongdoing he has not committed. This declaration highlights Job's steadfast character and his belief in his own righteousness before God.
 <i>I hold fast my righteousness, and will not let it go;</i>	6a	Word level: Repetition of the 1cs pronoun, interrupted by one 3fs pronoun. Noun and pronoun are used together in line 6a. Verbal equivalence in terms of binyan, conjugation and person.
 <i>my heart does not reproach me for any of my days.</i>	6b	Line level: Both lines are negative. Equivalent nouns between צַדִּיק and לֵב . Semantically, these lines are equivalent. In line 6a Job declares his unwavering commitment to his integrity. He clings tightly to his righteousness as a core part of his identity, refusing to relinquish it despite the immense suffering and accusations he faces. This demonstrates his steadfast character and belief in his own innocence. In line 6b Job asserts that his conscience is clear. He has lived a life of integrity and has nothing to feel guilty or ashamed of. This statement reflects his confidence in his own moral compass and his conviction that he has not done anything to deserve the suffering he is enduring.
 <i>"May my enemy be like the wicked,</i>	7a	Word level: A noun (7a) is paired with a participle (7b). Noun equivalence in terms of gender and number.
 <i>and may my opponent be like the unrighteous.</i>	7b	Line level: Repetition of the same preposition in both lines. The verb הָיָה is ellipsed in line 7b. Syntax forms an ABBA pattern. The following equivalent pairs are formed: קוֹם and רָשָׁע ; עוֹל and אֵיב . Semantically, these lines are equivalent. This verse marks a shift in Job's argument, transitioning from his defence (previous verse) of his own righteousness to a denouncement of the wicked and their fate.
 <i>For what is the hope of the godless when God cuts them off,</i>	8a	Word level: Verbal equivalence. Line level: High rate of repetition of the כִּי particle. Equivalent word pair between קוֹה and נִפְשָׁה .
 <i>when God takes away their lives?</i>	8b	Contrastive word pair between הִנָּה and אֵל .

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are equivalent. Line 8b can also be understood as specification. The verse contrasts the false hope of the hypocrite, which is based on worldly gain and self-deception, with the true hope that comes from a righteous life lived in accordance with God's will. Line 8a establishes a rhetorical question that challenges the validity of the godless' hope, even in the face of apparent success. The use of "godless" emphasises the deceitful nature of their actions. Line 8b completes the rhetorical question, highlighting the ultimate power of God to strip away all worldly gains and expose the emptiness of a life lived in hypocrisy. The verb "takes away" emphasises the sudden and irreversible nature of divine judgment.
 <i>Will God hear their cry</i>	9a	Word level: Repetition of the 3ms pronoun in lines 9a-b. Verbal equivalence in terms of conjugation and person. Noun equivalence in terms of gender.
 <i>when trouble comes upon them?</i>	9b	
 <i>Will they take delight in the Almighty?</i>	10a	Line level: Line 9a does not have a preposition. Equivalent words between אֵל , שָׂדֵי and אֱלֹהִים . The nouns צָרָה and צַעֲקָה are equivalent.
 <i>Will they call upon God at all times?</i>	10b	Semantically, lines 9a, 10a-b are equivalent. Line 9b can be understood as being clarification. Furthermore, line 10b can be understood as intensification. Both verses pose rhetorical questions expecting a negative answer. This emphasises the point that the wicked, who do not genuinely seek God, will not find His favour or help when they face difficulties.
 <i>I will teach you concerning the hand of God;</i>	11a	Word level: Verbal equivalence in terms of person. Line level: Both lines have a preposition. Only line 11b is negative. The construct phrase יְדֵי-אֱלֹהִים is in an equivalent relationship with שָׂדֵי .
 <i>that which is with the Almighty I will not conceal.</i>	11b	Semantically, these lines are equivalent. In line 11a Job emphasises the "hand of God," a metaphor for God's power and action in the world. He promises to reveal the truth about God's sovereignty and justice, which his friends have failed to grasp. In line 11b Job declares that he will not conceal "what is with the Almighty." This implies that there are hidden truths about God's character and purposes that Job has come

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		to understand through his suffering. He is determined to share these insights with his friends, even if they are difficult to accept.
<p>מִן אַתֶּם כִּלְכֵם מוֹיְתֵם All of you have seen it yourselves;</p>	12a	Word level: Different pronouns used between the two lines. Verbal equivalence, except for binyan.
<p>וְלָמָּה יָהּ תִבְלֵ תִהְיֶה לָּהֶם why then have you become altogether vain?</p>	12b	Line level: Similar syntax between the two lines. Semantically, these lines are contiguous.
<p>זֶה חֶלֶק אָדָם רָשָׁע עִם אֱלֹהִים “This is the portion of the wicked with God,</p>	13a	Word level: Contrast in noun gender. Line level: Similar syntax between these two lines.
<p>וְנַחֲלַת עֹרֵי צִים מִשָּׂדֵי יָקָח: and the heritage that oppressors receive from the Almighty:</p>	13b	Line 13a is verbless. The following phrase and words are equivalent: חֶלֶק אָדָם and נַחֲלָה; עֹרֵי צִים and רָשָׁע; אֱלֹהִים and שָׂדֵי. Semantically, these lines are equivalent. In line 13a Job describes the consequences that await the wicked. The word “portion” implies a predetermined allotment or inheritance. In this case, the wicked people’s inheritance is not material wealth or blessings, but rather the consequences of their actions, which are determined by God’s justice. In line 13b Job specifically mentions “oppressors,” highlighting the injustice and cruelty often associated with wickedness. Their heritage is not one of honour or prosperity, but rather the negative repercussions of their oppressive behaviour.
<p>אִם יִרְבּוּ בָנָיו לְמוֹת חָרָב If their children are multiplied, it is for the sword;</p>	14a	Word level: Repetition of the 3ms pronoun. Line level: Syntax creates an ABAB pattern. The following words are equivalent: בָּן, יָצָא, שָׂרַד and אֶלְמָן; מוֹת and חָרָב. The noun לַחֵם is contrastive to the latter, but the syntax makes it equivalent.
<p>וְיִצְאָו לֹא יִשְׁבְּעוּ לָחֵם: and their offspring have not enough to eat.</p>	14b	Semantically, these lines are equivalent. These verses underscore the far-reaching consequences of wickedness, affecting not only the individual but also their family and descendants. It serves as a warning against choosing a path of evil, as its repercussions extend beyond one’s own life.
<p>שָׂרִיד [שָׂרִידִי] בְּמִוְתָם יִקָּבְרוּ Those who survive them the pestilence buries,</p>	15a	
<p>וְאֶלְמָנָתָיו לֹא תִבְכֶּינָה: and their widows make no lamentation.</p>	15b	
<p>אִם יִצְפֹּר כַּעֲפָר כֶּסֶף Though they heap up silver like dust,</p>	16a	Word level: Repetition of the same roots כֶּסֶף and כוֹן. Verbal binyans form the pattern qal-high-high-qal-qal.
<p>וְיִצְחָמוּר בִּצְנֵי מִלְבּוּשׁ: and pile up clothing like clay--</p>	16b	Verbal equivalence in terms of conjugation, person, number and gender.
<p>וְצִנִּים יִלְבָּשׁוּ they may pile it up, but the just will wear it,</p>	17a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">וְכִסְּףֹתַי יִקְחוּ וְזָרָק יִלְקֹחַ׃ <i>and the innocent will divide the silver.</i></p>	17b	<p>Line level: Lines 16a-b have the same preposition. The following words are equivalent: עֵפֶר , חִמּוֹר , צָדֵק and נִקְיָה ; כֶּסֶף , לְבַשׁ and כֶּסֶף .</p> <p>Semantically, lines 16a and 16b are equivalent, and also 17a and 17b. Lines 16a-b can be understood as being contrastive with 17a-b. Verse 16 depicts the wicked people’s relentless pursuit of material wealth, accumulating silver and fine clothes as if they were as common as dust and clay. This imagery emphasises the futility of their efforts, as earthly possessions are ultimately transient and insignificant in the grand scheme of things. Verse 17 reveals the ironic twist of fate that awaits the wicked. Despite their efforts to amass wealth, it will not ultimately benefit them. Instead, the righteous, those who live according to God’s principles, will inherit their possessions. This highlights the principle that true wealth lies not in material possessions but in righteousness and a right relationship with God.</p>
<p style="text-align: center;">בְּנֵה כְעֵשׂ בֵּיתוֹ׃ <i>They build their houses like nests,</i></p>	18a	<p>Word level: Noun contrast in terms of gender.</p>
<p style="text-align: center;">וְכִסְּפָה עָשָׂה נֶזֶר׃ <i>like booths made by sentinels of the vineyard.</i></p>	18b	<p>Line level: The verbs בָּנָה and עָשָׂה form an equivalent word pair. The syntax is mixed. The same preposition is used in both lines. Phonological parallelism created by the terms כְּעֵשׂ and עָשָׂה. Equivalent nouns between עֵשׂ and סֶכֶךְ .</p> <p>Semantically, these lines are equivalent. In line 18a, a metaphor compares the wicked people’s dwelling to the flimsy construction of a moth’s cocoon. Moths create temporary shelters that are easily destroyed. This imagery emphasises the fleeting nature of the wicked people’s accomplishments and the insecurity of their position. In line 18b the comparison further reinforces the idea of impermanence and vulnerability. A watchman’s booth is a temporary shelter, providing only minimal protection from the elements. This suggests that the wicked people’s dwelling, like their wealth, is not built on a solid foundation and is susceptible to collapse.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>עָשִׂיר וְשָׂכַב וְלֹא יֵאָסֵף <i>They go to bed with wealth, but will do so no more;</i></p>	19a	Word level: Noun is replaced by two 3ms pronouns in the next line. Verbal contrast in terms of conjugation.
<p>עֵינֵיהֶם פָּקְחוּ וְאֵינֵנּוּ : <i>they open their eyes, and it is gone.</i></p>	19b	<p>Line level: Both lines are negative but use a different negative particle.</p> <p>Semantically, these lines are contiguous. Line 19a describes the death of the wicked rich man. While he may have enjoyed a life of luxury and abundance, his death will be marked by isolation and rejection. Furthermore, it suggests that he will not be mourned or remembered fondly, highlighting the emptiness and loneliness that often accompany a life of wickedness. Line 19b emphasises the abruptness and finality of the wicked man's demise. In a moment, he transitions from life to death, leaving behind all his earthly possessions and accomplishments. This serves as a stark reminder of the fragility of human life and the inevitability of death, regardless of one's wealth or status.</p>
<p>תְּשִׁיגֵנּוּ כַּמַּיִם בַּלְהָזָה <i>Terrors overtake them like a flood;</i></p>	20a	Word level: Repetition of the 3ms pronoun in all the lines. Contrast in verbal gender between verses 20 and 21.
<p>לַיְלָה וּנְבָתוֹ סוּפָה : <i>in the night a whirlwind carries them off.</i></p>	20b	Line level: The first and last line has a preposition, creating an inclusio. Equivalent nouns formed between the following: מַיִם , סוּף , קָדָם ; לַיְלָה and לֵיל .
<p>וּשְׂאֵרוֹ קָרָב וְזָלַד <i>The east wind lifts them up and they are gone;</i></p>	21a	Semantically, lines 20a-b and 21a are equivalent and line 21b is contiguous or the result. Another interpretation is to view the lines as intensification, with line 21b being the climax. These verses paint a vivid picture of the sudden and devastating downfall of the wicked, emphasising the terror and helplessness they experience in the face of God's judgment. Verse 20 uses powerful imagery to describe the wicked people's terror as they face their impending doom. The comparison to "flood" suggests an overwhelming and inescapable force, while the "whirlwind" implies a violent and destructive event. This imagery conveys the idea that the wicked people will be caught off guard by their downfall, unable to resist or escape the consequences of their actions.
<p>וְיִשְׁעֵיהֶם מִמְּקוֹמוֹ : <i>it sweeps them out of their place.</i></p>	21b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיִּשְׁלַח אֱלֹהֵינוּ וְלֹא יָחַמְלָה <i>It hurls at them without pity;</i></p>	22a	Word level: Repetition of the 3ms pronoun in all the lines. Verbal equivalence, except binyan.
<p>מִיָּדוֹ פָּרוּחַ וּבְרָחָה׃ <i>they flee from its power in headlong flight.</i></p>	22b	Line level: Only line 22a is negative. High frequency of prepositions in this quatrain. Equivalent word pair formed between יָד and כַּף .
<p>וַיִּשְׁפַּק עַל יָמָיו בְּפִימֹו <i>It claps its hands at them,</i></p>	23a	Semantically, line 23b is related to 21b. Lines 22a and 23a-b are equivalent, while 22b is contiguous or the result of the other. These verses highlight God's active role in the downfall of the wicked. God, who is sovereign and just, withdraws His hand of protection and favour from the wicked. This leaves them vulnerable and exposed to the consequences of their actions.
<p>וַיִּשְׁרַק עֲלֵיהֶם מִמְּקוֹמָהּ׃ <i>and hisses at them from its place.</i></p>	23b	

3.4 Job 28:1-28 Wisdom Poem

Job 28

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>טַיִשׁ יֵשׁ מִכֶּסֶף מִנְצֵלָה <i>"Surely there is a mine for silver,</i></p>	1a	Word level: Line 1a has a particle of existence, while all the other lines have verbs. Verbal equivalence in terms of conjugation, person, number and gender.
<p>וּמְקוֹם תְּהַב זָקוּן׃ <i>and a place for gold to be refined.</i></p>	1b	Line level: Only line 2b does not have a preposition.
<p>בְּרִזְלִי מֵעֵפֶר נִקְחָה <i>Iron is taken out of the earth,</i></p>	2a	The syntax of verse 1 creates an ABCCBA pattern. The following nouns all refer to precious minerals that are mined: כֶּסֶף , זָהָב , בְּרִזְלִי and נְחֹשׁ . The following nouns refer to places or things that are part of the mining process: אֲבֵן , יֵצֵא , קוֹם , עֵפֶר and אֲבָן .
<p>וְאֵת הַצֹּיֵק נְחֹשֶׁת׃ <i>and copper is smelted from ore.</i></p>	2b	Semantically, there is a progression of the mining process. These verses highlight humanity's ability to extract precious metals from the earth, establishing a contrast with the pursuit of true wisdom. Verse 1 acknowledges the human capacity to discover and refine precious metals like silver and gold. It speaks to our ingenuity and resourcefulness in extracting valuable materials from the earth. Verse 2 continues the theme of mining and metallurgy, emphasising humanity's skill in transforming raw materials into usable resources. The extraction of iron and copper further illustrates our ability to manipulate the natural world for our benefit.
<p>מִי אֲשֶׁם לְחֹשֶׁךְ <i>Miners put an end to darkness,</i></p>	3a	Word level: Contrastive word type between 3b and 3c. Line level: Line 3c is the shortest in terms of syntax, without any verb or preposition. Repetition of the same preposition in lines 3a-b. Equivalent nouns between חֹשֶׁךְ , אֲפֵל and מוֹת + צֶלֶל .
<p>וְכָל-תְּכֵלֶת הוּא תוֹקֵר <i>and search out to the farthest bound</i></p>	3b	Semantically, line 3c is specification. Lines 3a-b are equivalent. This verse shows human ingenuity and resourcefulness, specifically highlighting the extraction of precious stones and the illumination of the darkness underground. Line 3a speaks to humanity's ability to overcome natural limitations. Through the use of torches, lamps, or other light sources, we can illuminate dark spaces, making them accessible and exploitable. Line 3b emphasises the relentless human pursuit of resources. We delve deep into the earth, exploring caves, mines, and other
<p>אֲבָן אֲפֵל וְצֶלֶל מוֹת׃ <i>the ore in gloom and deep darkness.</i></p>	3c	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		subterranean areas to uncover hidden treasures. Line 3c refers to precious stones that are found in the depths of the earth. This highlights our ability to extract valuable materials from even the most inaccessible locations.
<p style="text-align: center;">פָּרְצוּ בְּחַלְמֵי מַעַם יָהּ They open shafts in a valley away from human habitation;</p>	4a	Word level: Verbal contrast in terms of number. Contrastive word types are paired between the lines.
<p style="text-align: center;">תִּשְׁכַּחֲמֵם מִנִּי רְגֵל they are forgotten by travelers,</p>	4b	Line level: All three lines have a similar type of preposition. Equivalent words are formed between גֹּר , אִנֵּשׁ and רִגְלֵי .
<p style="text-align: center;">לִקְדוֹ מֵאִנְשׁ יָעוּ׃ they sway suspended, remote from people.</p>	4c	Semantically, lines 4a and 4c are equivalent, while 4b is contiguous. This verse vividly portrays the dangerous and isolated work of miners who delve deep into the earth in search of precious resources.
<p style="text-align: center;">אֲרֶז מִמִּקְדָּה יֵצֵא לֶחֶם As for the earth, out of it comes bread;</p>	5a	Word level: In line 5a a noun is replaced by two 3fs pronouns. Verbal contrast in terms of binyan and conjugation.
<p style="text-align: center;">וְתַחְתִּי יִתְפַּךְ כַּמּוֹ אֵשׁ׃ but underneath it is turned up as by fire.</p>	5b	Line level: The syntax is similar. The nouns לֶחֶם and אֵשׁ can be understood as syntagmatic word pairs. Semantically, these lines are contrastive. Line 5a emphasises the earth's role as a source of sustenance and life. This highlights the essential connection between humanity and the natural world, as we rely on the earth for food and nourishment. Line 5b describes the dramatic transformation of the earth through human activity. Mining and excavation processes disrupt the natural landscape, turning the earth upside down and altering its composition. This imagery of fire suggests a violent and destructive force, highlighting the impact of human intervention on the environment.
<p style="text-align: center;">מְקוֹם סַפִּיר אֲבִנִּיהָ Its stones are the place of sapphires,</p>	6a	Word level: Contrast in the gender of the pronouns. Line level: Reversed syntax. Only line 6b has a preposition. Equivalent phrase and words are formed between the following: קוֹם־סַפִּיר and זָהָב ; אֲבֵן and עַפְרָה .
<p style="text-align: center;">וְעַפְרָתָהּ זָהָב לָהּ׃ and its dust contains gold.</p>	6b	Semantically, these lines are equivalent. In line 6a, it is mentioned how sapphires are gemstones known for their beauty and rarity. Their presence in the earth's depths emphasises the hidden value that can be found through exploration and excavation. In line 6b it is

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		refer how gold can be found in the dust of the earth. This highlights the meticulous process of extracting and refining precious metals, requiring skill and effort to obtain even the smallest quantities.
<p>וְיָתִיב לֹא יִדְעוּ עֵיט <i>"That path no bird of prey knows,</i></p>	7a	Word level: Noun in line 7a is replaced by 3ms pronoun in each line. Verbal number creates pattern of s-s-p-s.
<p>וְלֹא שֹׁפְתוֹ עֵינֵי אֵיָהָ : <i>and the falcon's eye has not seen it.</i></p>	7b	Line level: All the lines are negative and have similar syntax. Phonological parallelism can be found in verse 8 between the words שחל and שחץ . The following all refer to animals: עיט , עֵינֵי אֵיָהָ , and בן-שחץ .
<p>לֹא תִדְרִיכֵהוּ בְּנֵי שָׁמַיִם <i>The proud wild animals have not trodden it;</i></p>	8a	Semantically, these lines are equivalent. Verse 7 highlights the hidden nature of the paths that lead to these treasures. It emphasises that these paths are not accessible or known to creatures like birds, which are known for their keen eyesight and ability to soar high above the earth. This suggests that the knowledge of these paths is exclusive to humans, who possess the intelligence and ingenuity to discover and explore them. Verse 8 further emphasises the inaccessibility of these paths by mentioning powerful and fearless creatures like lions. Lions are known for their strength and dominance, yet even they cannot access these hidden paths. This reinforces the idea that the knowledge of these paths is unique to humans, setting us apart from the rest of creation.
<p>לֹא עָבְרָה עָלָיו שִׁמְשֵׁק : <i>the lion has not passed over it.</i></p>	8b	
<p>בְּחִלְמֵי־שֵׁלֶת יָדָם <i>"They put their hand to the flinty rock,</i></p>	9a	Word level: Verbal equivalence in terms of person and number. Only the last verb is in the imperfect.
<p>תִּפְּדוּ מִשְׁרָשׁ תְּרֵי־מֵי : <i>and overturn mountains by the roots.</i></p>	9b	Line level: Only line 10b does not have a preposition. The following words and phrase are equivalent: חלמיש , חרש , שרש , and נהר , יאר , הר ; עין and יד ; אור and כלל-יקר ; עלם .
<p>בְּצֻרוֹת אֲבָנִים בִּקְעוּ <i>They cut out channels in the rocks,</i></p>	10a	
<p>וְכָל־אֵיָרֹךְ רְאִתָהּ עֵינָיו : <i>and their eyes see every precious thing.</i></p>	10b	Semantically, there is progression between these lines. Lines 9a-b, 10a and 11a are equivalent, while 10b and 11b are the result of the rest. Verse 9 describes the forceful and determined actions taken by humans to uncover hidden resources. The image of line 9a suggests a firm grip and a resolute approach. The phrase in line 9b conveys the immense power and effort involved in mining and excavation, as humans literally reshape the landscape to access hidden
<p>מִבְּכַיִם תִּקְרוֹת תִּבְשֹׁ <i>The sources of the rivers they probe;</i></p>	11a	
<p>וְתַעֲלֶמְתָּ נֶצַח אֹרֶךְ פֶּ <i>hidden things they bring to light.</i></p>	11b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		treasures. Verse 10 emphasises the precision and skill involved in mining. Miners carefully cut channels and tunnels through solid rock to reach the desired resources. Their keen eye for detail allows them to identify and extract valuable materials, even in the most challenging environments. Verse 11 highlights the human ability to control and manipulate nature to achieve our goals. By damming up streams, miners redirect water flow to facilitate their work and prevent flooding. This demonstrates our ingenuity in overcoming natural obstacles to access hidden resources. Furthermore, it can be argued that verses 9 and 10 are also in parallel because of Janus parallelism (Noegel 1996, 92). The root צֹר is used here for its dual meaning of “from the rock” and “precious ore”. The former makes it in parallel with the “flint” in verse 9, while the latter makes it parallel with “every precious thing” in verse 10.
<p>וְהִתְקַמְתָּ מֵאֵן תִּמְצָא <i>“But where shall wisdom be found?”</i></p>	12a	Word level: There is equivalence in terms of noun gender.
<p>וְאֵי זֶה מְקוֹם בִּינָה: <i>And where is the place of understanding?</i></p>	12b	Line level: Line 12b is verbless. The noun חָכָם is paired equivalently with the construct phrase קוֹם בֵּין . Semantically, these lines are equivalent.
<p>לֹא יָדַע אָנוּשׁ עֲדָכָה <i>Mortals do not know the way to it,</i></p>	13a	Word level: Contrast in word types for the nouns. High frequency for the repetition of 3fs pronouns. There are only two 1cs pronouns. Repetition of the following roots: אָמַר , סָלַח , עָרַךְ .
<p>וְלֹא תִמְצָא בְּאֶרֶץ חַיִּים: <i>and it is not found in the land of the living.</i></p>	13b	
<p>תְּתוֹם אָמַר לֹא בִי דָא <i>The deep says, ‘It is not in me.’</i></p>	14a	Line level: The only lines that are not negative are 16b, 17b and 18b. The verb in line 16a is ellipsed in 16b.
<p>וְגַם אָמַר אֵין עִמָּוִי: <i>and the sea says, ‘It is not with me.’</i></p>	14b	Semantically, lines 13a-b and 14a-b are equivalent. Lines 15a-b, 16a-b and 17a-b are equivalent. Line 18b is contiguous to 18a. Lines 19a-b can be interpreted as the climax, affirming wisdom’s incomparable worth.
<p>לֹא יִנָּצֵן סִינֹר תַּחְתֵּיהֶם <i>It cannot be gotten for gold,</i></p>	15a	
<p>וְלֹא יִשְׁקָל כֶּסֶף מִתְּנִיחָה: <i>and silver cannot be weighed out as its price.</i></p>	15b	
<p>לֹא תִסָּלַח בְּכֶתֶם אוֹפִיר <i>It cannot be valued in the gold of Ophir,</i></p>	16a	
<p>בְּשֵׁהֶם יָקָר וְסַפִּיר: <i>in precious onyx or sapphire.</i></p>	16b	
<p>לֹא יִשְׁרָכָה זָהָב וְזַכָּוִית <i>Gold and glass cannot equal it,</i></p>	17a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וְהַמְּוֹרֶתָּה כְּלִי כֶסֶף׃ nor can it be exchanged for jewels of fine gold.</p>	17b	<p>purchased with material wealth. This suggests a divine origin for wisdom. The elusive nature of wisdom does not diminish its importance. Rather, it underscores the need for humans to actively seek and pursue it. This quest for wisdom is a central theme in the Book of Job. Murphy (1981, 40-45) wisdom reflections correlate with this semantic analysis, especially in Job's understanding of wisdom as both an answer and an enigma.</p>
<p>רְאֵמוֹת וְנִבְיֵשׁ לֹא יִזְכָּר׃ No mention shall be made of coral or of crystal;</p>	18a	
<p>וּמִשְׁחָ חֲכָמָה מִפְּנִינִים׃ the price of wisdom is above pearls.</p>	18b	
<p>לֹא יִעֲרֹכֶנָּה פְּטֹרֶת כּוֹשׁ׃ The chrysolite of Ethiopia cannot compare with it,</p>	19a	
<p>בְּכֶתֶם שְׁהוֹר לֹא תִסְלַח׃ פ׃ nor can it be valued in pure gold.</p>	19b	
<p>וּתַחֲכֹמָה מֵאֵיִן תָּבוֹא׃ “Where then does wisdom come from?”</p>	20a	<p>See the analysis of verse 12, as this is a repetition of that verse.</p>
<p>וְאֵי זֶה מְקוֹם בִּינָה׃ And where is the place of understanding?</p>	20b	
<p>וְנִעְלָמָה מֵעֵינֵי כָל־חַי׃ It is hidden from the eyes of all living,</p>	21a	<p>Word level: Verbal equivalence in terms of binyan, conjugation, gender, person and number. Contrast in definiteness.</p> <p>Line level: The syntax forms an ABBA pattern. The same preposition in both lines. The following phrases are equivalent: עוֹף שָׁמַיִם and עֵין כָּל־חַיָּה .</p> <p>Semantically, these lines are equivalent. This verse emphasises the hidden nature of wisdom and the inability of living creatures to discover its dwelling place. Line 21a highlights the enigmatic and elusive nature of wisdom. It cannot be perceived or grasped by ordinary human senses or by any living creature. Wisdom is not something that can be stumbled upon or easily acquired; it is concealed from the natural world. In line 21b, the specific mention of birds, known for their ability to soar high and see vast distances, further emphasises the hiddenness of wisdom. Even creatures with keen eyesight and a broad perspective cannot discern its location.</p>
<p>וּמִעוֹף הַשָּׁמַיִם נִסְתָּרָה׃ and concealed from the birds of the air.</p>	21b	
<p>אֲבַדְדוֹן וּמוֹת אָמְרוּ׃ Abaddon and Death say,</p>	22a	<p>Word level: Contrastive word types used, nouns and pronouns. Verbal contrast in terms of conjugation, person and number.</p>
<p>בְּאָזְנוֹנוּ שָׁמַעְנוּ שְׁמוֹעָה׃ ‘We have heard a rumor of it with our ears.’</p>	22b	
<p>אֱלֹהִים הַבִּינַן דַּרְכָּהּ׃ “God understands the way to it,</p>	23a	<p>Line level: Only line 22b has a preposition. The personal names אֲבַד and מוֹת are equivalent, but are in contrast with אֵל . Equivalent words between שָׁמַע , קוֹם and דַּרְךְ . Similar syntax between lines 23a-b.</p>
<p>וְהוּא יָדַע אֶת־מְקוֹמָהּ׃ and he knows its place.</p>	23b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, line 22b is contiguous or specification 22a. Lines 23a-b are equivalent. It can also be interpreted as contrast between verse 22 and 23. Verse 22 personifies Destruction and Death, suggesting that even these forces, which seem to have a pervasive presence in the world, have only heard rumours or whispers about wisdom. They do not possess firsthand knowledge of its essence or origin. This highlights the limitations of even the most powerful forces in the universe when it comes to understanding wisdom. Verse 23 contrasts the limited knowledge of Destruction and Death with God's complete understanding of wisdom. God alone knows the true path to wisdom and its source. This reinforces the idea that wisdom is not something that can be discovered through human effort or natural means. It is a divine attribute that is fully understood only by God.
<p style="text-align: center;"> כִּי הוּא קִצְוֹת אֶרֶץ וּבֵיטָח <i>For he looks to the ends of the earth,</i> </p>	24a	Word level: Contrast in noun number. Verbal equivalence, except for binyan.
<p style="text-align: center;"> וַיִּבְטֹחַ כִּי הוּא קִצְוֹת אֶרֶץ וּבֵיטָח וְיָדָע כִּי הוּא קִצְוֹת וּבֵיטָח <i>and sees everything under the heavens.</i> </p>	24b	<p>Line level: Similar syntax between these two lines. The independent pronoun הוּא is ellipsed in line 24b. The following words are equivalent: קִצְוֹת and כֹּל ; אֶרֶץ ; and שָׁמַיִם .</p> <p>Semantically, these lines are equivalent. Line 24a emphasises God's vast knowledge and awareness of everything that happens in the world. No matter how remote or hidden something may be, it is not concealed from God's sight. Line 24b further reinforces God's omnipresence. He is not limited by physical boundaries or constraints but can perceive and understand everything that happens under the heavens. This verse serves as a powerful reminder of God's infinite knowledge and presence. It encourages us to trust in His wisdom and guidance, knowing that He sees and understands all things. It also challenges us to live in a way that is pleasing to Him, recognising that we are always under His watchful eye.</p>
<p style="text-align: center;"> מִשְׁקַל לָרֶחַק לָעֲשׂוֹת <i>When he gave to the wind its weight,</i> </p>	25a	Word level: Repetition of the root עשה in both verses. Line level: High frequency of prepositions in these lines, creating an AABBA pattern. The following
<p style="text-align: center;"> מִשְׁקַל לָרֶחַק לָעֲשׂוֹת וּבֵיטָח וְיָדָע כִּי הוּא קִצְוֹת וּבֵיטָח <i>and apportioned out the waters by measure;</i> </p>	25b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>בַּעֲשֵׂתוֹ לַמָּטֶר זָק <i>when he made a decree for the rain,</i></p>	26a	words and phrase are equivalent: רוּחַ , מַיִם , מַטֵּר and דֶּרֶךְ and חֻקֵּי , מִדְּרָה , שִׁקְלָה ; חֲזוֹן קוֹל .
<p>וְדַרְדָּרָה מִיַּעַן קָלוֹת : <i>and a way for the thunderbolt;</i></p>	26b	Semantically, these lines are equivalent. These verses describe God’s power over the elements of nature and His establishment of the laws that govern the world. It highlights God’s wisdom in establishing the laws that govern the universe, in contrast to human wisdom. He has created a world that is both orderly and complex, and His laws ensure the balance and harmony of the natural world.
<p>אִז רָאָה וַיְסַפֵּר <i>then he saw it and declared it;</i></p>	27a	Word level: Repetition of the 3fs pronoun. Verbal conjugation for the pattern: qatal-wayyiqtol-qatal-qatal.
<p>וַיִּבְרָא וַיִּמְצָא : <i>he established it, and searched it out.</i></p>	27b	Line level: Similar syntax. Verbs form an ABAB pattern, in terms of meaning. Semantically, these lines are equivalent. This verse describes God’s intimate relationship with wisdom. He not only possesses it but also actively declares it, suggesting that wisdom is not merely an attribute of God but something He actively expresses and reveals.
<p>וַיֹּאמֶר אֶלְכֶם <i>And he said to humankind,</i></p>	28a	Line level: Line 28b is verbless and has no preposition. The terms יִרְאֵה אֲדָן and רַעַע are contrastive. The nouns
<p>מִן דָּרָאת אֲדָנִי תִיאַ תִּכְבֹּד <i>Truly, the fear of the Lord, that is wisdom;</i></p>	28b	הַחֵם and בֵּין are equivalent. Semantically, lines 28b-c are equivalent. This verse is
<p>וְסוּר מִדָּעַי בִּינָה : ם <i>and to depart from evil is understanding.”</i></p>	28c	the culmination of the entire chapter, where the author reveals the essence of wisdom and its connection to the fear of the Lord. Line 28a introduces it as a direct address from God to humanity, revealing the core principle of wisdom: the fear of the Lord. This “fear” is not terror but a reverential awe and respect for God’s power, authority, and holiness. It is a recognition of our dependence on Him and a desire to live in accordance with His will. Furthermore, it reveals that true wisdom is not found in earthly treasures or human intellect but in a reverential relationship with God. It challenges us to cultivate a healthy fear of the Lord and to make a conscious choice to turn away from evil, recognising that this is the path to true understanding and a fulfilling life.

3.5 Job 29:1-31:40 Job's Final Speech

Job 29

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
וַיִּסַּף אִיּוֹב שָׁאֵת מִשְׁלוֹ וַיֹּאמֶר : <i>Job again took up his discourse and said:</i>	1	
מִן יָמַי יָמֵי כְבוֹד וְגִבּוֹרִים <i>“Oh, that I were as in the months of old,</i>	2a	<p>Word level: Repetition of the 1cs pronoun. Verbal equivalence in all characteristics. Equivalence amongst nouns, in terms of number.</p> <p>Line level: Contrastive word order, creating an ABBA pattern. The following words are equivalent pairs: יָדָה and יוֹם ; קָדַם and אֵל .</p> <p>Semantically, these lines are equivalent. Job expresses a deep longing for the past, a time when he felt God's favour and protection. He reminisces about a period of happiness and well-being, contrasting it with his present suffering and isolation.</p>
כַּיָּמֵי אֱלֹהִים וְשָׁמַרְנִי : <i>as in the days when God watched over me;</i>	2b	
בַּתְּלִי נֹרָה עָלַי וְאֵשׁ <i>when his lamp shone over my head,</i>	3a	<p>Word level: Repetition of three 3ms and three 1cs pronouns.</p> <p>Line level: High frequency of prepositions in these lines, the specific ones in lines 3a and 4b create an inclusio. Line 4b is verbless. The nouns נֹרָה and אֹרֶךְ are in contrast with חֹשֶׁךְ . The nouns רֵאשׁ and אֵהָל are equivalent. The prepositional phrases בְּיוֹם חֹרֶף and בְּסוּד אֵל are equivalent.</p> <p>Semantically, lines 3a-b and 4b are equivalent, line 4a is contiguous. These verses vividly portray the blessings and favour Job once enjoyed under God's guidance. Line 3a evokes a sense of divine illumination and favour. The lamp symbolises God's light, which provided Job with direction and clarity in his life. Line 3b suggests that God's guidance helped Job navigate through difficult and uncertain times. The darkness represents challenges, adversity, or even moral ambiguity, which Job was able to overcome with God's help.</p>
וְאֹרֶךְ אֶלַּח חֹשֶׁךְ : <i>and by his light I walked through darkness;</i>	3b	
כַּאֲשֶׁר הָיִיתִי בְּיָמַי הַרְשֵׁי <i>when I was in my prime,</i>	4a	
כַּסּוּד אֱלֹהִים עָלַי אֵהָל : <i>when the friendship of God was upon my tent;</i>	4b	
בְּעִוְד שְׂדֵי עַמּוּד <i>when the Almighty was still with me,</i>	5a	<p>Word level: Repetition of the 1cs pronoun in all the lines. Verbal conjugation greatest the pattern: inf-yiqtol-inf-yiqtol.</p> <p>Line level: High frequency of prepositions amongst these lines. Line 5b is the shortest, with no verb or</p>
סְבִיבוֹתַי נְשָׂרִי : <i>when my children were around me;</i>	5b	
בְּרַחֵץ מַלְיָכִי בַחֲמָה <i>when my steps were washed with milk,</i>	6a	


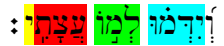
Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיִּזְרַח יַצְוֶק עֵמֶדִי פְלִגֵי שֶׁמֶן׃ and the rock poured out for me streams of oil!</p>	6b	preposition. The following nouns and phrases are equivalent: שְׂדֵי , צוּר and שֶׁעַר ; נֶעַר , הַלֵּךְ and יֵשֵׁב ;
<p>בַּצֵּאתִי שָׁעַר עַל־בְּרֵית When I went out to the gate of the city,</p>	7a	רחב and קֶרֶת , פְּלִגֵי־שֶׁמֶן , חֲמָא . Semantically, lines 5a-b and 6a-b are equivalent. Lines 7a-b are equivalent. In these verses, Job does a nostalgic reflection on his past, highlighting the high esteem and respect he once enjoyed in his community.
<p>בְּרֵחֹב אֶבֶן מִן־שָׁבִי׃ when I took my seat in the square,</p>	7b	Verse 5 evokes a time of divine favour and familial joy. Job recalls when he felt God's presence and protection and enjoyed the company and love of his. This sets the stage for the following verses, which elaborate on the tangible manifestations of this blessing. Verse 6 employs vivid imagery to depict Job's abundance and prosperity. Line 6a symbolises an overflowing abundance of dairy products, a sign of wealth and nourishment. Similarly, line 6b suggests an ample supply of (olive) oil, another valuable commodity used for food, lighting, and medicinal purposes. These images convey the idea that Job's land was fertile and productive, yielding an abundance of resources. Verse 7 highlights Job's prominent social standing and influence in his community. The city gate and square were central gathering places for public affairs and decision-making. Job's presence in these locations indicates his role as a respected leader and advisor.
<p>רְאֹנֵי נְעָרִים וַתִּתְפָּאוּ the young men saw me and withdrew,</p>	8a	Word level: Verbal equivalence in terms of conjugation, person number and gender, except binyan.
<p>וְיֹשֵׁיִם קָמוּ עָמְדוּ׃ and the aged rose up and stood;</p>	8b	Line level: The nouns נֶעַר and יֵשֵׁב are both equivalent and contrastive. Semantically, these lines can be understood as either equivalent or contrastive. This verse paints a picture of Job as a figure of authority and wisdom, revered by both young and old. In line 8a young men, typically eager to assert themselves, would respectfully step aside in Job's presence. This demonstrates the high regard they held for his experience and knowledge. In line 8b the elderly, who themselves had earned respect through their years and wisdom, would rise as a sign of honour and deference to Job. This indicates that

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Job's wisdom and authority were recognised even by those who were older and potentially more experienced.
<p style="text-align: center;">שָׂרִים עָצְרוּ בְּמִקְרָם <i>the nobles refrained from talking,</i></p>	9a	Word level: Contrastive in word type, as nouns and a pronoun are used. The verb in line 9b is yiqtol, in contrast with the other qatal verbs.
<p style="text-align: center;">וְיָדָם וְשִׁמְוֹתָם פָּתְרוּ <i>and laid their hands on their mouths;</i></p>	9b	Line level: Line 10a does not have a preposition. The following words are equivalent: שָׂרִים and נְגִידִים ; מַלְלִים , לְשׁוֹן and כַּף : הַנֶּחֱדָה , פִּה .
<p style="text-align: center;">קוֹל נְגִידִים נִחְפָּאוּ <i>the voices of princes were hushed,</i></p>	10a	Semantically, lines 9a-b and 10a are equivalent, while 10b is specification. Verse 9 vividly portrays the awe and respect Job commanded from even the highest-ranking members of his community. The nobles, typically known for their eloquence and authority, were silenced in Job's presence. This imagery suggests that Job's wisdom and presence were so overwhelming that they rendered even the most articulate individuals speechless. Verse 10 reinforces the previous statement, highlighting the widespread respect Job garnered. Even the chiefs, leaders within the community, were humbled and silenced in his presence. The repetition of the phrase "their tongues stuck to the roofs of their mouths" emphasises the depth of their reverence and the power of Job's words and persona.
<p style="text-align: center;">וְלִשְׁוֹנָם לְתֹפְסֵם דְּבַקְתָּ <i>and their tongues stuck to the roof of their mouths.</i></p>	10b	
<p style="text-align: center;">פִּי אֵין שָׁמַעַתְּ וְהָאָזְנוּ <i>When the ear heard, it commended me,</i></p>	11a	Word level: Repetition of the 1cs pronoun in both lines. The verbal conjugations create the following pattern: qatal-wayyiqtol-qatal-wayyiqtol.
<p style="text-align: center;">וְעֵינַי רָאִיתָ וְהָעֵדוּת <i>and when the eye saw, it approved;</i></p>	11b	Line level: Similar syntax between these two lines. The verbs for an ABAB pattern, in terms of meaning. The nouns אֵין and עֵינַי are equivalent, as both refer to body parts. Semantically, these lines are equivalent. Line 11a suggests that Job's reputation for wisdom and righteousness was well-known and widely praised. His words and deeds were worthy of commendation, and people spoke highly of him. Line 11b indicates that Job's actions were not only spoken of but also visibly evident. People could see his integrity and uprightness in his behaviour, further solidifying his reputation.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>כִּי־אִמְלֹט עֲנֵי מִשְׁוֹעַ because I delivered the poor who cried,</p>	12a	Word level: Nouns and a 3ms pronoun is used, thus contrastive word type.
<p>וְיָתוֹם וְלֹא־עֹזֵר לוֹ׃ and the orphan who had no helper.</p>	12b	<p>Line level: Contrastive syntax. Line 12b is negative and has the only preposition. The verb מִלֵּט in line 12a is ellipsed in 12b. The words עֲנֵה and יָתוֹם are equivalent.</p> <p>Semantically, these lines are equivalent. Line 12a indicates that Job not only heard the cries of the poor but also took action to alleviate their suffering. He used his position and resources to provide for their needs and defend their rights. Line 12b emphasises Job’s concern for the most vulnerable members of society. Orphans, without parents or guardians to protect them, were particularly susceptible to exploitation and abuse. Job took it upon himself to provide for their needs and ensure their well-being.</p>
<p>בְּרִכְתּוֹ אָבַד עֲלַי תְּבִיא The blessing of the wretched came upon me,</p>	13a	Part vs noun Word level: Contrastive gender for the nouns. Verbal contrast, except for conjugation.
<p>וְלֵב אֵלְמִנָּה אֲרִיז׃ and I caused the widow’s heart to sing for joy.</p>	13b	<p>Line level: Similar syntax, except for the prepositional phrase in line 13a. The following words are equivalent pairs: אֲרִיז and לֵבב ; אָבַד and בָּרַךְ .</p> <p>Semantically, these lines are equivalent. Line 13a refers to those who were destitute, marginalised, or without hope. Job’s assistance and support brought them a sense of renewed purpose and well-being, symbolised by their blessing. Line 13b focuses on widows, who particularly in ancient societies, were often vulnerable and without means of support. Job’s intervention brought them joy and relief, allowing them to “sing for joy.” This demonstrates his concern for the emotional and spiritual well-being of those he helped, not just their material needs.</p>
<p>צִדְקַת לְבָשְׁתִּי וַיִּלְבָּשֶׁנִּי I put on righteousness, and it clothed me;</p>	14a	Word level: Repetition of the 1cs pronoun in both lines. Contrastive state for the nouns.
<p>כַּמְעִיל אֶצְנִיף מִשְׁפָּטִי׃ my justice was like a robe and a turban.</p>	14b	<p>Line level: Line 14b is verbless and has the only preposition. The following words are equivalent pairs: אֶצְנִיף and שְׁפָט ; עִלָּה and צִדְקָה .</p> <p>Semantically, a metaphor is created where righteousness is described as a robe and turban (clothing) that one should wear. Line 14a suggests that</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>righteousness was not merely an abstract concept for Job but a way of life that he embraced wholeheartedly. Righteousness is personified as a garment that Job wears, signifying its integral role in his identity and actions. Line 14b emphasises the prominence of justice in Job's life. The robe and turban were symbols of authority and honour, indicating that Job's commitment to justice was not only personal but also recognised and respected by his community.</p>
<p>עֵינַיִם הָיִיתִי לְעִוְרִים <i>I was eyes to the blind,</i></p>	15a	<p>Word level: There are two 1cs independent pronouns in the middle of this quatrain, with one 3ms pronoun in the last line.</p>
<p>וְרַגְלַיִם לְפֹסֵת אֲנִי׃ <i>and feet to the lame.</i></p>	15b	<p>Line level: The verb in line 15a היה is ellipsed in lines 15b and 16a. Line 16b is negative and has no preposition. The ל preposition is repeated in lines 15a-b and 16a. The following words form equivalent groups: עֵין , רַגֵּל , אֵב ; עוֹר , פֹּסֵת , אֲבָהָה , רִיב .</p>
<p>אֵב אֲנִי לְאֲבוּנִים <i>I was a father to the needy,</i></p>	16a	<p>Semantically, these lines are equivalent, with line 16b as intensification. These verses illustrate Job's compassion and his active role in caring for the marginalised members of his community. Line 15a suggests that Job provided guidance and direction to those who were visually impaired, helping them navigate through life's challenges. He acted as their metaphorical eyes, offering insight and perspective. Line 15b indicates that Job assisted those who had difficulty walking or were physically disabled. He served as their metaphorical feet, providing support and mobility. Line 16a emphasises Job's paternal role in providing for the needs of the poor. He not only offered material assistance but also emotional support and guidance, acting as a protector and advocate. Line 16b suggests that Job actively sought out widows who were facing injustice or oppression. He investigated their situations, defended their rights, and ensured that they received fair treatment.</p>
<p>וְדָבַר לֹא יָדַעְתִּי אַחְזָקָהּ׃ <i>and I championed the cause of the stranger.</i></p>	16b	
<p>וְאַשְׁבַּרְהָ מִתְלַעְזוֹת עֲגָל <i>I broke the fangs of the unrighteous,</i></p>	17a	<p>Word level: Noun and pronoun used, thus contrastive word type. Equivalent verbs, except for conjugation.</p>
<p>וְיִשְׁפְּזוּ אֶשְׁלֵדָהּ מִפִּי׃ <i>and made them drop their prey from their teeth.</i></p>	17b	<p>Contrastive noun number between these lines. Line level: Only line 17b has a preposition. The nouns תֵּלַע and שֵׁנִן are equivalent.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are equivalent. Line 17a suggests that Job actively confronted and disempowered those who were exploiting or harming others. The fangs symbolise the power and aggression of the unrighteous, which Job effectively neutralised. Line 17b further emphasises Job's role in rescuing victims of injustice. The prey represents those who were being exploited or oppressed, and Job's intervention forced the unrighteous to release their grasp on them.
<p style="text-align: center;"> וְאָמַר עַם קָנִי אֵינֶנֶּה <i>Then I thought, 'I shall die in my nest,</i> </p>	18a	Interesting noun pair: nest and phoenix Word level: Verbal equivalence in terms of person and number.
<p style="text-align: center;"> וְכַהֲוֹל אַרְבֶּה יָמֵי <i>and I shall multiply my days like the phoenix;</i> </p>	18b	Line level: Both lines have a preposition. The nouns קָנִי and חוֹל are an equivalent pair. Semantically, these lines are equivalent. Line 18a, using the metaphor of a bird's nest, signifies a peaceful and secure end to life, surrounded by comfort and loved ones. Job believed he would live a full life and die peacefully in his own home. In line 18b the phoenix, a mythical bird associated with rebirth and renewal, is compared with Job to suggest that he believed his prosperity and influence would continue to grow and endure for generations, much like the phoenix's legendary ability to rise from its own ashes. Furthermore, it can be argued that verses 18 and 19 are also in parallel because of Janus parallelism (Noegel 1996, 75). The word חוֹל is problematic as its semantics is not always clear. It can be understood as "sand" or "phoenix". The former makes it in parallel contrastive with the "water" in verse 19, while the latter makes it parallel with line 18a's "nest". This ambiguity is intentional and contributes to the complexity of Job's parallelism.
<p style="text-align: center;"> שָׂרְשִׁי פָּתַח אֶל מַיִם <i>my roots spread out to the waters,</i> </p>	19a	Word level: Repetition of the 1cs pronoun in all the lines. The equivalent nouns in line 20b are feminine, while the nouns in the other lines are masculine.
<p style="text-align: center;"> וְיָשָׁל בְּלַיְלָה בְּקַצְיָהּ <i>with the dew all night on my branches;</i> </p>	19b	Line level: Line 20a is verbless. The following words are equivalent groups: שָׂרֵשׁ , קֶצֶר , כֶּבֶד , קֶשֶׁת and יָד ; חֵדֶשׁ , טַל and מַיִם .
<p style="text-align: center;"> כְּבוֹדִי חֵדֶשׁ עִמָּדִי <i>my glory was fresh with me,</i> </p>	20a	
<p style="text-align: center;"> וְקִשְׁתִּי בְּיָדִי סַמְלִיךְ </p>	20b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>and my bow ever new in my hand.</i>		Semantically, these lines are equivalent. Verse 19 employs vivid imagery from the natural world to depict Job's flourishing and fruitful life. Line 19a suggests that Job was deeply rooted and secure, like a tree with extensive roots reaching a constant source of water. It implies stability, nourishment, and the ability to withstand challenges. Line 19b reinforces the idea that Job's life was constantly refreshed and sustained by God's favour. Dew is often associated with freshness, life, and divine blessing. Line 20a suggests that Job's honour, reputation, and influence were constantly renewed and never faded. It implies a life of continuous growth and achievement. Line 20b indicates that Job's strength and vigour were constantly replenished, enabling him to fulfil his responsibilities and maintain his position of authority. In the Ancient Near East, a bow symbolises strength, power, and the ability to protect and provide.
 <i>"They listened to me, and waited,</i>	21a	Word level: Repetition of the 1cs pronoun. Contrast in terms of verbal conjugation.
 <i>and kept silence for my counsel.</i>	21b	Line level: Contrastive syntax between the two lines. Semantically, there is a backwards progression in terms of the verbal meaning. The lines can be understood as equivalent or progression.
 <i>After I spoke they did not speak again,</i>	22a	Word level: Repetition of the 1cs pronoun, interrupted by one 3mp pronoun. Verbal contrast in terms of gender and number.
 <i>and my word dropped upon them like dew.</i>	22b	Line level: Line 22a is negative. Both lines have a preposition. The nouns דָּבַר and מִלָּל are equivalent. Semantically, line 22b is contiguous or specification on line 22a. Line 22a suggests that Job's words were final and conclusive. They did not leave room for debate or disagreement but were accepted as truth and wisdom. This demonstrates the high level of respect and trust that people had in Job's judgment and counsel. In line 22b, A metaphor is created to equate the words of Job to dew. Line 22b compares Job's words to dew, which is life-giving and refreshing. It suggests that his words were not only authoritative but also comforting and nourishing. They provided

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		guidance, encouragement, and solace to those who heard them.
<p style="text-align: center;">וַיִּחַלְוּ כַּמָּטֶר לִי <i>They waited for me as for the rain;</i></p>	23a	Word level: Contrastive pronouns used. Verbal equivalence, except for binyan. Noun equivalence in terms of gender and number.
<p style="text-align: center;">וּפְתָחַם פִּי עֲרֹו מִלְקוֹשׁ׃ <i>they opened their mouths as for the spring rain.</i></p>	23b	Line level: Line 23a is the shortest, making it the focus. The nouns מִטֶּר and לֶקֶשׁ are an equivalent pair. Semantically, line 23b can be understood as a specification on 23a. This verse employs two vivid metaphors to depict the eagerness and anticipation with which people awaited Job's counsel. Line 23a suggests that people longed for Job's words as desperately as they longed for rain, recognising their ability to bring refreshment, clarity, and hope. Line 23b emphasises the eagerness and receptivity with which people received Job's counsel. Just as parched earth opens up to receive the life-giving spring rain, so too did people open their hearts and minds to Job's wisdom and guidance
<p style="text-align: center;">אֲשַׁתְּךָ אָמְרוּ לֹא נֶאֱמַנְנוּ <i>I smiled on them when they had no confidence;</i></p>	24a	Word level: Contrast in terms of the pronouns used. Except for the first verb, the rest are equivalent in terms of binyan, conjugation, person and number.
<p style="text-align: center;">וְאִיֹּר פְּנֵי לֹא נִפְלִיגוּ׃ <i>and the light of my countenance they did not extinguish.</i></p>	24b	Line level: Both lines are negative. Line 24b does not have a preposition. Semantically, these lines are equivalent. Line 24a suggests that Job's smile was a source of comfort and encouragement. His positive attitude and genuine care for others created a sense of trust and security in those around him. Line 24b indicates that Job radiated warmth, kindness, and wisdom. His countenance reflected his inner character and inspired confidence in those who sought his guidance.
<p style="text-align: center;">אָבַתָּה דִרְכֵם וְאַשְׁבֵּ רֹאשׁ <i>I chose their way, and sat as chief,</i></p>	25a	Word level: Line level: Contrastive syntax. Line 25a does not have a preposition. The following nouns are an equivalent group: רֹאשׁ, מֶלֶךְ, and גֵּר .
<p style="text-align: center;">וְאַשְׁכֹּן כַּמֶּלֶךְ בְּגֵדוֹ <i>and I lived like a king among his troops,</i></p>	25b	Semantically, line 25c has significant meaning towards trauma and emotion (i.e. wounded healer). Lines 25a-b are equivalent. Line 25c can be understood as the climax of chapter 29. Line 25a implies that Job was responsible for making important
<p style="text-align: center;">כַּאֲשֶׁר אֲבֵלִים יִנְחֵם׃ <i>like one who comforts mourners.</i></p>	25c	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>decisions that affected the direction and well-being of his community. This implies a position of authority and the trust of the people in his judgment. Line 25b indicates that Job was not only a decision-maker but also a respected leader. He held a position of honour and influence, and his people looked to him for guidance and direction. Line 25c reveals Job's compassionate nature. He not only led and governed but also provided comfort and support to those who were grieving or suffering. This suggests a holistic approach to leadership that encompassed both practical and emotional needs.</p>

Job 30

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וְעַתָּה יִשְׁחָקוּ עָלַי <i>“But now they make sport of me,</i></p>	1a	Word level: Contrastive pronouns used between these lines.
<p>צְעִירִים מִמֶּנִּי הָאֲמִים <i>those who are younger than I,</i></p>	1b	Line level: Contrastive syntax amongst most lines. The following words and a phrase form equivalent groups: צער, יום, צאן, יד, כוח and כלח; אב and כלב. Lines 1b and 2a are verbless. The preposition distribution creates the pattern 1-2-0-2-2-1. The first and last preposition is עלה, which creates an inclusio. Semantically, lines 1a and 2b are contrastive. Lines 1b and 2a are equivalent. Lines 1c-d are equivalent. This analysis of the semantics creates an ABCCBA pattern. These verses mark a significant shift in the Book of Job, as he transitions from lamenting his past prosperity (chapter 29) to expressing his anguish over his current humiliation and mockery.
<p>אֲשֶׁר מֵאִסְתִּי אָבוֹתַי <i>whose fathers I would have disdained</i></p>	1c	
<p>לְשֵׁית עִם בָּלְבַי צֹאֲנִי : <i>to set with the dogs of my flock.</i></p>	1d	
<p>וְגַם כִּתְּ יָדֵיהֶם לְמַדָּה לִּי <i>What could I gain from the strength of their hands?</i></p>	2a	
<p>עָלֵינוּ אָבַד כֹּלְחָה : <i>All their vigor is gone.</i></p>	2b	
<p>בְּתַסָּר וּבְכַפֵּן אֶלְמֹוד <i>Through want and hard</i></p>	3a	Word level: In verse 4 there are equivalence and contrast in terms of noun number.
<p>הֵעֲרָקוּם צִיָּה <i>they gnaw the dry and desolate ground,</i></p>	3b	Line level: The two verses are connected by the ה particle and a participle. Contrastive syntax amongst these lines, with only 4a-b being somewhat similar.
<p>אָמַשׁ שׁוֹאֵהָ וּמִשְׁאָהָ : <i>(NRSV missing)</i></p>	3c	* Semantically, there is progress from sand (nothing) to leaves and roots (vegetation). Lines 3b and 4a-b are equivalent. These verses paint a vivid picture of the outcasts who now mock Job, highlighting their desperate and marginalised existence. Furthermore, it can be argued that lines 3a-b are also in parallel because of Janus parallelism (Noegel 1996, 103). The root ערק is used here for its dual meaning of “gnawing” and “fleeing”. The former is realised in lines 3a-b’s “gnawing of dry ground” and the latter in the “wandering” of line 3c. The NRSV mistranslated this Janus parallelism.
<p>תִּקְטְפוּם מִלְּוֹחַ עֲלֵי שִׁימ <i>they pick mallow and the leaves of bushes,</i></p>	4a	
<p>וְיִשְׂרְשׁוּ רִתְמוֹם לְחִמּוֹם : <i>and to warm themselves the roots of broom.</i></p>	4b	
<p>מִן־אֶרֶץ יִגְרָשׁוּ <i>They are driven out from society;</i></p>	5a	Word level: Verbal equivalence, except for binyan. Line level: Line 5a is passive, 5b is active. Slight phonology parallelism is created by both nouns starting with a /g/.
<p>וְיִרְעוּ עָלֵיהֶם כַּחֲמוֹם : <i>people shout after them as after a thief.</i></p>	5b	Semantically, these lines are equivalent. Line 5b can also be interpreted as specification to 5a. Line 5a indicates that these individuals are ostracised and rejected by their community. They are forced to live

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		on the fringes of society, denied the benefits of social interaction and support. Line 5b suggests that these outcasts are not only excluded but also publicly shamed and humiliated. They are treated with suspicion and contempt, as if they were criminals or undesirables.
<p style="text-align: center;">פַּעֲרוּץ תְּהִלִּים לְשָׂפָן <i>In the gullies of wadis they must live,</i></p>	6a	Word level: The verbs in verse 7 are equivalent, except for binyan. Contrast in noun gender and number.
<p style="text-align: center;">תָּרֵי עֵפֶר וְכַפֵּים : <i>in holes in the ground, and in the rocks.</i></p>	6b	Line level: Lines 7a-b have similar syntax. Line 6b is verbless or the verb of 6a is ellipsed, and has no preposition. The following words are equivalent pairs:
<p style="text-align: center;">בֵּין שִׁיתִים יִנְהָקוּ <i>Among the bushes they bray;</i></p>	7a	. כַּף and עֵפֶר , נַחַל ; חָרַל and שִׁית , חָרַר , עָרַץ .
<p style="text-align: center;">תַּמְתָּ תְּרוּל וְסַפְחוּ : <i>under the nettles they huddle together.</i></p>	7b	Semantically, lines 6a and 7a-b are equivalent. Line 6b can be understood as either equivalent or specification. These verses continue the description of the outcasts who now mock Job, highlighting their desperate living conditions and their dehumanised state. Verse 6 emphasises the harsh and inhospitable environment in which the outcasts live, while verse 7 further emphasises their animalistic behaviour and the harshness of their surroundings.
<p style="text-align: center;">בְּנֵי-נָבֵל וְנָבֵל בְּנֵי-בְלִי-שָׁם <i>A senseless, disreputable brood,</i></p>	8a	Word level: Repetition of the root בָּן in line 8a.
<p style="text-align: center;">נִכְאוּ מִן הָאָרֶץ : <i>they have been whipped out of the land.</i></p>	8b	Line level: Contrastive syntax between these two lines. Line 8a is verbless and negative. The words נָבֵל and שָׁם are equivalent. Semantically, these lines are either equivalent to each other, or line 8b is specification or contiguous. This verse uses strong language to characterise the outcasts. Firstly, “senseless” suggests a lack of reason or understanding. The outcasts are portrayed as foolish and irrational, driven by base instincts rather than higher values. Secondly, “disreputable” implies a lack of honour or respect. The outcasts are viewed as contemptible and unworthy of consideration or regard. Lastly, “whipped” suggests that the outcasts have been forcibly removed from their homes and communities. They are not simply marginalised but actively expelled from society. Furthermore, it can be argued that verses 7 and 8 are also in parallel because of Janus parallelism (Noegel 1996, 107). The verb סָפַח is used here for its dual meaning “gather” and “shedding”. The

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		former is in found line 7b's "huddle", while the latter in line 8b's "whipped out".
<p style="text-align: center;">וְעַתָּה נִינְתָם תְּהִיטִי <i>"And now they mock me in song;</i></p>	9a	Word level: Contrastive pronouns are used amongst these lines. Contrast in the verbal number and person.
<p style="text-align: center;">אֲדֹרִי מִלְּמָה : <i>I am a byword to them.</i></p>	9b	Line level: Line 9a has no preposition and 10b is negative. The following nouns are equivalent: נִגַן ,
<p style="text-align: center;">תִּשְׁבֹּנוּ תִּשְׁקֹנוּ מִנִּי <i>They abhor me, they keep aloof from me;</i></p>	10a	רקק and מִלֵּל .
<p style="text-align: center;">וְלִמְפָנַי לֹא תִשְׁכַּחוּ רֶק : <i>they do not hesitate to spit at the sight of me.</i></p>	10b	Semantically, the word עֵתָה indicates a new section in this chapter. There is intensification from song (9a) to byword (9b) to spit (10b). These verses vividly portray the outcasts' cruel and demeaning treatment of Job, intensifying his suffering and humiliation. Line 9a suggests that the outcasts compose mocking songs or taunts about Job, using music to amplify their ridicule and spread their disdain throughout the community. In line 9b Job has become a symbol of misfortune and a target of ridicule, his name synonymous with suffering and disgrace. Line 10a indicates a deep-seated loathing and disgust for Job. He is not merely disliked but actively despised by the outcasts. Spitting is a gesture of extreme contempt and disrespect. This act dehumanises Job, reducing him to an object of disgust and revulsion (line 10b).
<p style="text-align: center;">כִּי־יָהֳרוּ [יִתְרִי] בַּסֵּת וַיִּשְׁעֲנִי <i>Because God has loosed my bowstring and humbled me,</i></p>	11a	Word level: Contrastive pronouns are used between these two lines. The verbs are equivalent in terms of binyan.
<p style="text-align: center;">וְרָסָן מִפְּנֵי שְׁלֵחָה : <i>they have cast off restraint in my presence.</i></p>	11b	Line level: Contrastive syntax between these two lines. The nouns יָהֳר and רָסָן form an equivalent pair. Semantically, these lines are contrastive. Line 11a acknowledges God's sovereign hand in Job's suffering. This does not imply that God is the direct cause of the outcasts' behaviour, but rather that He has allowed Job's circumstances to change, leading to his vulnerability and the outcasts' boldness. Line 11b describes the outcasts' unrestrained and disrespectful behaviour towards Job. They no longer feel bound by social norms or respect for authority, and they openly express their disdain for him. This suggests a complete breakdown of social order and the loss of any sense of decency or compassion.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>עַל יְמִינוֹ פָּרְתָהּ זְקוּמוֹ <i>On my right hand the rabble rise up;</i></p>	12a	Word level: Repetition of the 1cs pronoun, but one 3mp pronoun in the last line. Verbal equivalence in terms of person and number.
<p>רִגְלֵי שִׁלְחֻהוּ <i>they send me sprawling,</i></p>	12b	Line level: Line 13c is negative. Lines 12b and 13a have no preposition. The following words for equivalent pairs: רִגְלֵי and יָמֵן; פָּרַח, הוּוּה and אָרַח; וְנָתַב .
<p>וַיִּסְלְוּ עָלַי אֲרָחוֹת אֲדָמָה׃ <i>and build roads for my ruin.</i></p>	12c	Semantically, lines 12a-c and 13a-b are equivalent, while 13c is contrastive. Line 12a suggests that Job's tormentors, those of low social standing he would have previously dismissed, are now emboldened to attack him from his most vulnerable side (his right hand often symbolises strength and protection). Line 12b indicates the physical and emotional instability Job experiences due to their attacks. He is knocked down and overwhelmed by their onslaught. The metaphor in 12c implies that the outcasts are not only attacking Job but also creating a path for his complete destruction. They are actively working towards his downfall and leaving no room for escape or recovery. Line 13a suggests the outcasts' efforts to disrupt Job's life and prevent him from finding any relief or restoration. They block any potential avenues for escape or healing. Line 13b indicates that the outcasts are not passive observers of Job's suffering but active participants in exacerbating it. They revel in his misfortune and actively seek to worsen his condition. In line 13c, the focus is shifted to the outcasts. It highlights Job's complete isolation and vulnerability. There is no one to intervene or protect him from the relentless attacks of the outcasts. He is left alone to endure their cruelty.
<p>נִתְּסוּ נְתִיבֹתַי <i>They break up my path,</i></p>	13a	
<p>וְהִתְּוִי עֵינָי <i>they promote my calamity;</i></p>	13b	
<p>לֹא עֹזֵר לִי מִזֶּה׃ <i>no one restrains them.</i></p>	13c	
<p>כַּפְּרִיץ רָחֵב יָאֲתוּ <i>As through a wide breach they come;</i></p>	14a	Word level: Repetition of the 1cs pronouns. Verbal equivalence is verse 14, but contrastive to verse 15.
<p>וּמַחַת שִׁאָה תִּתְּוֹלְגוּלוּ׃ <i>amid the crash they roll on.</i></p>	14b	Line level: Each line has a preposition. The following words form equivalent pairs: פָּרַץ, שׁוּא and בְּלָה; רוּחַ and יֵשַׁע and נָדַב; .
<p>תִּתְּוֹלְגוּ עָלַי בְּלָחוֹת <i>Terrors are turned upon me;</i></p>	15a	Semantically, there is intensification by the usage of the words breach (14a), crash (14b) and terror (15a). Lines 15b-c can be interpreted as equivalent. Verse 14 uses the imagery of a devastating flood to depict the
<p>תִּתְּוֹלְגוּ עָלַי בְּרוּחַ יָדְבַחַי <i>my honor is pursued as by the wind,</i></p>	15b	
<p>וְכַעֲבַן עָבְרָה וַיִּשְׁעָתִי׃ <i>and my prosperity has passed away like a cloud.</i></p>	15c	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		overwhelming nature of Job’s suffering. It suggests a sudden and catastrophic event that leaves Job feeling helpless and overwhelmed. Verse 15 describes the emotional and psychological impact of Job’s suffering. He is consumed by terror and dread, his sense of self-worth (“dignity”) is shattered, and his former prosperity has vanished like a fleeting cloud.
<p>וְעַתָּה עָלַי תִּשְׁמַד נַפְשִׁי <i>“And now my soul is poured out within me;</i></p>	16a	The word עַתָּה indicates a new section in this chapter.
<p>יָחִזְזוּ יָמַי עָלַי : <i>days of affliction have taken hold of me.</i></p>	16b	Word level: Repetition of the 1cs pronoun in all lines. Lines 16b and 17b do not have a preposition. All but one verb (16a) is masculine.
<p>לַיְלָה עֲצָמֵי נַגְדָּי מֵעַל : <i>The night racks my bones,</i></p>	17a	Line level: Line 17b is negative. Phonological parallelism as most lines ends with /y/.
<p>וְעִרְקָי לֹא יִשְׁכָּבוּן : <i>and the pain that gnaws me takes no rest.</i></p>	17b	The following words and phrases form equivalent pairs: נַפֶּשׁ , עֲצָם , רַב־כּוּחַ and לַיִל , יוֹם־עֵנָה ; פֶּה כְתַנַּת and לַבֶּשֶׁת .
<p>בְּרִיחַ פֶּה יִתְחַפֵּשׂ לְבוּשִׁי : <i>With violence he seizes my garment;</i></p>	18a	Semantically, there is backward progression or specification – soul (16a) to bones (17a) to garment (18a) to collar of tunic (18b).
<p>כִּפְתִּי כִתְמֵתִי אֶחְוֶנֶי : <i>he grasps me by the collar of my tunic.</i></p>	18b	In these verses, Job describes the unrelenting physical and emotional pain that consumes him. In verse 16 Job feels his soul “poured out,” signifying a profound sense of emptiness and despair. His affliction has taken hold of him completely, dominating his every thought and feeling. In verse 17 The pain is not just emotional but also physical, with his bones aching relentlessly throughout the night. The gnawing pains are described as ceaseless, emphasising the constant torment he endures. In verse 18 the suffering is so intense that it feels like a violent force gripping him, constricting him like a tight collar. This imagery conveys the suffocating nature of his pain, leaving him feeling trapped and powerless.
<p>הִרְגֵּנִי תַחְמוֹר : <i>He has cast me into the mire,</i></p>	19a	Word level: Verbal contrast. The two nouns in line 19b have a very similar root. Equivalent nouns in terms of gender, number and state.
<p>וְאֶתְמַשֵּׁל כַּעֲפָר וְאֶפְדָּר : <i>and I have become like dust and ashes.</i></p>	19b	Line level: Similar syntax between these two lines. Semantically, line 19b can be interpreted as the result of 19a. Line 19a creates an image that conveys Job’s sense of being thrown into a filthy, repulsive situation. Mire is a mixture of mud and dirt, symbolising deep degradation and loss of dignity. Job feels that God has

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		not only allowed his suffering but actively cast him into this lowly state. The comparison in line 19b further emphasises Job's humiliation. Dust and ashes are symbols of mortality, insignificance, and mourning. Job feels reduced to the most basic and worthless elements of existence.
אֲשׁוּעַ אֲלֹהִים וְלֹא תַעֲנֵנִי <i>I cry to you and you do not answer me;</i>	20a	Word level: Repetition of the 1cs pronoun in both lines, preceded by a 2ms pronoun. The verbal person creates a 1-2-1-2 pattern.
עֹמֵד הָיִי וְתִחַזְקֵנִי : <i>I stand, and you merely look at me.</i>	20b	Line level: Line 20a is negative. The verbal meaning creates an ABAB pattern. Semantically, these lines are equivalent. This verse expresses Job's deep frustration and anguish over God's perceived silence and inaction in the face of his suffering. In line 20a Job feels that his prayers are going unanswered, that God is not listening to his pleas for relief and restoration. This sense of divine silence intensifies his suffering and isolation. Line 20b conveys Job's feeling of being observed but not helped by God. He feels exposed and vulnerable under God's gaze, yet no assistance or comfort is offered. This sense of abandonment deepens his despair and frustration.
תִּסְבֹּךְ אֶבְרָתִי <i>You have turned cruel to me;</i>	21a	Word level: Repetition of the 1cs pronoun in all lines, but interrupted by one 2ms pronoun.
בְּעֲזָם יָדְךָ תִּשְׁטַמְנֵנִי : <i>with the might of your hand you persecute me.</i>	21b	Line level: Line 22b does not have a preposition. The following phrase and words are all equivalent: כִּזֹּר ,
תִּשְׂאֵנִי אֶל-רוּחַ תִּרְפִּיבֵנִי <i>You lift me up on the wind, you make me ride on it,</i>	22a	רֹחַ וְעֲצָם יָד .
וְתִמְנֵנִי תִשְׂוּחַ [תִּשְׂוּחַ:] <i>and you toss me about in the roar of the storm.</i>	22b	Semantically, these lines are equivalent, but with intensification from one to the next. In line 21a Job feels that God has become his enemy, inflicting pain and suffering upon him without cause. This contrasts sharply with his previous understanding of God as a protector and provider. Line 21b emphasises God's power and the overwhelming nature of Job's suffering. He feels powerless and helpless in the face of God's might. The image of line 22a conveys Job's feeling of being swept away by forces beyond his control. He is no longer grounded or stable but is at the mercy of God's whims. Line 22b reaches the climax the image of Job's helplessness and vulnerability. He is tossed

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		and turned by the storm, a metaphor for the chaos and turmoil of his life.
כִּי יָדַעְתִּי מוֹת תִּשְׁבְּנִי <i>I know that you will bring me to death,</i>	23a	Word level: Verbal contrast in terms of binyan, conjugation and person. Noun equivalence in terms of gender and state.
וּבַיִת מוֹעֵד לְכָל חַיִּים : <i>and to the house appointed for all living.</i>	23b	Line level: Contrastive syntax. The word מוֹת is in contrast with כָּל־חַיִּים . Line 23b is verbless. Semantically, these lines are either equivalent or line 23b is contiguous. In line 23a Job believes that God is the ultimate cause of his suffering and that his life will end in death. This statement reflects Job’s deep despair and his belief that there is no escape from his current situation. Line 23b refers to the grave, the final resting place for all human beings. Job acknowledges the inevitability of death and the universality of the human experience of mortality.
אִם לֹא בָעֵי וְשָׁלַח יָד <i>“Surely one does not turn against the needy,</i>	24a	Noun equivalence: stretch out hand and cry for help Word level:
אִם בְּפִדּוֹ לָמָּן שָׁעָה : <i>when in disaster they cry for help.</i>	24b	Line level: Line 24a is negative and 24b is verbless. The same preposition is repeated in both lines. The following words form equivalent pairs: עוֹהָה and פִּיד ; שָׁעָה and יָד . Semantically, line 24b is contiguous to 24a. This verse expresses Job’s frustration and confusion over God’s seeming indifference to his suffering. It is a rhetorical question, implying a negative answer. Job is essentially saying that when someone is in the midst of disaster and ruin, they instinctively cry out for help. This is a natural human response to suffering and distress.
אִם לֹא בְכִיתִי לְקִשְׁת־יּוֹם <i>Did I not weep for those whose day was hard?</i>	25a	Word level: Verbal contrast in terms of gender and person.
שְׂגִמָּה נַפְשִׁי לְאֶבְיוֹן : <i>Was not my soul grieved for the poor?</i>	25b	Line level: Line 25a is negative. The word order is contrastive. The same preposition is used in both lines. The following phrase and word form an equivalent pair: אֶבְיָה and קִשְׁת־יּוֹם . Semantically, these lines are equivalent. It can also be argued that the noun נַפְשִׁי indicates specification or intensification. In this verse, Job defends his past actions and character, emphasising his compassion for those who suffered. In line 25a Job recalls his empathy

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		and sorrow for those who experienced hardship. He wept for their suffering, demonstrating his compassion and concern for others. Line 25b describes how Job's compassion extended to the poor and marginalised. He felt their pain and was deeply moved by their plight. This highlights his concern for social justice and his commitment to helping those in need.
<p style="text-align: center;">טוּב מִזֶּן קִיִּיתִי וְיָבֵא רָע</p> <p style="text-align: center;"><i>But when I looked for good, evil came;</i></p>	26a	Word level: The verbal conjugations form the following pattern: qatal-wayyiqtol-yiqtol-wayyiqtol.
<p style="text-align: center;">וְאִתְחַלֵּה אֹרֶךְ יָמַי אֶפְתָּח :</p> <p style="text-align: center;"><i>and when I waited for light, darkness came.</i></p>	26b	<p>Repetition of the verbal root בּוֹא in both lines.</p> <p>Line level: Similar syntax between these two lines. The following words form equivalent word pairs: טוֹב and אֹרֶךְ ; רָע and אֶפְתָּח . Only line 26b has a preposition.</p> <p>Semantically, these lines are equivalent. This verse expresses Job's profound sense of disappointment and disillusionment with his current circumstances. In line 26a Job reflects on a time when he expected good things to happen in his life, perhaps as a result of his righteousness and good deeds. However, instead of experiencing blessings, he encountered evil and suffering. This unexpected turn of events has left him feeling betrayed and confused. In line 26b Job also expresses his longing for relief and hope, symbolised by light. He waited for the darkness of his suffering to lift, but instead, it only deepened. This sense of hopelessness and despair adds another layer to his emotional turmoil.</p>
<p style="text-align: center;">מִשֵּׁר רָתַתּוּ וְלֹא דָמוּ</p> <p style="text-align: center;"><i>My inward parts are in turmoil, and are never still;</i></p>	27a	Word level: Repetition of the 1cs pronoun in verse 27. Contrast in noun number. The verbs in verse 27 are 3mp but the ones in verse 28 are 1cs.
<p style="text-align: center;">קָדְמַי מִן עֵינַי :</p> <p style="text-align: center;"><i>days of affliction come to meet me.</i></p>	27b	Line level: Lines 27a and 28a are negative. The nouns חֲמָה and עֵנָה are equivalent. The following words are contrastive or equivalent: יוֹם , קָדַר and חֲמָה .
<p style="text-align: center;">קָדַמְתִּי בְּלֹא שֶׁמֶשׁ</p> <p style="text-align: center;"><i>I go about in sunless gloom;</i></p>	28a	Phonological parallelism in lines 27a-b with the repetition of the דם sound.
<p style="text-align: center;">קָמַתִּי בְּקִנְיָה אֲשׁוּעַ :</p> <p style="text-align: center;"><i>I stand up in the assembly and cry for help.</i></p>	28b	Semantically, lines 27a-b and 28a-b are equivalent, with intensification from one line to the next. There is movement from the inner struggle towards an outward cry for help. Line 27a describes Job's inner state of constant unrest and agitation. His emotions are in

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>upheaval, his thoughts are racing, and he finds no peace or tranquillity. The word מַעֵה refers to the deepest parts of his being, suggesting that his suffering is not just external but has penetrated to the core of his soul. Line 27b emphasises the ongoing and relentless nature of Job's suffering. It is not a single event but a continuous onslaught of pain and distress. The days of affliction actively seek him out, leaving no respite from his anguish. Line 28a describes Job's physical appearance, which has been darkened or discoloured by his illness, not by exposure to the sun. This darkening is a visible sign of his suffering and a source of shame and humiliation. Line 28b argues that despite his weakened state and social stigma, Job still has the courage to stand up in public gatherings and seek help. This shows his desperation and his hope that someone will listen to his cries and offer him some relief.</p>
<p>אָחַי הַיַּמִּי תַמְנִים <i>I am a brother of jackals,</i></p>	29a	<p>Word level: Contrast in terms of noun gender. Line level: Verb היה in line 29a is ellipsed in the next line. Similar syntax between these two lines. The following words form equivalent pairs: אָחַ and רַעַה ;</p>
<p>וְרַעַי הַבְּנוֹת יַעֲנֶה׃ <i>and a companion of ostriches.</i></p>	29b	<p>. בַּהּ יַעַן and הֵן . Semantically, these lines are equivalent. This verse highlights the isolating effects of suffering. Job feels cut off from human companionship and identifies more with wild animals than with other people. This reflects the deep emotional and social pain that often accompanies physical affliction. Line 29 shows how jackals are nocturnal scavengers, often associated with desolation and mourning. By comparing himself to a jackal, Job emphasises his outcast status and his feeling of being shunned by society. In line 29b, Job argues how he is a companion of ostriches, which are solitary birds known for their mournful cries. This comparison further underscores Job's loneliness and the deep sorrow he feels.</p>
<p>עוֹרִי שָׁחַר מִמֶּנִּי <i>My skin turns black and falls from me,</i></p>	30a	<p>Word level: Contrast in terms of noun gender. Repetition of the 1cs pronoun. Verbal equivalence, except for gender.</p>
<p>וְעַצְמוֹתַי תָּרַח מִנֵּחַ׃ <i>and my bones burn with heat.</i></p>	30b	<p>Line level: Similar syntax between these lines. The nouns עוֹר and עַצָּם form a syntagmatic pair.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are equivalent. Line 30a describes a severe skin condition, likely characterised by discoloration, lesions, and peeling. This graphic imagery emphasises the severity of Job’s illness and the physical pain he endures. Line 30b suggests a high fever or inflammation that affects Job’s entire body. The burning sensation in his bones indicates a deep and pervasive pain that permeates his entire being.
<p style="text-align: center;"> וְיָדֵי אֶבֶל וְיָדֵי כִּנֹּרִי <i>My lyre is turned to mourning,</i> </p>	31a	Word level: Repetition of the 1cs pronoun. Equivalent nouns, except for state.
<p style="text-align: center;"> וְיָדֵי אֶבֶל וְיָדֵי כִּנֹּרִי : <i>and my pipe to the voice of those who weep.</i> </p>	31b	<p>Line level: Reversed syntax creates an ABCCBA pattern. The following nouns are form equivalent pairs: אֶבֶל and קוֹל ; כִּנֹּר and עֲגֹב .</p> <p>Semantically, these lines are equivalent. In line 31a the lyre, a stringed instrument associated with joy and celebration, is now used to express sorrow and grief. This symbolises the profound shift in Job’s emotional state from happiness to despair. In line 31b the pipe, another musical instrument, is now playing mournful tunes that echo the cries of those who are grieving. This emphasises the depth of Job’s sorrow and his identification with the suffering of others.</p>

Job 31

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>בְּרִית כְּרַתִּי לְעֵינַי <i>I have made a covenant with my eyes;</i></p>	1a	<p>Word level: In line 4a there is an independent personal pronoun that refers back to nouns in previous lines, thus contrastive word types. Noun and verb pair across lines 1a-b.</p>
<p>וְיִמָּה אֶתְבַּיֵּן עַל בְּתוּלָה : <i>how then could I look upon a virgin?</i></p>	1b	
<p>וְיִמָּה יִתְּנֶה אֱלֹהִים מִמַּעַל <i>What would be my portion from God above,</i></p>	2a	
<p>וְיִתְּנֶה שְׂדֵי מְרֻמֹּת : <i>and my heritage from the Almighty on high?</i></p>	2b	
<p>תֵּלֵא אִיד לְעוֹל <i>Does not calamity befall the unrighteous,</i></p>	3a	<p>Line level: The equivalent words נחל , חלק , בתל , עין , נכר and כלל-צער are in contrast with איד and נכר . The following equivalent personal names and construct phrases אל עלה , אל הוא and שדי רום are in contrast with עול and פעל און . The verbs in line 1b and 4a are equivalent in terms of meaning, also the verbs in line 1a and 4b.</p>
<p>וְזָכָה לְפַעְלֵי אֵוֶן : <i>and disaster the workers of iniquity?</i></p>	3b	
<p>תֵּלֵא הֵוֵא יִרְאֵה דַרְכִּי <i>Does he not see my ways,</i></p>	4a	
<p>וְכַל צַעֲדֵי יִסְפֹּר : <i>and number all my steps?</i></p>	4b	
<p>אִם הִלַּכְתִּי עִם שְׁוֵא <i>"If I have walked with falsehood,</i></p>	5a	<p>Word level: Repetition of the 1cs pronoun. Contrast in noun gender for verse 5. The nouns in red are contrastive in terms of gender. Repetition of the verbal root הלך .</p>
<p>וּתְחַשׁ עַל מַרְמֵה רַגְלִי : <i>and my foot has hurried to deceit--</i></p>	5b	
<p>וְשִׁקְלֵנִי בַּמַּאֲוֵזֵי צֶדֶק <i>let me be weighed in a just balance,</i></p>	6a	<p>Line level: Lines 6a and 8a-b do not have a preposition. The nouns שוא and רמה are in contrast with the following words יזן-צדק and תמום . The equivalent nouns רגל , אשר and לבב are in contrast with מום . The nouns אל and דרך are in either contrastive or equivalent relationship with עין and כף</p>
<p>וְיָדַע אֱלֹהִים תְּמִוְתִי : <i>and let God know my integrity!--</i></p>	6b	
<p>אִם תִּטֵּשׁ אִשְׁרִי מִנִּי תִדְרֹג <i>if my step has turned aside from the way,</i></p>	7a	
<p>וְאִתְּרָה עֵינַי תִּלְוֶה לִּפְתִּי <i>and my heart has followed my eyes,</i></p>	7b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וְכִשְׁוֹ נִבְכַּח מְאֹדָּם : פ <i>and if any spot has clung to my hands;</i></p>	7c	<p>. Similar syntax in verse 7. The lines form the following chiasmatic pattern ABCBA (5a-5b-6-7b-7c). Semantically, lines 5a-b are equivalent but in contrast with lines 6a-b. Lines 7a-c are equivalent. In these verses continues Job’s series of oaths, asserting his innocence and integrity in the face of his accusers. In these verses, he specifically addresses accusations of dishonesty and unfaithfulness. Job’s confidence in God’s ability to judge his integrity reflects his belief in divine justice. He trusts that God will ultimately vindicate him and expose any falsehoods.</p>
<p>אֲדַרְעָה וְאֶחְדָּר אֶאְכַל <i>then let me sow, and another eat;</i></p>	8a	<p>Word level: Verbal equivalence and contrast between these two lines. Adjective and pronoun used to refer to different people, thus contrastive word types.</p>
<p>וְנִצְעָצַע יִשְׂרָאֵל : <i>and let what grows for me be rooted out.</i></p>	8b	<p>Line level: Short syntax. Semantically, lines 8a-b are equivalent, but line 8b can be interpreted as intensification.</p>
<p>אִם-נִפְתָּה לִּי עַל-אִשָּׁה <i>“If my heart has been enticed by a woman,</i></p>	9a	<p>Word level: Contrast in the different types and genders of pronouns used. Repetition of the root אִשָּׁה . In verse</p>
<p>וְעַל-פֶּתַח רֵשִׁי אֶנְחָבְתִּי : <i>and I have lain in wait at my neighbor’s door;</i></p>	9b	<p>11 there are contrast in terms of noun number and gender.</p>
<p>תִּשְׁתֵּן וְאֶחְדָּר אִשְׁתִּי <i>then let my wife grind for another,</i></p>	10a	<p>Line level: Lines 11a-b do not have prepositions and are verbless. The following words and phrases form equivalent pairs:</p>
<p>וְעַל-וְכַרְעֵי אֲחֵרִין : <i>and let other men kneel over her.</i></p>	10b	<p>אִשָּׁה , כָּל־לְבוֹא and פֶּתַח רֵעָה , לִבָּב ; אִשָּׁה , אִשָּׁה and אִשׁ ; זָמָם , עוֹן פֶּלֶל , אֲבָד and עוֹן פֶּלֶל , זָמָם . Phonological parallelism created with the repetition of the consonants אִשׁ .</p>
<p>כִּי-הָיָא [הָיָא] יָצוּד <i>For that would be a heinous crime;</i></p>	11a	<p>Semantically, lines 9a-b and 10a-b are equivalent, but verse 10 can be interpreted as intensification. Lines 11a-b are equivalent, lines 12a-b are equivalent and can be interpreted as specification to verse 11. In these verses, Job continues his series of oaths to assert his innocence, this time focusing on the sin of adultery and its devastating consequences. In verses 9-10 Job emphatically denies any adulterous intentions or actions. He uses the imagery of his wife being forced into servitude as a consequence for such a sin, emphasising the severity of the transgression in his eyes. Verses 11-12 underscore the gravity of adultery. Job describes it as a “heinous crime” and “an iniquity to be punished by the judges.” He compares it to a</p>
<p>וְהָיָא [וְ] [הָיָא] עוֹן פְּלִילִים : <i>that would be a criminal offense;</i></p>	11b	
<p>כִּי-הָיָא אֵשׁ עֹד-אֲבָדוֹן הַאֲכַל <i>for that would be a fire consuming down to Abaddon,</i></p>	12a	
<p>וְיִבְכַּל תְּבוֹאֶתִי תִשְׂרָשׁ : <i>and it would burn to the root all my harvest.</i></p>	12b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		destructive fire that burns all the way to Abaddon (a term for the underworld or place of destruction) and would “root out all my increase,” meaning it would destroy everything he has built and achieved.
אם אִמָּאִסׁ כּוֹשֵׁפֵט עַבְדִּי וְאִמָּוֹתִי <i>“If I have rejected the cause of my male or female slaves,</i>	13a	Word level: Repetition of the 1cs pronoun, interrupted by one 3mp pronoun. A pronoun is used in line 13b to refer back to nouns in line 13a, thus contrastive word types.
בְּרָגַם עִמָּדִי׃ <i>when they brought a complaint against me;</i>	13b	Line level: Line 13a has no preposition, while line 13b is very short and verbless. The following nouns form equivalent pairs: שֹׁפֵט and רִיב ; עֶבֶד and אִמָּה . Semantically, line 13b is specification on line 13a. This verse highlights Job’s fairness and justice towards his servants, emphasising his commitment to upholding their rights and addressing their grievances. Line 13a suggests that Job did not dismiss or ignore the complaints of his servants. He listened to their grievances and took them seriously. Line 13b indicates that Job’s servants had the freedom to express their concerns and seek redress if they felt they had been wronged. This demonstrates Job’s open and approachable nature as a master.
וּמַה אֶעֱשֶׂה כִּי יָקוּם אֱלֹהִים <i>what then shall I do when God rises up?</i>	14a	Word level: Noun and pronoun used in verse 14, thus contrastive word type. Repetition of the verbal root עִשָּׂה. Different pronouns used amongst these lines.
וְכִי יִפְלֹד מִה אֲשַׁבֵּנּוּ׃ <i>When he makes inquiry, what shall I answer him?</i>	14b	Line level: Similar syntax for lines 14a-b. Line 15 is negative. Phonological parallelism is created by the repetition of אֶשׁ and עֵשׂ sounds. The following words form equivalent pairs: אֱלֹהִים and אֶחָד ; רַחֵם and בָּטֵן .
אִלֹּהִים בָּטֵן עֵשֶׂה עֲשָׂהוּ׃ <i>Did not he who made me in the womb make them?</i>	15a	Semantically, line 14b is specification or intensification line 14a. Lines 15a-b are equivalent. Verse 14 expresses Job’s fear of divine judgment if he were guilty of mistreating his servants. He recognises that God is the ultimate judge and that no one can escape His scrutiny. He questions how he could possibly defend himself if God were to rise up and question him about his actions. In verse 15 Job acknowledges that his servants share the same Creator as him. This emphasises the inherent equality of all human beings, regardless of their social status. Job recognises that his servants are not mere property but
וְכִינֹכְחֵנוּ בְּרַחֵם אֶחָד׃ <i>And did not one fashion us in the womb?</i>	15b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		fellow human beings with inherent dignity and rights. He understands that he will be held accountable by God for how he treated them.
אִם אֶמְנַע מִתַּפְּזֵן דָּלִים <i>"If I have withheld anything that the poor desired,</i>	16a	Word level: Repetition of the verbal root אכל . Contrastive pronouns are used in verses 17-18. Nouns in gold are contrastive gender.
וְעֵינַי אֶלְמִינָה אֶכְלָה : <i>or have caused the eyes of the widow to fail,</i>	16b	Line level: Line 16b does not have a preposition. Line 17b is negative. Pronouns at the end of 17a-b and 18a-b form an ABAB pattern. The following words and phrases are equivalent pairs: הפץ דלל , עין אלמן , and יתם ; הם ; הם . The nouns אב and אם form a paradigmatic pair.
וְאֶכְלָה פֶתַי לִבְדִּי <i>or have eaten my morsel alone,</i>	17a	Semantically, lines 16a-b are equivalent, lines 17a-b are contrastive and lines 18a-b are equivalent. In these verses, Job continues his defence by asserting his compassion and care for the vulnerable, specifically widows and orphans. He contrasts his actions with the typical behaviour of the wicked who exploit and neglect those in need.
וְלֹא אֶכְלָה יְתוֹם מִמִּנְהָ : <i>and the orphan has not eaten from it--</i>	17b	
טַי מִנְעוּדֵי יוֹדְלָי כַּאֲב <i>for from my youth I reared the orphan like a father,</i>	18a	
וּמִבֶּטֶן אִמִּי אֲנִי אֲנַחֵה : <i>and from my mother's womb I guided the widow--</i>	18b	
אִם אֶרְאֶה אֹבֵד מִבְּלִי לְבוּשׁ <i>if I have seen anyone perish for lack of clothing,</i>	19a	Word level: Different negative particles are used. Different pronouns used amongst these lines.
וְאִין כְּסוּתָא אֶבְיוֹן : <i>or a poor person without covering,</i>	19b	Repetition of the verbal root ראה .
אִם לֹא בִרְכוּנֵי חֶלְצִי [חֶלְצִי] <i>whose loins have not blessed me,</i>	20a	Line level: Lines 19a-b and 20a are negative, each using a different negative particle. Lines 19a, 20a and 21a are connected with the אם particle. Line 20a does not have a preposition. The verb ראה in line 19a is ellipsed in 19b. The following words are equivalent pairs: אבד , אבה , יתם ; לבש , כסה , חלץ , and חלצו . Similar syntax for lines 22a-b.
וּמִנְיַן כִּבְשֵׁי וְתַחֲמָם : <i>and who was not warmed with the fleece of my sheep;</i>	20b	
אִם תְּנִיפוּתֵי עַל יְתוֹם יָדִי <i>if I have raised my hand against the orphan,</i>	21a	Semantically, lines 19a-b are equivalent and lines 20a-b are specification on them. Lines 21a-b are contrastive or equivalent and lines 22a-b are equivalent. Verse 19 highlights Job's concern for the basic needs of the poor. He claims that he has never ignored the plight of those who lacked clothing or shelter, implying that he actively sought to provide for their needs. Verse 20 elaborates on Job's provision for the poor. He claims that those he helped have blessed him in return, appreciating the warmth and protection provided by the wool from his sheep. This suggests a
כִּי אֶרְאֶה שֵׁעַר עֲזָרָה : <i>because I saw I had supporters at the gate;</i>	21b	
כִּתְפִי מִשְׁכַּנְתָּה תִפּוֹל <i>then let my shoulder blade fall from my shoulder,</i>	22a	
וְאַרְשִׁי מִקַּנְהָ תִשְׁבֵּר : <i>and let my arm be broken from its socket.</i>	22b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		relying on it for his ultimate safety and well-being. This reflects his understanding that true security comes from God, not from earthly treasures. In verse 25 Job also denies taking excessive pride in his wealth or allowing it to become a source of joy and self-satisfaction. He recognises the danger of materialism and the potential for wealth to distract from a true relationship with God.
אִם אֶרְאֶה אֹרֶךְ יָמַי <i>if I have looked at the sun when it shone,</i>	26a	Word level: Contrast in types of pronouns used.
וְיָרַח מְהֵרָה יִלְכָּד: <i>or the moon moving in splendor,</i>	26b	Line level: Line 28a is verbless. The nouns אֹרֶךְ , יָרַח , אֵל עֲלֵהּ and פִּלְלֵהּ . The nouns יָד and עֵוֹן are a contrastive word pair. The nouns יָקָר and פָּה are equivalent. Similar syntax for 27a-b, but the word order is mixed.
וְנִפְתָּה סִסְתֵּר לִבִּי <i>and my heart has been secretly enticed,</i>	27a	Semantically, lines 26a-b are in contrast to 28a-b. Lines 27a-b are equivalent. Job addresses the potential accusation of worshipping celestial bodies, a common form of idolatry in the ancient world. The sun and moon, with their awe-inspiring beauty and power, were often seen as divine entities. Job denies being “enticed” by their splendour and engaging in any form of worship, such as kissing his hand towards them.
וַיִּשָּׁק יָדַי לִפְנֵי: <i>and my mouth has kissed my hand;</i>	27b	
וְגַם הָיָא עֲוֹן פְּלִילֵיהֶם <i>this also would be an iniquity to be punished by the judges,</i>	28a	
כִּי כִתְשִׁיתִי לְאֵל מִמַּעַל: <i>for I should have been false to God above.</i>	28b	
אִם אֶשְׂמַח בְּפִיד מִשְׂנֵאִי <i>“If I have rejoiced at the ruin of those who hated me,</i>	29a	Word level: Contrastive pronouns used. Nouns and 3ms pronouns are used together, thus contrastive word types.
וְהִתְעַרְרְתִּי כִּי מִצָּאָה רָעָה: <i>or exulted when evil overtook them--</i>	29b	Line level: Line 30a is negative. The pronouns create an ABAB pattern. The prepositions create an ABBA pattern. Line 29b does not have a preposition. The following words are equivalent: רָעָה , רָעָה , רָעָה and אֱלֹהִים ; הִתְעַרְרְתִּי and שָׂנֵא .
וְלֹא נִתְתִּי לְחַטָּא דַּפִּי <i>I have not let my mouth sin</i>	30a	
וְשָׂאֵל מִלִּפְתֵּי נַפְשֵׁיהֶם: <i>by asking for their lives with a curse--</i>	30b	Semantically, lines 29a-b and 30b are equivalent and 30a are contrastive to them. Job vehemently denies taking pleasure in the downfall or suffering of others. He uses a rhetorical question to emphasise his point, asking if he has ever rejoiced over his neighbour’s ruin. He goes further to condemn the act of gloating over others’ misfortune, describing it as observing from ambush and lacking self-restraint.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>אִם-לֹא אָמְרוּ מִתֵּי אֶהְלֵי <i>if those of my tent ever said,</i></p>	31a	<p>Word level: Three different prepositions are used. Repetition of the 1cs pronoun, interrupted by one 3ms pronoun. Nouns in yellow are contrastive in number.</p>
<p>מִן יָמֵי מִבְּשָׂרִי לֹא נִשְׂבַּע : <i>'O that we might be sated with his flesh!'</i>--</p>	31b	<p>Line level: Contrastive syntax. Only line 31a does not have a preposition and line 32b is positive. The following words form equivalent pairs: גֹּר and נֹמֵה ; דֹּלָה and בָּשָׂר ; אֶרֶח and חוֹץ , אֶהְלֵי .</p>
<p>בְּחוּץ לֹא יָלַן גֵּר <i>the stranger has not lodged in the street;</i></p>	32a	<p>Semantically, lines 31a and 32b are equivalent, while lines 31b and 32b are contiguous to them. In verse 31 Job asserts that he has been generous and hospitable to those around him, ensuring that they were well-fed and cared for. The phrase “people of my tent” likely refers to his household, including his family, servants, and guests. He is confident that they would testify to his generosity and hospitality. Verse 32 further emphasises Job’s hospitality, specifically towards travellers and strangers (sojourners and wayfarers). In ancient Near Eastern culture, providing hospitality to travellers was considered a sacred duty. Job claims to have consistently opened his doors to those in need of shelter and rest. Furthermore, it can be argued that verses 31 and 32 are also in parallel because of Janus parallelism (Noegel 1996, 110). The root לִין “to lodge” is used here for another similar root לִון “murmur”. The former is in found line 32a’s “lodged”, while the latter in verse 31’s “complaining”, although negated.</p>
<p>דִּלְתֵי-יָאֵהָב אֲפִתְחָה : <i>I have opened my doors to the traveler--</i></p>	32b	
<p>אִם פָּסִיתִי כְאֲדָם פִּשְׁעִי <i>if I have concealed my transgressions as others do,</i></p>	33a	<p>Word level: Repetition of the root אָדָם . Repetition of the 1cs pronoun. Three different prepositions are used.</p>
<p>לְטַמּוֹן בְּחִבִּי עֵוִי : <i>by hiding my iniquity in my bosom,</i></p>	33b	<p>Line level: Only line 34c is negative. Phonology parallelism created in the first and last line with the root אָדָם . The following words and phrases form equivalent pairs: בּוֹזֵשׁפַח and הִמָּה רַבֵּב , עוֹן , פִּשְׁעִי ; פָּתַח and חִבֵּב .</p>
<p>טָוִי אֶעְרוֹץ אֶתְמוֹן רַבָּה <i>because I stood in great fear of the multitude,</i></p>	34a	<p>Semantically, line 33a-b are equivalent, lines 34a-b are specification of the former, and line 34c is contiguous. In these verses, Job continues his defence by addressing the accusation of concealing his sins out of fear of public condemnation. He subtly uses the example of Adam (by repeating the root אָדָם), who</p>
<p>וּבּוֹז מִשְׁפָּחוֹת יִתְהַלְּלֵי <i>and the contempt of families terrified me,</i></p>	34b	
<p>וְאֲדָם לֹא אֵצֵא מִבָּתַּי : <i>so that I kept silence, and did not go out of doors--</i></p>	34c	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		hid from God after his transgression in the Garden of Eden.
<p>מִי יִשְׁמַע לִי שְׁמַע לִי <i>Oh, that I had one to hear me!</i></p>	35a	Word level: Repetition of the 1cs pronoun. Line level: The nouns תו and ספר form a syntagmatic word pair. The noun שְׂרִי is either in contrast or equivalence to אִישׁ רִיב . Repetition of the same preposition in line 35a.
<p>תו יָדוּר שְׂרִי יַעֲנֵנִי <i>Here is my signature! let the Almighty answer me!</i></p>	35b	Semantically, these lines are equivalent. There is a sense of intensification from one line to the next. In this verse, Job expresses his deep desire for a fair hearing and for God to directly address the accusations against him. In line 35a Job longs for someone to listen to his defence and understand his plight. He feels that his friends have misjudged him, and he yearns for an impartial judge to hear his side of the story. Line 35b is a parenthetical statement which is a direct challenge to God. Job is so confident in his innocence that he is willing to sign a document attesting to it and to have God himself respond to the accusations. In line 35c Job wishes he had a written record of the charges against him so that he could properly address them and defend himself. This shows his frustration with the vague and unsubstantiated accusations of his friends. Furthermore, it can be argued that verses lines 35a-c are also in parallel because of Janus parallelism (Noegel 1996, 112). The word תוּי is problematic as its semantics is not always clear. It can be understood as “my signature” or “my desire”. The former makes it in parallel with the expressed desire in line 35a, while the latter makes it parallel with line 35c’s “written indictment”. This ambiguity is intentional and contributes to the complexity of Job’s parallelism.
<p>וְסֵפֶר כְּתוּב אִישׁ דִּינִי : <i>Oh, that I had the indictment written by my adversary!</i></p>	35c	
<p>אִם לֹא עַל שִׁכְמִי אֲשָׂאנוּ <i>Surely I would carry it on my shoulder;</i></p>	36a	Word level: Contrast in the pronouns used. Verbal equivalence in terms of conjugation, person and number. Three different prepositions are used.
<p>אֲעִנְדָּנִי עֲטָרוֹתַי : <i>I would bind it on me like a crown;</i></p>	36b	Line level: Only line 36a is negative and line 37a has no preposition. The words שָׁכַם and צוּר are equivalent. The words עֹטֵר and נָגַד form a syntagmatic word pair.
<p>מִסְפָּר צִעְרֵי אֲנִידָּנִי <i>I would give him an account of all my steps;</i></p>	37a	Semantically, these lines are equivalent. In these verses, Job continues to assert his innocence and
<p>כִּמוֹ נָגִיד אֲקָרְבָּנֵי : <i>like a prince I would approach him.</i></p>	37b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		expresses his willingness to face public scrutiny and judgment. Job metaphorically describes the accusations against him as a burden he would willingly carry (“on my shoulder”) or a crown he would proudly wear. This demonstrates his confidence in his innocence and his willingness to face any accusations openly and without shame.
אִם-עָלַי אֲדָמָתִי תִזְעַק <i>“If my land has cried out against me,</i>	38a	Word level: Contrast in the different pronouns that are used. The nouns in yellow are contrastive in terms of gender and number.
וְזָמַחַ תִּלְמְוֶיהָ יִבְכְּיוּן׃ <i>and its furrows have wept together;</i>	38b	Line level: Similar syntax between these lines. Line 39b is the shortest and the climax of the quatrain. Only line 38a has a preposition and line 39a is negative. The nouns אִדָּם and תִּלְמָם form a syntagmatic paradigm. The words כֹּחַ and נֶפֶשׁ בַּעַל are equivalent.
אִם-כָּתֹהֵב אֶכְלֶתָּ בְלִי-כֶסֶף <i>if I have eaten its yield without payment,</i>	39a	Semantically, lines 38a-b are equivalent, line 39a is specification and 39b is intensification. Verse 38 employs personification to depict the land crying out and its furrows weeping. This metaphorical language suggests that if Job had exploited or misused the land, it would have suffered and mourned as if it were a sentient being. Verse 39 addresses the potential accusation of exploiting labourers or taking the produce of land unjustly. Line 39b can be understood in two different manners. Figuratively: Job may be saying that he did not drive the previous landowners to ruin or despair through unjust acquisition of their land. Or literally: In the harsh conditions of ancient times, unjust treatment could lead to the death of labourers or landowners. Job denies being responsible for such a tragedy.
וְנֶפֶשׁ בַּעַלֶיהָ הִפְתַּחְתִּי׃ <i>and caused the death of its owners;</i>	39b	
תִּתְחַת תִּפְסָה וְיֵצֵא חֹמֶה <i>let thorns grow instead of wheat,</i>	40a	Word level: Repetition of the preposition תַּחַת . The yellow nouns are equivalent in terms of gender and number. The nouns in red are contrastive in terms of gender. The repetition of the preposition תַּחַת causes phonological parallelism.
וְתִתְחַת שְׂעֵרָה בְּאֵשָׁה <i>and four weeds instead of barley.”</i>	40b	Line level: The verb יֵצֵא is ellipsed in line 40b. Semantically, lines 40a-b are equivalent. Line 40c functions as the concluding remarks for this chapter. Thorns are symbolic of uselessness, pain, and a curse. Wheat, on the other hand, is a staple food crop,
תָּמַד דְּבָרָיו אֵינֶם׃ פ׃ <i>The words of Job are ended.</i>	40c	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>representing nourishment and blessing. Job is essentially saying that if he has wronged others, may his fields become barren and unproductive, producing only harmful thorns instead of life-sustaining wheat. Similarly, foul weeds are symbols of worthlessness and corruption, while barley is another important grain crop. Job is willing to suffer the consequence of his fields producing useless weeds instead of valuable barley if he has been guilty of injustice.</p>

3.6 Job 38:1-42:6 The Theophany and Dialogue between Yahweh and Job

3.6.1 Job 38:1-39:30/40:2 Yahweh's First Speech

Job 38

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיַּעַן יְהוָה אֶת־אֱיֹיֵב מִן הַסְּעָרָה [מִן] [הַ] [סְּעָרָה] וַיֹּאמֶר :</p> <p><i>Then the LORD answered Job out of the whirlwind:</i></p>	1	Semantically, this and the following chapters in Job, the divine speeches contain semantic shifts where metaphysical and natural order questions create an evolving layer of meaning in Job's transformation (Habel 1985, 110-121).
<p>מִי זֶה מְחַשֵּׁד עֲצָה</p> <p><i>"Who is this that darkens counsel</i></p>	2a	Word level: Nouns are equivalent in terms of gender, but contrastive number.
<p>מִלֵּין בְּלִי דַעַת :</p> <p><i>by words without knowledge?</i></p>	2b	<p>Line level: Line 2b is negative and have the only preposition. The words <i>יעץ</i>, <i>מלל</i> and <i>ידע</i> form equivalent word pairs.</p> <p>Semantically, line 2b is the specification of line 2a. This verse marks the beginning of God's response to Job's lamentations and challenges. It is a rhetorical question posed by God to Job, challenging his understanding and questioning his authority to speak on matters beyond his comprehension. Line 2a implies that Job, through his questioning and complaints, has obscured or confused the true understanding of God's ways. His words, though heartfelt and passionate, lack the necessary knowledge and insight to grasp the complexities of God's plan. Line 2b emphasises the inadequacy of Job's human perspective. It suggests that his limited understanding has led him to make pronouncements that are not only inaccurate but also potentially harmful to his faith and relationship with God.</p>
<p>אָזַר נֶאֱמַר סָבֵר תִּלְבַּד</p> <p><i>Gird up your loins like a man,</i></p>	3a	Word level: Contrastive pronouns are used between these two lines. All three verbs are directives.
<p>וְאִשְׁאַל וְהוֹדִיעַנִי :</p> <p><i>I will question you, and you shall declare to me.</i></p>	3b	<p>Line level: Line 3a has the only preposition. The syntax is contrastive.</p> <p>Semantically, line 3b is contiguous to line 3a. This verse is a continuation of God's challenge to Job, demanding that he prepare himself for a rigorous examination of his understanding and perspective. Line 3a is a metaphorical expression meaning to prepare oneself for action or a difficult task. It implies that Job needs to muster his courage and intellect to</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		face God's questions. Line 3b reinforces God's authority and Job's position as the one being questioned. God will be the interrogator, and Job is expected to provide answers and justifications for his accusations and doubts.
<p style="text-align: center;">אִי־פָה הָיִיתָ בְּסֹדֶת אָרֶץ</p> <p style="text-align: center;"><i>"Where were you when I laid the foundation of the earth?"</i></p>	4a	Word level: One 1cs pronoun, the rest are 3fs. The fs noun in line 4a is referenced to by the use of 3fs pronouns in other lines, thus contrastive word types.
<p style="text-align: center;">תֹּמַד אִם יָדַעְתָּ בִּינָה:</p> <p style="text-align: center;"><i>Tell me, if you have understanding.</i></p>	4b	The nouns in verse 4 are equivalent in terms of gender.
<p style="text-align: center;">מִן שָׁמַיִם מִמְדֹּרַיִתָּא פִּי תִדְעַ</p> <p style="text-align: center;"><i>Who determined its measurements-- surely you know!</i></p>	5a	Line level: The nouns אָרֶץ and בֵּין form an equivalent word pair. The following words are equivalent: מִדְרָה , קוּהָ , אֲבֵן פֶּנִּין and אֲדָן .
<p style="text-align: center;">אִו מִי נִסְתָּה עַל־הָהָרָה:</p> <p style="text-align: center;"><i>Or who stretched the line upon it?</i></p>	5b	Semantically, lines 4a-b are equivalent, lines 5a-b and 6a-b are specification on verse 4. God, in a series of rhetorical questions, challenges Job's understanding of the creation and foundations of the earth.
<p style="text-align: center;">עַל מָה אֲדָנֶיךָ הִטְבְּעוּ</p> <p style="text-align: center;"><i>On what were its bases sunk,</i></p>	6a	Line 4a immediately puts Job in his place. It highlights the vast difference between God's eternal existence and Job's finite human life. Job was not present at the creation, and therefore, his understanding of it is limited.
<p style="text-align: center;">אִו מִי יָרָה אֲבֵן פֶּנִּינָה:</p> <p style="text-align: center;"><i>or who laid its cornerstone</i></p>	6b	Line 4b is a sarcastic challenge to Job's claim to knowledge and understanding. God is essentially asking Job to prove his wisdom by answering questions about the creation that are beyond human comprehension.
<p style="text-align: center;">בָּרֶן יוֹתֵר פּוֹכְבֵי בָקָר</p> <p style="text-align: center;"><i>when the morning stars sang together</i></p>	7a	Word level: The nouns in yellow are equivalent in terms of gender and number.
<p style="text-align: center;">וַיִּרְיֵעוּ כָל־בְּנֵי אֱלֹהִים:</p> <p style="text-align: center;"><i>and all the heavenly beings shouted for joy?</i></p>	7b	Line level: The following words form equivalent pairs: כּוֹכַב and כָּל־בֶּן ; בָּקָר and אֵל . Semantically, these lines are equivalent. It can also be argued that line 7b functions as intensification. This verse continues God's questioning of Job, shifting the focus from the physical creation of the earth to the celestial realm and the joyous celebration that accompanied it. Line 7a refers to the heavenly bodies, perhaps the angels or other celestial beings, rejoicing at the creation of the earth. The image of stars singing conveys the beauty, harmony, and wonder of God's creative act. Line 7b expands on the previous image, emphasising the universal celebration of creation. The "heavenly beings" likely refers to angelic beings, who

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		participated in the joyous chorus of praise for God's handiwork.
<p style="text-align: center;">וַיִּסְדּוּ בַדְּלָתַיִם יָם "Or who shut in the sea with doors</p>	8a	Word level: Nouns and pronouns are used, thus contrastive word types. The yellow nouns in verse are
<p style="text-align: center;">: בְּיָתוֹ מִרְחֹם יִצְאָה when it burst out from the womb?--</p>	8b	contrastive genders. Repetition of the verbal root שִׁים . Repetition of the root דָּלַת in the first and last line,
<p style="text-align: center;">בְּשִׁוּמֵי עֵנָן לְבַשׁ when I made the clouds its garment,</p>	9a	creating an inclusio. There are four 3ms pronouns and two 1cs pronouns.
<p style="text-align: center;">: וְעַרְפָּל חִתְּלָתוֹ and thick darkness its swaddling band,</p>	9b	Line level: Line 9b is the shortest. The following nouns form equivalent pairs: דָּלַת , רַחֵם , לְבַשׁ , חִתְּלָתוֹ ,
<p style="text-align: center;">וְאֲשַׁפֵּר עֲלֶיהָ חֲסָדִי and prescribed bounds for it,</p>	10a	עֵרַף and עֵנָן , יָם ; דָּלַת and בֵּרֶךְ , חֲקַק .
<p style="text-align: center;">: וְאָשִׁים בָּרִים וּדְלָתַיִם and set bars and doors,</p>	10b	Semantically, lines 8a and line 9a-b are equivalent. Line 8b is specification to line 8a. Lines 10a-b are specification to lines 9a-b. This interpretation creates an ABAABB pattern. In verses 8-9 the use of clothing imagery ("clouds its garment," "thick darkness its swaddling band") creates a parallel between the sea and a newborn child. Just as a parent care for and restrains a newborn, so too does God care for and restrain the sea. In verse 10 the terms "bounds," "bars," and "doors" create a parallel between the sea and a confined space. This emphasises God's control over the sea, preventing it from overflowing and causing chaos.
<p style="text-align: center;">וְאָמַר עַד-פֶּה תָּבוֹא וְלֹא תִסָּרַח and said, 'Thus far shall you come, and no farther,</p>	11a	Word level: Contrastive pronouns are used.
<p style="text-align: center;">: וְפֹא זִשִׁית בְּגִאוֹן וְגִלִּיהָ and here shall your proud waves be stopped?'</p>	11b	Line level: Contrastive syntax amongst these lines. Only line 11a is negative and line 12b does not have a preposition. The following words form equivalent
<p style="text-align: center;">תִּמְיָמוֹת צִנּוֹת בְּקָר "Have you commanded the morning since your days began,</p>	12a	pairs: שָׁהַר and בָּקֵר ; קוֹם and יוֹם , גִּאוֹן and גִּלְלָה .
<p style="text-align: center;">וְדַעַתָּה שָׁהַר [וְדַעַתָּה] [הַ] [שָׁהַר] : מִקְמוֹ and caused the dawn to know its place,</p>	12b	Semantically, these lines are equivalent. In these verses, God continues his discourse with Job, emphasising his sovereign control over the natural world and its impact on the moral order. The question in line 11a emphasises the regularity and reliability of the dawn, a daily occurrence that is beyond human control. The question in line 11b further emphasises God's control over the timing and placement of the dawn. It is not a random event but a precisely orchestrated phenomenon. In line 12a the dawn is depicted as a powerful force that reaches the farthest corners of the earth, signifying God's dominion over

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		the entire world. Finally, in line 12b the dawn is not only a physical phenomenon but also a moral one. It dispels darkness, which is often associated with evil and wrongdoing. This suggests that the dawn, under God's command, has the power to disrupt and expose the wicked.
<p>לְאֶתֶּן בְּכַנְפוֹת הָאָרֶץ so that it might take hold of the skirts of the earth,</p>	13a	Word level: Repetition of the root רשע . A noun and pronoun are used in verse 13, thus contrastive word types.
<p>וְיִנְעֲרוּ רָשָׁעִים מִמִּנְהָ: and the wicked be shaken out of it?</p>	13b	Each line uses a different preposition, except for 15b. Contrastive verbs used, in terms of gender.
<p>תִּתְחַפֵּן כַּחֲמֹר חֹתָם It is changed like clay under the seal,</p>	14a	Line level: Only line 15b does not have a preposition. The following words form equivalent pairs: חמר , כנף , חמר , זרע and לבש , ארץ ; אור and חתם , ארץ . Similar syntax for lines 14a-b.
<p>וְתִנְצְבוּ כַּמָּוֶן לְבוֹשׁ: and it is dyed like a garment.</p>	14b	
<p>וְיִמְנַע מִרָשָׁעִים אֹרֶם Light is withheld from the wicked,</p>	15a	Semantically, there is progression in verse 13. Lines 14a-b are equivalent, also lines 15a-b. The image of the dawn taking hold of the earth and shaking out the wicked contrasts with the subsequent image of the earth being sealed and everything standing out in light.
<p>וְיִרְוַע רִמְיָהּ תִּשְׁבֵּר: and their uplifted arm is broken.</p>	15b	This parallelism highlights the dramatic transformation brought about by the dawn under God's command. The central theme is God's absolute sovereignty over creation. The rhetorical questions posed to Job emphasise that God alone has the authority to command the morning and determine the dawn's place. This challenges Job's presumption to question God's justice.
<p>תִּבְאֵת עַד יְבִכֵי יָם "Have you entered into the springs of the sea,</p>	16a	Word level: Repetition of the root שער in verse 17.
<p>וְיִתְקַדַּח תְּהוֹם תְּהַלְכֶנָּה: or walked in the recesses of the deep?</p>	16b	Line level: The following words form equivalent pairs: נבך , חקר , שער and רחב , ים ; מות , תהום , ים , מות , צלל + ארץ . Line 18b is the shortest.
<p>תִּנְגַּלְוּ אֵד שַׁעֲרֵי מָוֶת Have the gates of death been revealed to you,</p>	17a	Semantically, these are equivalent with line 18b functioning as the climax. These verses continue the series of rhetorical questions God poses to Job, emphasising God's vast knowledge and power over creation.
<p>וְשִׁעְרוּ צִלְמוֹת תְּרָאָה: or have you seen the gates of deep darkness?</p>	17b	In verses 16-17, the questions about the sea and the gates of death emphasise God's knowledge of even the most hidden and mysterious parts of creation.
<p>תִּתְבַּנְּנֶנָּה עַד רַחְבֵי אָרֶץ Have you comprehended the expanse of the earth?</p>	18a	This challenges Job's limited perspective and questions his right to challenge God's wisdom. Verse 18 highlights the vastness of creation compared to
<p>הֲגִיד אִם יָדַעְתָּ כֻּלָּהּ: Declare, if you know all this.</p>	18b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		human limitations. This serves to humble Job and remind him of his place in the grand scheme of things.
אֵי-יָדָהּ מִדֶּרֶךְ יִשְׁכֵּן אֹרֶךְ <i>“Where is the way to the dwelling of light,</i>	19a	Word level: Nouns and pronouns used, thus contrastive word types. The nouns in red are equivalent in terms of gender and number.
וְהַיֵּשֶׁבֶת אֵי-יָדָהּ מִקְלָמָה׃ <i>and where is the place of darkness,</i>	19b	Line level: The preposition in line 20a is ellipsed in line 20b. The following words form equivalent pairs:
כִּי תִקַּח אֶל-גְּבוּלָהּ <i>that you may take it to its territory</i>	20a	. חֶשֶׁךְ and אֹרֶךְ ; נֹתֵב בַּיִת and גְּבוּל , קוֹם , דֶּרֶךְ .
וְכִדְ תִבְיֵן נִתְיָבוֹת בֵּיתָהּ׃ <i>and that you may discern the paths to its home?</i>	20b	Semantically, lines 19a-b are equivalent and lines 20a-b are specification on the former. These verses continue God’s series of rhetorical questions to Job, focusing on the contrasting realms of light and darkness. The questions about the dwelling place of light and the origin of darkness emphasise God’s dominion over both. This challenges Job’s understanding of the world and reminds him that God’s ways are beyond human comprehension. Darkness often represents the unknown, chaos, and even evil. The question about guiding darkness to its home could be seen as a challenge to Job’s understanding of evil’s origins and purpose. It also underscores God’s control over even the darkest aspects of creation.
וַדַּעַת כִּי-אַתָּה תוֹלֵד <i>Surely you know, for you were born then,</i>	21a	Word level: Active and passive verb in line 21a. Line level: Contrastive syntax between these two lines.
וּמִסְפַּר יָמֶיךָ רַבִּים׃ <i>and the number of your days is great!</i>	21b	Semantically, line 21b is contiguous to line 21a. This verse employs sarcasm to emphasise Job’s limited knowledge and experience compared to God’s eternal wisdom. By mockingly acknowledging Job’s age and experience, God highlights the absurdity of Job questioning divine justice. The verse underscores the contrast between human finitude and God’s eternal existence. It reminds Job that his lifespan is but a blink in comparison to God’s. This serves to humble Job and challenge his presumption to judge God’s actions.
תִּבְאֵת אֶל-אֵצְרוֹת שְׁלֹג <i>“Have you entered the storehouses of the snow,</i>	22a	Word level: Repetition of the root אָצַר . Verbal contrast between 22b and 23a.
וְאֵצְרוֹת בָּרָן תִּרְאֶה׃ <i>or have you seen the storehouses of the hail,</i>	22b	Line level: Line 22b does not have a preposition or the preposition of line 22a is ellipsed here. The words שְׁלֹג
אֲשֶׁר-תִּשְׁכַּחַי לְעֵת צָר 	23a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>which I have reserved for the time of trouble,</i>		
<p>לְיוֹם קָרָב וְיַמַּלְחָמָה : <i>for the day of battle and war?</i></p>	23b	<p>and בָּרַד form a syntagmatic word pair. The two prepositional phrases לְעֵת־צָרָר and לְיוֹם קָרָב לַחֵם can be interpreted as equivalent.</p> <p>Semantically, lines 22a-b are equivalent. Lines 23a-b are specification on the former. These verses serve to humble Job by reminding him of God’s control over even the most destructive forces of nature. It also hints at the mystery of God’s ways, suggesting that there are reasons behind suffering that Job cannot fathom. This sets the stage for the following verses, where God will continue to reveal the complexity and wonder of creation, ultimately leading Job to a place of awe and submission.</p>
<p>אֵי־יָתֵי תִדְרֹךְ יִתְלַק אֹרֶךְ <i>What is the way to the place where the light is distributed,</i></p>	24a	<p>Word level: Repetition of the root דָּרַךְ .</p> <p>Line level: Ellipsis in 24b and 25b. The repetition of the root דָּרַךְ in the first and last line creates an inclusion. The following words for equivalent pairs: חֲזִיז קוֹל , שֹׁטֵף , קָדָם , אֹרֶךְ .</p>
<p>יִפְּזוּ קָדָיִם עַל־אֲרָצוֹ : <i>or where the east wind is scattered upon the earth?</i></p>	24b	
<p>מִי־פָלַג לַשָּׁמַיִם תַּעֲלֶה <i>“Who has cut a channel for the torrents of rain,</i></p>	25a	<p>Semantically, these lines are equivalent. These verses emphasise God’s mastery over light, wind, rain, and lightning. This reinforces the theme of God’s sovereignty over creation and challenges Job’s understanding of the forces at work in the world. The rhetorical questions about the paths of light and wind highlight the mysterious ways in which these elements operate. This serves to humble Job and remind him of the limitations of human knowledge.</p>
<p>וְדֶרֶךְ מַעַן קָלֹת : <i>and a way for the thunderbolt,</i></p>	25b	
<p>לְהַמְשִׁיךְ עַל־אֲרָץ לֹא־אִישׁ <i>to bring rain on a land where no one lives,</i></p>	26a	<p>Word level: Noun and pronoun used, thus contrastive word types. The nouns in yellow are contrastive in terms of gender.</p>
<p>מִדְבָּר לֹא־אָדָם בּוֹ : <i>on the desert, which is empty of human life,</i></p>	26b	<p>Line level: Ellipsis of the verb in line 26b. Both lines are negative. The following nouns create equivalent pairs: אֲרָץ and דְּבַר ; אִישׁ and אָדָם .</p> <p>Semantically, these lines are equivalent. This verse employs repetition to emphasise the point made in the previous verse about God’s care for all creation, even barren and uninhabited places. The repetition of “land where no one lives” and “desert, which is empty of human life” underscores the idea that God’s providence extends beyond human concerns.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיִּשְׂבֹּעַ שָׂאָה וַיִּמְשָׂאָה to satisfy the waste and desolate land,</p>	27a	Word level: Equivalent verbs in terms of conjugation and binyan.
<p>וַיַּצֵּא דְשֵׁא נֹכַח דְשֵׁא : and to make the ground put forth grass?</p>	27b	Line level: Similar syntax amongst these two lines. The nouns שֹׂאָה and שָׂאָה are in contrast with יִצֵּא דְשֵׁא . Semantically, these lines are contrastive or equivalent. This verse uses parallelism to highlight the transformative power of rain in barren environments. The phrases “satisfy the waste and desolate land” and “make the ground put forth grass” are parallel in structure and meaning, emphasising the contrast between the barrenness of the land before the rain and its subsequent fertility. Furthermore, emphasises God’s ability to bring life and abundance even to the most desolate places. This speaks to God’s power to renew and restore, offering hope and encouragement to those who may feel barren or desolate in their own lives.
<p>הַיֵּשׁ לַמְטֵר אָב “Has the rain a father,</p>	28a	Word level: Repetition of the verbal root יָלַד . Verbal equivalence in terms of conjugation, person, gender and number.
<p>אִם מִי הוֹלִיד אֲגֻלֵי טַל : or who has begotten the drops of dew?</p>	28b	Line level: The following words form equivalent pairs: מִי הוֹלִיד , אֲגֻלֵי טַל , מִי הוֹלִיד , אֲגֻלֵי טַל .
<p>מִבֶּטֶן מִי יָצָא תְקֵרָה From whose womb did the ice come forth,</p>	29a	The nouns כֶּפֶר שָׁמַיִם and קָרָח , אֲגֻלֵי טַל , מִי הוֹלִיד . The nouns אֲב and בֶטֶן form an interesting equivalent word pair.
<p>וּכְפָר שָׁמַיִם מִי יָלְדוּ : and who has given birth to the hoarfrost of heaven?</p>	29b	Semantically, these lines are equivalent. These verses employ rhetorical questions and personification to emphasise the mysterious origins of natural phenomena. Rain, dew, ice, and frost are personified as having a father or mother, highlighting the fact that their origins are beyond human understanding. The questions emphasise that God alone is the creator of these natural phenomena. There is no human or natural explanation for their existence; they are solely the product of God’s creative power. The personification of rain, dew, ice, and frost underscores the mystery surrounding their formation. It reminds Job that there are many things in the world that humans cannot fully comprehend, and that God’s ways are beyond human understanding.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>פֶּאֶבֶן מַיִם יִתְחַבְּאוּ The waters become hard like stone,</p>	30a	Word level: Contrastive pronouns are used amongst most lines.
<p>וּפְנֵי תְהוֹם יִתְלַפְדּוּ : and the face of the deep is frozen.</p>	30b	Line level: The equivalent word pair אבן and ארץ in the first and last line, creates an inclusio. The following words are equivalent: מים, תהום, כימה, כסל, חקק, בן, עת, משך, ערן, פנה; שמים and עיש, מזל, שטר .
<p>הֲתִקְשֵׁר מְעַדְנוֹת בִּימָה "Can you bind the chains of the Pleiades,</p>	31a	Semantically, lines 30a-b are equivalent. Lines 31a-b and 32a-b are equivalent, line 33a is their climax and 33b is contiguous to 33a. Verse 30 highlights God's power over water in its various states, from liquid to solid. This reinforces the theme of God's sovereignty over creation and challenges Job's understanding of the natural world. The rhetorical questions in verses 31-32 about the constellations (Pleiades, Orion, Mazarroth, and Bear) emphasise God's dominion over the heavens. This further establishes God's authority over all aspects of creation, both earthly and celestial. Verse 33 highlights the mystery and complexity of the universe. This reminds Job that there are many things beyond human comprehension, and that God's ways are ultimately unfathomable. The repeated questions about Job's abilities serve to emphasise his limitations in comparison to God's infinite power. This reinforces the theme of human finitude and the need for humility before God.
<p>אוֹ-מִשְׁכוֹת כִּסֵּי הַפְּתָח : or loose the cords of Orion?</p>	31b	
<p>הֲתִצִּיא מַגְרוֹת בַּעֲתוֹ Can you lead forth the Mazzaroth in their season,</p>	32a	
<p>וְעֵישׁ עַל-בְּנֵי תַנְחָם : or can you guide the Bear with its children?</p>	32b	
<p>הֲיָדַעַתָּ תְּקוּת שָׁמַיִם Do you know the ordinances of the heavens?</p>	33a	
<p>אִם תִּשְׁמַר מִשְׁטָרן-אָרֶץ : Can you establish their rule on the earth?</p>	33b	
<p>הֲתִרְיֵם לַעֲב קוֹלְךָ "Can you lift up your voice to the clouds,</p>	34a	Word level: Three 2ms and one 1cs pronouns are used. In verse 35 a noun and pronoun are used, thus contrastive word types. Repetition of the root חכם .
<p>וְשִׁפְעַת מַיִם תִּכְסֶּףךָ : so that a flood of waters may cover you?</p>	34b	Line level: The following words form equivalent pairs: עוב, שפע-מים, טוח, שכוי, שחק and שמים ; נבל שמים and בין .
<p>הֲתִשְׁלַח בְּרָקִים וְיִלְכוּ Can you send forth lightnings,</p>	35a	Semantically, lines 34a and 35a are equivalent, with lines 34b and 35b being their specification. Lines 36a-b and 37a-b are equivalent. These verses continue God's series of rhetorical questions to Job, shifting the focus to weather phenomena and the source of wisdom. Verses 34-35 emphasise God's control over the clouds and lightning, elements that can bring both life-giving rain and destructive storms. The rhetorical questions challenge Job's perceived understanding and
<p>וְיֹאמְרוּ לְךָ תִּנְנֵנוּ : so that they may go and say to you, 'Here we are'?</p>	35b	
<p>מִי שֵׁת בְּשִׂחוֹת תִּכְמֶנָה Who has put wisdom in the inward parts,</p>	36a	
<p>אוֹ מִי נָתַן לְשִׁכוֹן בִּינָה : or given understanding to the mind?</p>	36b	
<p>מִי יִסְפֹּר שְׂתָקִים תִּתְכַּמֶּנָה Who has the wisdom to number the clouds?</p>	37a	
<p>וְנִבְלָן שָׁמַיִם מִי יִשְׁכִּיב : Or who can tilt the waterskins of the heavens,</p>	37b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		control over natural forces, reminding him of his limitations. Verses 36-37 shift the focus to the source of wisdom and understanding. The questions imply that true wisdom and understanding come from God alone. Job, despite his knowledge and experience, cannot comprehend the mysteries of creation or the workings of the natural world.
<p>בַּצִּקְתָּ עֲפָר לְמוֹצָק when the dust runs into a mass</p>	38a	Word level: The nouns are contrastive in terms of number.
<p>וְרִגְבִים יִדְבְּקוּ : and the clods cling together?</p>	38b	Line level: Line 38b has no preposition. The nouns are equivalent or contrastive: עֲפָר , צִק and רִגֵב . Semantically, there is progression from line 38a to 38b. The nouns show progression from being loose to becoming more together. This verse employs a vivid image of dust forming a solid mass and clods of earth sticking together. This imagery evokes a sense of God's power over even the smallest and seemingly insignificant elements of creation. The rhetorical question challenges Job's understanding of natural processes and highlights his inability to control or even fully comprehend them.
<p>תִּתְצִיד לְלֵיָא טָרֵף "Can you hunt the prey for the lion,</p>	39a	Word level: Verbal equivalence, except for binyan. The nouns in red is contrastive in terms of gender.
<p>וְתַתֵּן כִּפְיָיִם תַּמְלֵא : or satisfy the appetite of the young lions,</p>	39b	Line level: Reversed syntax that creates an ABCCBA pattern. The ל preposition is ellipsed in line 39b. The following nouns form equivalent pairs: כִּפֵּר and לֵבָא ; חִיָּה and טָרֵף . Semantically, these lines are equivalent. This verse employs a rhetorical question and vivid imagery of lions hunting and feeding their young. This imagery serves to emphasise the natural order of the animal kingdom and the reliance of predators on God's provision. The question challenges Job's understanding of the food chain and highlights his inability to provide for even the most basic needs of wild animals.
<p>כִּי יִשְׁחֹוּ בַמְעוֹנֹת when they crouch in their dens,</p>	40a	Word level: Verbal equivalence in aspect and binyan. Noun contrast in terms of number.
<p>וְיִשְׁבּוּ בַסִּפֵּה לְמוֹ אָרֶב : or lie in wait in their covert?</p>	40b	Line level: Similar syntax between these two lines. The following nouns form equivalent pairs: עוֹן , סִכַּךְ

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		<p>and אָרַב . Phonological parallelism is created by the prefixes of the verbs.</p> <p>Semantically, these lines are equivalent. Each line employs vivid imagery of lions hiding and waiting to ambush their prey. This imagery serves to emphasise the instinctive behaviours of these animals and their reliance on God’s provision for survival. The rhetorical question challenges Job’s understanding of animal behaviour and highlights his inability to control or predict their actions.</p>
<p>מִי יִסַּח לְעֹרֹב מִיָּדוֹ <i>Who provides for the raven its prey,</i></p>	41a	<p>Word level: Repetition of the 3ms pronoun. Verbal contrast in terms of binyan and number. Noun and pronouns used in lines 41a-b, thus contrastive word types.</p>
<p>כִּי יִלְדִייוֹ [יִלְדִייוֹ] אֶל־אֱלֹהִים יִשָּׁעוּ <i>when its young ones cry to God,</i></p>	41b	<p>Line level: Line 41c is the shortest and is negative. The nouns צֹר and אָכַל form an equivalent word pair. Phonological parallelism is created by the repetition of the /l/ sound.</p>
<p>וְהִשָּׁעוּ לְבָלִי אֶת־אֲפִי : <i>and wander about for lack of food?</i></p>	41c	<p>Semantically, lines 41b-c are equivalent and are the specification for line 41a. This verse employs a rhetorical question and vivid imagery of ravens and their young crying out for food. This imagery evokes a sense of vulnerability and dependence, highlighting the reliance of even these seemingly insignificant creatures on God’s provision. Furthermore, the metaphor of raven chicks crying out for food highlights the vulnerability of all creatures, including humans. Even though ravens are scavengers, they are still dependent on God for their sustenance. This reminds Job of his own dependence on God and challenges his self-sufficiency.</p>

Job 39

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
<p>הַיֹּדְעֵת עֵת לִדְתַת יִשְׁלֵי סֹלַע <i>“Do you know when the mountain goats give birth?”</i></p>	<p>1a</p>	<p>Word level: Contrast in the pronouns that are used. Nouns and pronouns are used, thus contrastive word types. Repetition of the roots ילד and עת.</p>
<p>הֲלֹל אֵילֹת תִּשְׁמֹר : <i>Do you observe the calving of the deer?</i></p>	<p>1b</p>	<p>Line level: All the lines have 2 verbs. The following words form equivalent pairs: עת and ירה ; עלה-סלע and חבל ; ילד and אול .</p>
<p>תִּסְפֹּר יָדָיִם תִּמְלֹאנָה <i>Can you number the months that they fulfill,</i></p>	<p>2a</p>	<p>Semantically, lines 1a-b and 2a-b are equivalent. Lines 3a-b are contiguous or specification to the former.</p>
<p>וְיֹדַעַת עֵת לְדַתָּהּ : <i>and do you know the time when they give birth,</i></p>	<p>2b</p>	<p>These verses employ rhetorical questions to emphasise Job’s lack of knowledge about the reproductive cycles of wild animals. The questions are designed to humble Job and remind him of his limited understanding of the natural world. Furthermore, it highlights God’s intimate knowledge of even the most minute details of creation, such as the breeding habits of mountain goats and hinds. This contrasts with Job’s limited understanding, emphasising the vast difference between human and divine knowledge.</p>
<p>תִּכְרַעְנָה וְלִדְתֵינָה תִּפְלֹחְנָה <i>when they crouch to give birth to their offspring,</i></p>	<p>3a</p>	<p></p>
<p>וְחִבְלֵיהֶם תִּשְׁלַחְנָה : <i>and are delivered of their young?</i></p>	<p>3b</p>	<p></p>
<p>וְחִלְמֵי בָנֵיהֶם יִרְפוּ בַּגֵּר <i>Their young ones become strong, they grow up in the open;</i></p>	<p>4a</p>	<p>Word level: Verbs in line 4a are yiqtol, while the verbs in line 4b are qatal.</p>
<p>וְצִאֵוּ וְלֹא יָשׁוּבוּ לָמוֹ : <i>they go forth, and do not return to them.</i></p>	<p>4b</p>	<p>Line level: Only line 4b is negative. Contrastive syntax between these two lines. Semantically, this verse employs a concise and vivid description of the birthing process of wild goats or deer. There is a sense of progression. The use of short phrases and active verbs creates a sense of immediacy and intensity, highlighting the natural instincts and strength of these animals. The absence of a direct question in this verse implies a rhetorical question: “Do you know how they do this without your help or intervention?”</p>
<p>מִי שָׁלַח פְּרֵא תִּפְשִׁי <i>“Who has let the wild ass go free?”</i></p>	<p>5a</p>	<p>Nouns: contrast free vs bond Word level: Verbal equivalence on all levels.</p>
<p>וּמִסְרוֹת עֲרוּד מִן פִּתְחָה : <i>Who has loosed the bonds of the swift ass,</i></p>	<p>5b</p>	<p>Line level: Reversed syntax between these two lines, which creates an ABCCBA pattern. The nouns פְּרֵא and עֲרוּד form an equivalent syntagmatic word pair. The words חִפְשָׁה and אִסָּר form a contrastive word pair. Semantically, these lines are equivalent. This verse employs rhetorical questions and parallelism to emphasise the wild ass’s freedom and independence.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		The repetition of מִי and the parallel phrases “let the wild ass go free” and “loosed the bonds of the swift ass” highlight the animal’s liberation from human control. The image of the wild ass, unconstrained by human bonds, represents the untamed and uncontrollable aspects of creation. This serves to remind Job of the vastness and diversity of the natural world, which exists beyond human understanding and control.
<p style="text-align: center;">אֲשֶׁר שָׁמְתִי עֲרֶבְהָ בֵּיתִי to which I have given the steppe for its home,</p>	6a	Word level: Repetition of the 3ms pronoun. The nouns in red are contrastive in terms of number.
<p style="text-align: center;">וּמִשְׁפְּנוֹתֶיהָ מִלְחָה: the salt land for its dwelling place?</p>	6b	<p>Line level: The relative particle and verb שִׁים is ellipsed in line 6b, making the syntax similar. The following nouns form equivalent word pairs: עֶבֶר and שָׁכַן ; בֵּית and מְלָחָה .</p> <p>Semantically, these lines are equivalent. This verse employs parallelism and vivid imagery to describe the wild ass’s habitat. The parallel phrases “steppe for his home” and “salt land for his dwelling place” emphasise the harsh and desolate environment in which the wild ass thrives. This imagery serves to highlight the animal’s resilience and adaptability, as well as God’s provision for its survival in such a challenging environment.</p>
<p style="text-align: center;">יִשְׁחַק לְהַמְנוֹן קִרְיָתָהּ It scorns the tumult of the city;</p>	7a	Word level: Verbal equivalence on all levels. The nouns in yellow are contrastive in terms of gender and number.
<p style="text-align: center;">תִּשְׁמָע לֹא יִשְׁמָע: it does not hear the shouts of the driver.</p>	7b	<p>Line level: Line 7b is negative and does not have a preposition. Reversed syntax, that creates the following pattern (ignoring the negative particle): ABCBCA. The following words form equivalent word pairs: נִגַּשׁ and קָרָה ; שָׁאָה and הַמְנוֹן .</p> <p>Semantically, these lines are equivalent. This verse employs parallelism and vivid imagery to depict the wild ass’s disdain for human civilisation and control. The parallel phrases “scorns the tumult of the city” and “hears not the shouts of the driver” emphasise the animal’s rejection of human attempts to tame or domesticate it. This imagery serves to highlight the wild ass’s independent spirit and its preference for freedom in the wilderness.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">וַתִּרְעֵהוּ מִרְעֵהוּ <i>It ranges the mountains as its pasture,</i></p>	8a	Word level: Verbal equivalence on all levels. Noun and construct phrase are used, thus contrastive syntactical elements.
<p style="text-align: center;">וַתִּשְׁחַק אַחֲרַי כָּל יִרְוֵחַ יִרְרוּשׁ׃ <i>and it searches after every green thing.</i></p>	8b	Line level: The noun רעה and the phrase כלל-ירק form an equivalent pair.
<p style="text-align: center;">הֲתֵאֱמָר יָמִים עֲבָדֶיךָ <i>“Is the wild ox willing to serve you?”</i></p>	9a	Word level: Repetition of the root ראם . Contrastive pronouns are used. The verb in line 10a are contrastive to the rest in terms of person. The nouns in gold are contrastive in terms of number.
<p style="text-align: center;">אִם יִלְוֶינִי לַיְלָה אֶתֶּנְסֶיךָ׃ <i>Will it spend the night at your crib?</i></p>	9b	Line level: Line 9a is the shortest. Lines 9b and 10a-b have similar syntax. The following words form equivalent pairs: עמק and תלם ; עבת and אבס .
<p style="text-align: center;">הֲתִקְשֹׁרְךָ יָמִים בְּתַלְמִים עֲבָדֶיךָ <i>Can you tie it in the furrow with ropes,</i></p>	10a	Semantically, focus is placed on the 2ms pronoun in 9a, because of syntax. Lines 9b and 10a-b are specification on line 9a. These verses utilise rhetorical questions and vivid imagery to emphasise the wild ox’s unyielding spirit and power. The questions about domestication and servitude challenge Job’s perception of human dominion over nature. The imagery of binding the ox with a furrow and tilling the valleys underscores the animal’s strength and resistance to human control. The wild ox’s refusal to submit to human authority highlights God’s ultimate control over all creatures. Even though humans may try to exert their will over nature, ultimately, it is God who determines the behaviour and destiny of all living things.
<p style="text-align: center;">אִם יִשְׁחַד עַמְקִים אַחֲרַיךָ׃ <i>or will it harrow the valleys after you?</i></p>	10b	Word level: Contrastive pronouns are used in these lines.
<p style="text-align: center;">הֲתִבְטַח בִּי כִּי רַב כֹּחִי <i>Will you depend on it because its strength is great,</i></p>	11a	Line level: Line 12b does not have a preposition. The words כוח , רבב יגע , and גר form equivalent pairs.
<p style="text-align: center;">וְהִטְעַבְתָּ אֱלֹהִים וַיִּגְעֶיךָ׃ <i>and will you hand over your labor to it?</i></p>	11b	Word level: Contrastive pronouns are used in these lines.
<p style="text-align: center;">הֲתִסְאָמֵן בְּךָ כִּי יָשׁוּב [יָשׁוּב] <i>or will you think that you will return [return]</i></p>	12a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<i>Do you have faith in it that it will return,</i>		
<p style="text-align: center;">: וְרַעַד וְיָגְדוּךָ יִאֶסֶף</p> <p style="text-align: center;"><i>and bring your grain to your threshing floor?</i></p>	12b	Semantically, these lines are equivalent. These verses employ rhetorical questions and sarcasm to emphasise the absurdity of trying to domesticate or control the wild ox. The questions are posed in a way that implies the obvious answer is “no.” This technique underscores the animal’s untameable nature and its incompatibility with human labour. Furthermore, it can be argued that verses 10 and 11 are also in parallel because of Janus parallelism (Noegel 1996, 126). The root עמק is used here for its dual meaning of “deep valley” and “strong”. The former is in found line 10b’s “valley”, while the latter in verse 11a’s “strength”.
<p style="text-align: center;">כַּנֶּךְ – דָּנָנִים וְעֵלְסָה</p> <p style="text-align: center;"><i>“The ostrich’s wings flap wildly,</i></p>	13a	Word level: The nouns in yellow are equivalent, except for state. Verbal contrast as line 13a is passive and the rest are active.
<p style="text-align: center;">: אִם אֲבָרָה חֲסִידָהּ וְנִצָּה</p> <p style="text-align: center;"><i>though its pinions lack plumage.</i></p> <p style="text-align: center;">*NRSV is wrong here</p>	13b	Line level: Line 13b is verbless. Contrastive syntax amongst these lines. The following words form equivalent word pairs: נצח and אבר; כנף and ארץ; עפר .
<p style="text-align: center;">כִּי תַעֲזֹב אֶרֶץ מְצוּיָהּ</p> <p style="text-align: center;"><i>For it leaves its eggs to the earth,</i></p>	14a	Semantically, there is progression from an ostrich mating dance to eggs incubated with heat. These verses use vivid imagery and rhetorical questions to contrast the ostrich’s impressive appearance with its seemingly neglectful parenting behaviour. The description of the ostrich’s wings waving proudly creates an image of strength and majesty. However, whether these wings are motivated by love (missing in NRSV) challenges this initial impression. The following lines, describing the ostrich leaving its eggs in the sand, further emphasise this contrast and raise questions about the bird’s maternal instincts.
<p style="text-align: center;">: וְעַל עֵפֶר תִּחַמָּם</p> <p style="text-align: center;"><i>and lets them be warmed on the ground,</i></p>	14b	
<p style="text-align: center;">וְתִשְׁכַּח כִּי רַגְלֵךְ תִּזְדָּרֵן</p> <p style="text-align: center;"><i>forgetting that a foot may crush them,</i></p>	15a	Word level: Repetition of the 3fs pronoun. Verbal equivalence in terms of gender.
<p style="text-align: center;">: וְתִתַּח תִּשְׁדָּה תְּרוֹשָׁה</p> <p style="text-align: center;"><i>and that a wild animal may trample them.</i></p>	15b	Line level: Similar syntax between these two lines. The verbs זור and דוש are equivalent in terms of meaning. The words רגל , חיה and שדה form equivalent pairs. Semantically, these lines are equivalent. This verse employs vivid imagery to describe the potential dangers faced by the ostrich’s eggs. Both lines 15a and 15b create a sense of vulnerability and risk. This

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		imagery serves to emphasise the harsh realities of the natural world and the constant threat of death that all creatures face.
<p>תִּקְשִׁים בְּנִיָּהּ לֹא-לָהּ <i>It deals cruelly with its young, as if they were not its own;</i></p>	16a	Nouns: young/offspring is seen as labour/work Word level: Both lines are negative, but they use different negative particles. Repetition of the 3fs pronoun.
<p>לֹא-יִיָּעַף בְּלִי-פֶתַח: <i>though its labor should be in vain, yet it has no fear;</i></p>	16b	Line level: Line 16b is verbless. Repetition of the לְ preposition, the syntax makes them close to each other. This also creates phonological parallelism. Semantically, the young/offspring is seen as labour/work. This verse employs repetition and parallelism to emphasise the seeming harshness of the ostrich's parenting style. Both lines reinforce the paradoxical nature of the ostrich's behaviour. It seems cruel and uncaring, yet it is also a survival strategy. This serves to remind Job that God's creation is complex and often filled with contradictions that defy human understanding.
<p>כִּי הִשְׁתָּ אֵלֹהִים חֲכָמָה <i>because God has made it forget wisdom,</i></p>	17a	Word level: Repetition of the 3fs pronoun. Verbal equivalence, except for binyan.
<p>וְלֹא-תֵלֵךְ אִתָּהּ בְּבִינָה: <i>and given it no share in understanding.</i></p>	17b	Line level: Contrast between the two lines, in terms of positive and negative. Paradigmatic word pair formed between חָכַם and בֵּין . Line 17a has no preposition. Semantically, these lines are equivalent. This verse employs a direct statement to emphasise the ostrich's perceived lack of wisdom and understanding. This statement, presented as a fact rather than a question, reinforces the contrast between the ostrich's impressive physical attributes and its seemingly deficient mental faculties.
<p>פָּעַת בַּמְרוֹם תִּמְרֹא <i>When it spreads its plumes aloft,</i></p>	18a	Word level: Verbal equivalence, except for binyan. Line level: Reversed syntax creates an ABCCBA pattern.
<p>תִּשְׁתַּק לְסוּס וּדְרָכָיו: <i>it laughs at the horse and its rider.</i></p>	18b	The nouns סוּס and רֶכֶב form a syntagmatic word pair. Semantically, line 18b is contiguous to line 18a. This verse employs vivid imagery and personification to depict the ostrich's impressive speed and agility. Line 18a suggests a sudden burst of energy and movement, while the image of the ostrich "laughing" at the horse and rider adds a touch of humour and defiance. This

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		imagery of the horse in battle evokes a sense of awe and admiration for the power and majesty of the natural world. This reminds Job of the beauty and strength inherent in God's creation.
<p style="text-align: center;">בַּרְעַשׁ וְרִגְזוֹ יִנְמָא אֲרָצוֹ</p> <p><i>With fierceness and rage it swallows the ground;</i></p>	24a	Word level: Verbal equivalence, except for binyan.
<p style="text-align: center;">וְלֹא יִצְמִיזּוּ בִּי קוֹל שׁוֹפָר :</p> <p><i>it cannot stand still at the sound of the trumpet.</i></p>	24b	Line level: Line 24b is negative and does not have a preposition. The nouns רעש and רגז form a paradigmatic word pair. Semantically, these lines equivalent. The verse employs strong imagery to depict the horse's energy, power, and enthusiasm for battle, and how it pounds the ground under neath it. Furthermore, serves to further illustrate the unique qualities and instincts of the horse, emphasising its role in warfare and its unbridled enthusiasm for battle. This verse encourages Job to appreciate the complexity and diversity of God's creation, even in its seemingly destructive aspects. It also reinforces the theme of God's sovereignty over all creatures and their instincts, reminding Job of the limitations of human understanding and control.
<p style="text-align: center;">בְּרִי שֹׁפֵר וַיֹּאמֶר הָאֵחָה</p> <p><i>When the trumpet sounds, it says 'Aha!'</i></p>	25a	Word level: Verbal equivalence, except for binyan. The nouns in yellow are contrastive in terms of gender.
<p style="text-align: center;">וּמִרְחֹק יָרִים מִלְחָמָה</p> <p><i>From a distance it smells the battle,</i></p>	25b	The nouns in gold are contrastive in terms of gender and number.
<p style="text-align: center;">רָעַם שָׁרִים וְתְרוּעָה :</p> <p><i>the thunder of the captains, and the shouting.</i></p>	25c	Line level: Line 25c has no preposition, while a verb ellipsed here. The following words form equivalent pairs: שופר , רעם and רוע ; שרר and לחם . Semantically, lines 25a-c are equivalent. There seems to be progression from a sound far away to the actual people there. These verses create a sensory experience for the reader, conveying the chaos and intensity of the battlefield. This invites Job to consider the diverse ways in which creatures perceive and interact with the world.
<p style="text-align: center;">תִּמְבִּינְתָּךְ יֹאכֵר זֵן</p> <p><i>"Is it by your wisdom that the hawk soars,</i></p>	26a	Word level: Contrastive pronouns are used amongst these lines. The yellow nouns in verse 26 are
<p style="text-align: center;">יִפְרֹשׁ כַּנְפּוֹ [כְּנַפָּיו] לְתֵימָן :</p> <p><i>and spreads its wings toward the south?</i></p>	26b	equivalent in terms of gender and number. The first verb is a jussive, the rest are finite yiqtol.
<p style="text-align: center;">אִם-עַל-פִּיךָ יִגְבִּיחַ נֶשֶׁר</p> <p><i>Is it at your command that the eagle mounts up</i></p>	27a	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וְכִי יָרִים קַיִן : and makes its nest on high?</p>	27b	<p>Line level: The pronouns create an ABAB pattern. Line 27b is the shortest and the על preposition is ellipsed here. The following words form equivalent pairs: בין , ימן and פה ; נצר and נשר ; קנן and כנף . Phonological parallelism created by the similar roots for קנן and כנף .</p> <p>Semantically, lines 26a and 27a are equivalent, while lines 26b and 27b are specifications on the former.</p>
<p>סֵלַע וְשֹׁכֵן וְתִלְגָּן It lives on the rock and makes its home</p>	28a	<p>Word level: Different types of 3ms pronouns are used. Repetition of the root סלע .</p>
<p>עַל שֵׁן סֵלַע וּמְצוּדָה : in the fastness of the rocky crag.</p>	28b	<p>Line level: The verb לִין is ellipsed in line 28b, while line 30b is verbless.</p>
<p>מֵשֶׁם חָפַר אָכַל From there it spies the prey;</p>	29a	<p>Semantically, line 28b is intensification on 28a. There is progression by seeing, catching and killing prey</p>
<p>לְמַרְחֹק עֵינֵי וְבֵיטוּ : its eyes see it from far away.</p>	29b	<p>(prey, blood, slain) from lines 29a-b to 30a-b. These verses use descriptive language like “lives on the rock,” “fastness of the rocky crag,” “spies the prey,”</p>
<p>וְאַפְרָתוֹ [וְ]אַפְרָתוֹ [וְ]עֵלְעוּ דָם Its young ones suck up blood;</p>	30a	<p>and “eyes see it from far away” to create a vivid picture of the eagle’s (or bird of prey’s) habitat and hunting skills. Furthermore, it highlights God’s provision for the eagle (or bird of prey) by giving it a secure home and sharp eyesight for hunting. This reinforces the theme of God’s care for all creatures, even those perceived as predators. The eagle’s (or bird of prey’s) ability to soar and see from afar evokes a sense of awe and wonder at the majesty and power of God’s creation. It reminds Job of the vastness and complexity of the natural world, which is far beyond human understanding and control.</p>
<p>וְבְּאֵשֶׁר חָלְלִים שָׁם הוּא : פ and where the slain are, there it is.”</p>	30b	

Job 40:1-2

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
<p>וַיֹּאמֶר יְהוָה אֶת־אִיּוֹב וַיֹּאמֶר : <i>And the LORD said to Job:</i></p>	<p>1</p>	
<p>תִּרְבֵּי עִם־שָׂרֵי יָסוּר <i>“Shall a faultfinder contend with the Almighty?”</i></p>	<p>2a</p>	<p>Word level: Contrast in noun and pronoun gender. Line level: The personal names for God form an equivalent pair: אֱלֹהִים and שָׂרֵי . The verbs יִכַּח and יִכָּחֵם form an equivalent pair, in terms of meaning. The interrogative particle and preposition are ellipsed in line 2b.</p>
<p>מִוֹכֵחַ אֱלֹהִים יִשְׁנֶה : פ <i>Anyone who argues with God must respond.”</i></p>	<p>2b</p>	<p>Semantically, these lines are equivalent, with line 2b also being specification. This verse marks a turning point in God’s discourse with Job, transitioning from a series of questions (previous chapter) about creation to a direct challenge to Job’s presumption to question God’s justice. This verse employs rhetorical questions to challenge Job’s audacity in questioning God’s ways. The questions are phrased in a way that implies the obvious answer is “no,” highlighting the absurdity of Job’s presumption to challenge God.</p>

3.6.2 Job 40:3-5 Job's First Reply

Job 40:3-5

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיַּעַן אֱיֹב אֶת־יְהוָה וַיֹּאמֶר׃ <i>Then Job answered the LORD:</i></p>	3	
<p>מִן־קִלְתִּי מִה אֲשִׁיבָךְ׃ <i>"See, I am of small account; what shall I answer you?"</i></p>	4a	<p>Word level: Contrastive pronouns are used between these lines. Verbal equivalence in terms of person and number.</p>
<p>יָדִי שָׁמַתִּי לִמּוֹתַי׃ <i>I lay my hand on my mouth.</i></p>	4b	<p>Line level: Only line 4b has a preposition. The nouns יָד and פֶּה form a syntagmatic word pair. Semantically, line 4b is intensification on line 4a. This verse employs a declarative statement and a physical gesture to convey Job's humility and submission. Line 4a expresses Job's recognition of his insignificance in comparison to God's greatness. The act of laying his hand on his mouth symbolises his decision to remain silent and refrain from further questioning God's ways. Job's response demonstrates a significant shift in his attitude. He acknowledges his limited understanding and recognises that he cannot comprehend God's ways. This humility is a key step towards reconciliation with God.</p>
<p>אַחַת דִּבַּרְתִּי וְלֹא אֶעֱנֶה׃ <i>I have spoken once, and I will not answer;</i></p>	5a	<p>Word level: Verbal equivalence in terms of person and number.</p>
<p>וּשְׁתִּיב וְלֹא אֶסְפֹּךְ׃׃ <i>twice, but will proceed no further."</i></p>	5b	<p>Line level: Similar syntax between both lines. The word pair אָחַד and שְׁנַיִם are used. The verbal pair דִּבַּר and עָנָה are used in line 4a. Semantically, these lines are equivalent. This verse employs parallelism and repetition to emphasise Job's firm resolve to remain silent. The repetition of "I have spoken" and the parallel phrases "once" and "twice" underscore Job's decision to cease his questioning and arguing with God. It signifies Job's repentance for his earlier presumption in questioning God's justice. He acknowledges that he has spoken too much and recognises the need to humble himself before God.</p>

3.6.3 Job 40:6-41:26 Yahweh's Second Speech

Job 40:6-32

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיַּעַן יְהוָה אֶת־אֱיֹיִב מִן סְעָרָה [מִן] [סְעָרָה] וַיֹּאמֶר : <i>Then the LORD answered Job out of the whirlwind:</i></p>	6	
<p>אָזַר נָא סָנְבֵר תִּלְאַף <i>"Gird up your loins like a man;</i></p>	7a	Word level: Contrastive pronouns are used amongst these lines.
<p>אֲשַׁאלְךָ וְהוֹדִיעַנִי : <i>I will question you, and you declare to me.</i></p>	7b	Line level: Contrastive syntax between these two lines. The verbal pair שאל and ידע are used in line 7a, and it echoes verse 5. Semantically, line 7b is specification to line 7a. This verse employs a command and a challenge to engage Job in a new dialogue. Line 7a is a call for Job to prepare himself for a confrontation, not a physical one, but a verbal exchange where Job will be questioned about his understanding of God's power and creation. Furthermore, it reaffirms God's authority over Job, even after Job has humbled himself and repented. God is still the one in control of the conversation, and He will use this opportunity to reveal His power and wisdom to Job.
<p>תֹּאךְ תִּפְרַר מִשְׁפָּט <i>Will you even put me in the wrong?</i></p>	8a	Word level: Repetition of the 1cs pronoun. Verbal equivalence, except for binyan. The noun שפט in line 8a is equivalent to the verbs רשע and צדק in line 8b, thus contrastive word types.
<p>תִּרְשִׁיעַנִי לְמַעַן תִּצְדַּק : <i>Will you condemn me that you may be justified?</i></p>	8b	Line level: Reversed syntax that creates an ABCBA pattern. Semantically, these lines are equivalent. This verse employs rhetorical questions to expose the absurdity of Job's complaints against God. The questions are posed in a way that assumes a negative answer, emphasising that Job cannot possibly be right in his accusations against God's justice.
<p>אֵם זְרוּעַ כְּאֵל וְיָד <i>Have you an arm like God,</i></p>	9a	Word level: Contrast in noun gender. Contrastive pronouns are used.
<p>וְיִקְוֶל כְּמִוְהוֹ תִרְעַם : <i>and can you thunder with a voice like his?</i></p>	9b	Line level: High frequency of prepositions amongst these two lines. Line 9a is verbless. Word pair is formed between זרע and קול . Semantically, here is personification where God is given an arm and a voice. These lines are equivalent.

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
		<p>This verse employs a rhetorical question to emphasise God’s unmatched power and authority. The question is posed in a way that assumes a negative answer, highlighting the impossibility of any human possessing the same strength and voice as God.</p>
<p>עֲרֵה נָא נְאֻמֶיךָ וְגִבּוֹהַ <i>“Deck yourself with majesty and dignity;</i></p>	<p>10a</p>	<p>Word level: Verbal equivalence, except for conjugation. Noun equivalence in terms of gender and number.</p>
<p>וְהוֹד וְהַדָּר תִּלְבַּשׁ׃ <i>clothe yourself with glory and splendor.</i></p>	<p>10b</p>	<p>Line level: Reversed syntax that creates an ABBBBA syntax. The similar roots for the nouns in line 10a and line 10b, create phonological parallelism in each line. The following nouns form equivalent word pairs: נָאֵה , גִּבּוֹהַ , הוֹד and הַדָּר . Semantically, these lines are equivalent. This verse uses imperative language and vivid imagery to depict God’s challenge to Job. The commands to “deck yourself,” “clothe yourself,” and the descriptions of “majesty,” “dignity,” “glory,” and “splendour” create a picture of overwhelming power and authority. This imagery is used ironically, as it is impossible for Job to match God’s inherent qualities.</p>
<p>תִּפְּזֵן עֲבָרוֹת אִפְסֶיךָ <i>Pour out the overflowings of your anger,</i></p>	<p>11a</p>	<p>Word level: Contrastive pronouns are used amongst these lines. Repetition of the verbal roots רָאָה and טָמַן . In verse there is a noun and a passive participle used together, thus contrastive word type.</p>
<p>וּרְאֵה כָּל־נָאֵה וְהַשְׁפִּילֵהוּ׃ <i>and look on all who are proud, and abase them.</i></p>	<p>11b</p>	
<p>רְאֵה כָּל־נָאֵה תִּכְנִיעֵהוּ <i>Look on all who are proud, and bring them low;</i></p>	<p>12a</p>	<p>Line level: Repetition of the phrase כָּל־נָאֵה in lines 11b and 12b. The following words and phrases form equivalent pairs: כָּל־נָאֵה and רָשַׁע ; עַפְרָה and טָמַן . Syntax for lines 11b and 12b is very similar.</p>
<p>וְהִדְרִיךְ רַשְׁעִים פְּתָקֵיהֶם׃ <i>tread down the wicked where they stand.</i></p>	<p>12b</p>	
<p>תִּטְמְנֵם בְּעִפְרָה יַחְדָּם <i>Hide them all in the dust together;</i></p>	<p>13a</p>	<p>Semantically, Job’s anger is caused by the people full of pride and wickedness. Line 11a is the focus and all the other lines are specification on it. These verses portray an intensified release of emotions that leads to action and relief. God challenges Job, highlighting God’s ability to subdue pride and arrogance. The imagery of bringing the proud low, treading them down, hiding them in the dust, and binding their faces in the world below creates a powerful picture of God’s judgment and the ultimate fate of the wicked people.</p>
<p>אֶפְיֵיהֶם תִּבְשֵׁם בַּטְמוֹן׃ <i>bind their faces in the world below.</i></p>	<p>13b</p>	
<p>וְגַם־אֲנִי אֹדֵם</p>	<p>14a</p>	

<p>Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.</p>	<p>v</p>	<p>Parallelism Analysis</p>
<p><i>Then I will also acknowledge to you</i></p>		
<p>כִּי-תוֹשַׁע יְדֶךָ יִמְיִנְךָ : <i>that your own right hand can give you victory.</i></p>	<p>14b</p>	<p>Word level: Contrastive pronouns are used. Verbal contrast in terms of person and number. Line level: Line 14a either does not have a preposition, or the preposition of line 14b is ellipsed here. Semantically, line 14b is contiguous to line 14a. The verse employs a conditional statement to set up a challenge for Job. It proposes that if Job can successfully comprehend and explain the creatures God is about to describe, then God will acknowledge Job's wisdom and understanding. This is a rhetorical device, as God knows that Job will not be able to meet this challenge, further emphasising God's superior wisdom and knowledge.</p>
<p>הִנֵּה-נָא בְּהֵמוֹת <i>"Look at Behemoth,</i></p>	<p>15a</p>	<p>Word level: A noun and a pronoun are used, thus contrastive word types. Verbal contrast in terms of aspect and person.</p>
<p>אֲשֶׁר-עָשִׂיתִי עִמָּךְ ; <i>which I made just as I made you;</i></p>	<p>15b *</p>	<p>Line level: Line 15a is the shortest and verbless. The relative marker אשר is ellipsed in line 15c. The following to creatures create an equivalent word pair: בהם and בקר . Similar syntax between lines 15b-c, creating an ABCDCBA pattern.</p>
<p>תֹּזֵר כַּבָּקָר יֹאכֵל : <i>it eats grass like an ox.</i></p>	<p>15c *</p>	<p>Semantically, line 15a is the focus, while lines 15b-c are specifications of the former. This verse creates metaphors to compare Job with creatures in God's creation. The comparison between Behemoth and Job is a rhetorical device to emphasise that both are creations of God, subject to His power and authority. The seemingly mundane detail about Behemoth eating grass like an ox serves to create a sense of anticipation and intrigue, as it contrasts with the creature's immense power that will be revealed in the following verses.</p>
<p>דַּמְחָה-נָא כֹחַ בְּמַתְנֵי <i>Its strength is in its loins,</i></p>	<p>16a</p>	<p>Word level: Repetition of the 3ms pronoun in both lines. The nouns in yellow are equivalent in terms of gender and number.</p>
<p>וְאֹנֶן בְּשָׂרֵיהֶן בִּטְנֵן : <i>and its power in the muscles of its belly.</i></p>	<p>16b</p>	<p>Line level: Both lines are verbless. Similar syntax, creating an ABBA pattern. The following words create equivalent pairs: אֹנֶן and כֹּחַ ; מַתֵּן , שָׂרֵר , and בִּטְנֵן . Possible phonological parallelism created by the last word of each line, containing the sounds /b/, /t/, /t/ and /n/ .</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are equivalent. This verse uses parallelism to emphasise Behemoth's physical power. The line 16a and line 16b are parallel in structure and meaning, highlighting the creature's immense strength and resilience. The description of Behemoth's strength reinforces the theme of God's power and sovereignty over creation. By creating such a powerful creature, God demonstrates His ability to design and control even the most formidable beings.
<p style="text-align: center;"> תַּפְּצֵן וְנָבִי כְּמוֹ אַרְזֵי <i>It makes its tail stiff like a cedar;</i> </p>	17a	Word level: Verbal contrastive in terms of binyan and number. Repetition of the 3ms pronoun. The nouns in yellow are contrastive in terms of number.
<p style="text-align: center;"> יָדָיו פְּתוּרוֹ [פְּתוּרִין] יִשְׁתַּגּוּ: <i>the sinews of its thighs are knit together.</i> </p>	17b	Line level: Line 17a is active and line 17b is passive. The syntax creates an ABCBA pattern. Semantically, these lines are equivalent. The description of the tail as “stiff like a cedar” and the sinews of the thighs as “knit together” creates a vivid image of Behemoth's powerful and sturdy physique. By comparing Behemoth's tail to a cedar tree, a symbol of strength and resilience in the Ancient Near East. This metaphor emphasises the immense size and power of the creature.
<p style="text-align: center;"> עֲצָמוֹתַי אֶפְקִי נְחוּשֵׁה <i>Its bones are tubes of bronze,</i> </p>	18a	Word level: Repetition of the 3ms pronoun. The nouns in yellow are contrastive genders, also the nouns in gold.
<p style="text-align: center;"> אֲרָמִי כְּמַטְלֵי בְּרוֹזֵי: <i>its limbs like bars of iron.</i> </p>	18b	Line level: Both lines are verbless. Syntax is very similar, creating an ABCABC, ignoring the preposition in line 18b. The following words form equivalent pairs: עֲמוּץ and גֵּרָם ; אֶפֶק and מַטְלֵי ; נַחֵשׁ and בְּרוֹזֵי . Semantically, these lines are equivalent. This verse compares Behemoth's bones to tubes of bronze and its limbs to bars of iron, materials known for their strength and durability in the ancient world. This metaphor emphasises the creature's immense size and power, suggesting that it is virtually indestructible.
<p style="text-align: center;"> הִיא רֵאשִׁית דְּרָכָיו אֵל <i>“It is the first of the great acts of God—</i> </p>	19a	Word level: Contrastive pronouns are used. Noun and participle are used together, thus contrastive word types.
<p style="text-align: center;"> הַעֲשֵׂה יְגִישׁ חֶרֶב: <i>only its Maker can approach it with the sword.</i> </p>	19b	Line level: Line 19a is verbless. The following words create equivalent pairs: דָּרַךְ and חָרַב ; אֵל and עָשָׂה .

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are equivalent. This verse employs a declarative statement and a challenge to emphasise Behemoth's status as a prime example of God's creative power. The phrase line 19a suggests that Behemoth is a pinnacle of God's creation, showcasing His might and mastery. The challenge in line 19b implies that only God, the creator of Behemoth, has the power to control or subdue this mighty creature.
<p>כִּי-בֹלַת תְּרִים וּשְׂאוֹ-לֵךְ <i>For the mountains yield food for it</i></p>	20a	Word level: Verbal equivalence, except for binyan.
<p>וְכָל-תַּיִת תַּשְׂרֶה וּשְׁחָקוּ שָׁם : <i>where all the wild animals play</i> *NRSV not correct here</p>	20b	Line level: The following words form a syntagmatic pair: בּוֹלַת and כָּל־חַיָּה . The following words form a paradigmatic pair: הָרַ and שָׂרֶה. Semantically, line 20b is specification of line 21a. This verse emphasises that God has provided for Behemoth's needs by ensuring that the mountains yield food for it. This reinforces the theme of God's care for all creatures, even the largest and most powerful. It highlights God's role as the ultimate provider, ensuring that all living things have the sustenance they need to survive.
<p>תַּחַת צִאֲלִים וּשְׁכָב <i>Under the lotus plants it lies,</i></p>	21a	Word level: Repetition of the noun צִאֲלִים .
<p>בְּסִתְהָ קִנְהָ וּבְצִץ : <i>in the covert of the reeds and in the marsh.</i></p>	21b	Line level: The verb שָׁכַב in line 21a, is ellipsed in line 21b. The two verbs in verse 22 have a similar root and their inflection here creates phonological parallelism.
<p>וּסְפֹהוּ צִאֲלִים צִלָּלוּ <i>The lotus trees cover it for shade;</i></p>	22a	The following words form equivalent pairs: צִאֲלִים , צִלָּלוּ and סִתְהָ ; עֲרַב-נַחַל and בְּצִץ , קִנְהָ .
<p>וּסְפֹהוּ עֲרַב־בְּרִי נַחַל : <i>the willows of the wadi surround it.</i></p>	22b	Semantically, these lines are equivalent. These verses continue the description of Behemoth's behaviour and habitat, emphasising its comfort and security in its natural environment. It uses descriptive language, such as "lotus plants," "reeds," "marsh," "lotus trees," and "willows of the brook," to create a vivid picture of Behemoth's lush and sheltered habitat. This metaphor evokes a sense of peace and tranquillity, contrasting with the creature's immense power and strength.
<p>מִן וְעִשְׂק נָהָר לֹא יִחַפְּזוּ <i>Even if the river is turbulent, it is not frightened;</i></p>	23a	Word level: Repetition of the 3ms pronoun. Repetition of the noun root אָנַף .
<p>וּבִטְחָ כִּי-נָגַיִם יִרְבּוּ אֵל-פִּיהוּ : <i>it is confident though Jordan rushes against its mouth.</i></p>	23b	Line level: Noun specification: נָהָר "river" – יִרְדֵּן "Jordan" – לוֹהֵה "Leviathan". Only line 23a is negative

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>בְּעֵינָיו וְקָחָהּ נֶפֶשׁ Can one take it with hooks</p>	24a	<p>and has no preposition. The following words form equivalent pairs: פָּה , אֲנָף , לֶשֶׁן and לָחַח ; יָקַשׁ , עֵינַי , חֶכֶךְ , הַבֵּל , חֶכֶךְ , הוּחַ and אָגַם . Lines 24a-b, lines 25a-b and 26a-b use the same preposition. The same syntax for lines 24b, 25b and 26b.</p> <p>Semantically, lines 23a-b are equivalent to each other. Lines 24a-b, lines 25a-b and 26a-b are equivalent. The latter are specifications of the former. Like the previous verses that focused on Behemoth, these rhetorical questions emphasise the impossibility of capturing or controlling Leviathan. This highlights the creature's immense power and challenges Job's understanding of human dominion over nature.</p>
<p>בְּמוֹקְשִׁים יִקָּבֵל אֶת-אָזְנוֹ׃ or pierce its nose with a snare?</p>	24b	
<p>תִּמְשַׁךְ לְוִיָּתָן בְּחֹמֶה "Can you draw out Leviathan with a fishhook,</p>	25a	
<p>וְיִדְבֹק בְּלִשְׁתּוֹ שֶׁשֶׁת׃ or press down its tongue with a cord?</p>	25b	
<p>תִּתְּשִׁיב אֶמְכוֹן בְּאָפוֹ Can you put a rope in its nose,</p>	26a	
<p>וְיִדְבֹק בְּחֹמֶה יָחֹי׃ or pierce its jaw with a hook?</p>	26b	
<p>תִּרְבֶּה אֵלַי תְּחַנּוּנִים Will it make many supplications to you?</p>	27a	<p>Word level: The verbs in line 28 and line 30a have a similar root. Contrastive pronouns are used amongst these lines.</p>
<p>אִם יִדְבֹר אֵלַי רַכּוֹת׃ Will it speak soft words to you?</p>	27b	
<p>תִּכְרֹת בְּרִית עִמָּךְ Will it make a covenant with you</p>	28a	
<p>תִּקָּחְנִי וְעַבְדְּךָ עוֹלָם׃ to be taken as your servant forever?</p>	28b	
<p>תִּשְׁחַק אִתִּי כַּשֶּׂפִיד Will you play with it as with a bird,</p>	29a	
<p>וְתִקְשְׁרֵנִי לְנִעְרוֹתַי׃ or will you put it on leash for your girls?</p>	29b	
<p>וְכָרוּ עָלָיו תַּבְרִים Will traders bargain over it?</p>	30a	
<p>וְחִצּוּהוּ בֵּין כְּנַעֲנִים׃ Will they divide it up among the merchants?</p>	30b	
<p>תִּמְלֵא בְּשִׁפּוֹת עוֹרָהּ Can you fill its skin with harpoons,</p>	31a	<p>Word level: The nouns in yellow are contrastive in terms of gender, while the nouns in red are equivalent. Repetition of the 3ms pronoun.</p>
<p>וְיִצְלַל דְּגָיִם רֹאשׁוֹ׃ or its head with fishing spears?</p>	31b	<p>Line level: The ה particle and verb מִלֵּא in line 31a are ellipsed in line 31b, making the syntax very similar. The prepositional phrases בְּשִׁכְךְ and בְּצִלְלֵי דָג form an equivalent pair. The nouns עוֹר and רֹאשׁ form a syntagmatic pair.</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		Semantically, these lines are equivalent. The verse uses rhetorical questions to highlight the impossibility of harming Leviathan with conventional weapons. This emphasises the creature's strength and resilience, suggesting that it is impervious to human attacks. It reinforces the theme of God's absolute power and control over Leviathan. This creature is so powerful that even human weapons cannot harm it, underscoring God's dominion over all of creation.
<p style="text-align: center;">שִׁים-עַלְיוֹ נָשָׂא <i>Lay hands on it;</i></p>	32a * 41:8	Word level: The nouns in yellow are equivalent in terms of gender but are contrastive numbers. All three verbs are directives.
<p style="text-align: center;">זָכַר מִלְחָמָה אֶל-הַיּוֹסֵף: <i>think of the battle; you will not do it again!</i></p>	32b	Line level: Only line 32b is negative. The short syntax of 32a, places the focus on it. The nouns כַּף and לָהֶם form a syntagmatic word pair. Semantically, there is intensification. The verse begins with an imperative, which is immediately followed by a warning. This creates a sense of danger and futility, highlighting the risks and consequences of trying to confront Leviathan. It reinforces the immense power and danger of Leviathan, warning that any attempt to subdue it will result in failure and potentially dire consequences. This reinforces the creature's status as a symbol of God's power and authority over creation.

Job 41

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>מִן־תִּחַלְתֶּם וְנִכְזְבָה <i>Any hope of capturing it will be disappointed;</i></p>	1a * 41:9	<p>Word level: Different types of pronouns used. The nouns in yellow are contrastive in terms of gender. The nouns in red are contrastive in terms of number. The verbs in verse 1 are passive, while the verbs in verse 2 are positive.</p>
<p>תִּנָּם אֶל־מַדְאֵי יָמָל׃ <i>were not even the gods overwhelmed at the sight of it?</i></p>	1b	
<p>לֹא־אֶכְדָּר כִּי־יַעֲרִינֵנִי <i>No one is so fierce as to dare to stir it up.</i></p>	2a * 41:10	<p>Line level: Contrasted syntax for lines 1a and 2a, while lines 1b and 2b have very similar syntax. Line 2a is the only negative line. The following words form equivalent pairs: פָּנָה and רָאָה ; כִּזַּר and יָחַל .</p> <p>Semantically, there is a contrast between “hope” and “fierce”. Lines 1a and 2a are equivalent and lines 1b and 2b are intensification. These verses shift the focus from Leviathan’s physical attributes to the emotional and spiritual responses it evokes. The parallel structure of the two verses reinforces the message of human powerlessness in the face of Leviathan and, by extension, God’s might.</p>
<p>וּמִי־הוּא לִפְנֵי יְתִיצֵב׃ <i>Who can stand before it?</i></p>	2b	
<p>מִי־יִקְדִּימֵנִי וְאֶשְׁלֵם <i>Who can confront it and be safe?—</i></p>	3a * 41:11	<p>Word level: Contrast in the types of pronouns that are used.</p> <p>Line level: Contrastive syntax between these two lines.</p>
<p>תַּחַת כָּל־שָׁמַיִם הֲיִהוּא׃ <i>under the whole heaven, who?</i></p>	3b	
<p>לֹא־[לִי]־אֶחְרֹשׁ בְּרִי <i>“I will not keep silence concerning its limbs,</i></p>	4a * 41:12	<p>Word level: Repetition of the 3ms pronoun. Verbal equivalence between lines 5a and 6a. Repetition of the root פָּנָה .</p> <p>Line level: The negative particle and verb חָרַשׁ in line 4a, is ellipsed in line 4b. Similar syntax between lines 5a and 6a. The following words form equivalent word pairs: חָנַן , דָּבַר ; פָּנָה and רָסַן , לָבַשׁ , עָרַךְ , גָּבַר , בָּדָה .</p>
<p>וּדְבַר־בְּבוֹרוֹת יָתִין עָרְכוּ׃ <i>or its mighty strength, or its splendid frame.</i></p>	4b	
<p>מִי־גָלָה פָּנָיו לְבוֹשׁוֹ <i>Who can strip off its outer garment?</i></p>	5a * 41:13	<p>Semantically, lines 1a-b are equivalent. Lines 5a-b and 6a are equivalent and line 6b is contiguous. These verses continue the description of Leviathan, focusing on its impenetrable scales and armour-like hide.</p>
<p>בְּכַפְלֵי־רִסְנוֹ מִי־יָבֹא׃ <i>Who can penetrate its double coat of mail?</i></p>	5b	
<p>וּדְלָתַי פָּנָיו מִי־יִפְתָּח <i>Who can open the doors of its face?</i></p>	6a * 41:14	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p style="text-align: center;">סְבִיבוֹת שֵׁנִי אֶמְדָּה :</p> <p style="text-align: center;"><i>There is terror all around its teeth.</i></p>	6b	Verses 5 and 6 consist entirely of rhetorical questions, emphasising the impossibility of harming or even approaching Leviathan due to its impenetrable defences. The description of Leviathan’s “outer garment,” “double coat of mail,” and “terror... teeth” creates a vivid image of a creature that is heavily armoured and dangerous to approach.
<p style="text-align: center;">אֶתָּה עֲשֵׂי מַגִּינִים</p> <p style="text-align: center;"><i>Its back is made of shields in rows,</i></p>	7a *	Word level: The red nouns in line 7a are contrastive to the nouns in line 7b, in terms of number.
<p style="text-align: center;">סָגוּר דּוֹתָם נָלֵא :</p> <p style="text-align: center;"><i>shut up closely as with a seal.</i></p>	41:15 7b	Line level: Line 17 is verbless. The construct phrases אַפְּךָ גִּנָּן and חֲתָם צִרָר form an equivalent pair. Semantically, these lines are equivalent. This verse continues the description of Leviathan’s formidable defences, focusing on its scales. Furthermore, it compares Leviathan’s scales to rows of shields, a common piece of armour in ancient warfare. This simile emphasises the creature’s impenetrable hide and suggests that it is protected like a warrior in battle. The description of the scales as “shut up closely as with a seal” creates a vivid image of a tightly-knit, impenetrable barrier. This imagery reinforces the idea that Leviathan is invulnerable to any attack.
<p style="text-align: center;">אֶתָּךְ בְּאֶתְךָ יָבִישׁוּ</p> <p style="text-align: center;"><i>One is so near to another</i></p>	8a *	Word level: Noun and pronoun used between lines 8a-b, thus contrastive word types. The root אָהַר is repeated. Verbal contrast in terms of binyan.
<p style="text-align: center;">וְדִיתָ לֹא יָבִיא בֵּינֵיהֶם :</p> <p style="text-align: center;"><i>that no air can come between them.</i></p>	8b	Line level: The syntax for lines 18 and 9a is similar. The negative particles create a positive-negative-positive-negative line sequence. The prepositional phrases אֶתָּךְ בְּאֶתָּךְ and אִישׁ-בְּאֵתָּה form an equivalent pair.
<p style="text-align: center;">אִישׁ בְּאֶתְיָהוּ יִדְבְּקוּ</p> <p style="text-align: center;"><i>They are joined one to another;</i></p>	9a *	Semantically, lines 8a and 9a are equivalent, while lines 8b and 9b are specification of the former. These two verses continue to describe Leviathan’s impenetrable armour, focusing on how tightly knit its scales are. The verses utilise parallelism to emphasise the closeness and interconnectedness of Leviathan’s scales. Both lines 9a-b create a sense of unity and impenetrability. It can also be argued that line 8b is a hyperbole.
<p style="text-align: center;">וְלֹא יִתְפָּרְדּוּ : וְלֹא יִתְפָּרְדּוּ :</p> <p style="text-align: center;"><i>they clasp each other and cannot be separated.</i></p>	9b	Semantically, lines 8a and 9a are equivalent, while lines 8b and 9b are specification of the former. These two verses continue to describe Leviathan’s impenetrable armour, focusing on how tightly knit its scales are. The verses utilise parallelism to emphasise the closeness and interconnectedness of Leviathan’s scales. Both lines 9a-b create a sense of unity and impenetrability. It can also be argued that line 8b is a hyperbole.

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>עֵשִׂיתָיו פָּהֵל אֹרֶךְ <i>Its sneezes flash forth light,</i></p>	10a *	Word level: Repetition of the 3ms pronoun. Repetition of the root יצא and פה .
<p>וְעֵינָיו טַעַטְפִּי שָׁחַר : <i>and its eyes are like the eyelids of the dawn.</i></p>	10b	Line level: The absence or presence of prepositions creates an ABBABBAB pattern (A- absent, B-present). The following words and phrases form equivalent pairs: עטש , עין , עוף , פה , נחר , נפה , דור נפה and נפש ; אור , שחר , לפיד , אש , כידור אש , עשן , אגם , גחל , גחל and להב . Line 10b is verbless. The verb יצא in line 12a is ellipsed in line 12b.
<p>מִפִּי תִפְיָנִים וְהִלְטוּ <i>From its mouth go flaming torches;</i></p>	11a *	Semantically, repeated progression or intensification can be observed by the mentioning of something that is very hot until flames appear. Lines 10a-b are equivalent. Lines 11a, 12a and 13a are equivalent, while lines 11b, 12b and 13b are intensifications of the former. All these lines shift the focus from Leviathan's armour to its terrifying appearance and the fear it instils in those who encounter it. Furthermore, they use vivid imagery to depict Leviathan's terrifying appearance. The descriptions of its snorting flashing light, eyes like the dawn, flaming torches, sparks of fire, smoke, and breath kindling coals create a terrifying and awe-inspiring image of the creature.
<p>בִּידוּדֵי יָשָׁתְּמִלְטוּ : <i>sparks of fire leap out.</i></p>	11b	
<p>מִנְחִירָיו נִשָּׁא טַעַטְפִּי <i>Out of its nostrils comes smoke,</i></p>	12a *	
<p>פָּרוּד נִפְוִים וְאִנְקוּ : <i>as from a boiling pot and burning rushes.</i></p>	12b	
<p>נִפְשׁוֹ תִלְלִים תִּלְהַט <i>Its breath kindles coals,</i></p>	13a *	
<p>וְלַתֵּם מִפִּי יֵצֵא : <i>and a flame comes out of its mouth.</i></p>	13b	
<p>בְּצַוָּרוֹ יִלְוֵן עֹז <i>In its neck abides strength,</i></p>	14a *	Word level: Repetition of the 3ms pronoun. The nouns in yellow are contrastive numbers. The nouns in red are contrastive genders. Verbal equivalence, except for gender.
<p>וְרִפְיוֹ תִרְוֵן דָּאֵבָה : <i>and terror dances before it.</i></p>	14b	Line level: Similar syntax between both lines. The following words form equivalent pairs: צוּאר and פנה ; עזו and דאב . Semantically, these lines are equivalent. This verse personifies terror as dancing before Leviathan, creating a vivid image of the fear and awe that the creature inspires. This personification emphasises the overwhelming power and dread associated with Leviathan. Furthermore, the depiction of Leviathan's strength and the terror it evokes reinforces the theme of God's absolute power and control over creation. This creature embodies God's might and dominion over all living things.
<p>מִפְּלֵי בִשְׂרוֹ דָבְקוּ <i>The folds of its flesh cling together;</i></p>	15a *	Word level: Repetition of the verbal root יצק in lines 15b and 16a-b. Repetition of the 3ms pronoun in all

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
	41:23	the lines. Three different types of prepositions are used.
<p>יָצוּק עָלָיו בֵּל-יָמוּט׃ <i>it is firmly cast and immovable.</i> * NRSV is wrong here.</p>	15b	Line level: Line 15a does not have a preposition. Contrastive syntax between these lines. The construct phrase נפל בשר and nouns לבב and פלה form equivalent pairs.
<p>לִפְּנֵי יָצוּק כִּמּוֹ אֶבֶן׃ <i>Its heart is as hard as stone,</i></p>	16a *	Semantically, line 15b is the intensification of the equivalent lines 15a and 16a-b. These verses continue to describe Leviathan's impenetrable armour and strength. The comparison of Leviathan's chest to a rock and a lower millstone uses metaphors to convey the creature's immense strength and resilience. Also, it highlights the extraordinary strength and resilience of Leviathan's body, showcasing God's creative power and mastery over the natural world. The intricate design of its flesh and the hardness of its chest demonstrate God's ability to create creatures with exceptional physical attributes.
<p>וְיָצוּק כַּפְּלֶחַת תַּחְתִּיּוֹת׃ <i>as hard as the lower millstone.</i></p>	16b	
<p>מִשְׁתּוֹ יַגִּידוּ אֱלֹהִים׃ <i>When it raises itself up the gods are afraid;</i></p>	17a *	Word level: The nouns in yellow are contrastive in terms of gender and number. Verbal contrast in terms of binyan.
<p>מִשְׁבָּרִים יִתְחַטְּטֹּא׃ <i>at the crashing they are beside themselves.</i></p>	17b	Line level: Noun contrast in terms of "up" and "down". The noun אל is ellipsed in line 17b. Similar syntax between these two lines. Semantically, these lines vividly indicate movement. This verse describes the fear and awe that Leviathan inspires in those who encounter it. Line 17a uses hyperbole to emphasise the overwhelming fear that Leviathan inspires, even in the strongest and most courageous individuals. Line 17b further exaggerates the effect of Leviathan's movements, suggesting a state of panic and terror. This leads to strong emotional language.
<p>מִשִּׁיגְדוֹ תִּרְבַּב בְּלִי תִּקְוִים׃ <i>Though the sword reaches it, it does not avail,</i></p>	18a *	Word level: The nouns form a pattern of FFMF in terms of gender.
<p>תִּנְיֵת מִסַּע וְשִׂרְיָה׃ <i>nor does the spear, the dart, or the javelin.</i></p>	18b	Line level: The negative particle and verb קום is ellipsed in line 18b. The following nouns form syntagmatic equivalent word pairs: הרב , הניית , מסע and שרה . Semantically, the lines are equivalent. The verse uses ellipses, omitting conjunctions between the list of

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		weapons (“sword, spear, dart, or javelin”). This creates a sense of rapid accumulation, emphasising the futility of using any weapon against Leviathan. Line 18a is a hyperbole, exaggerating the creature’s strength and resilience to underscore its invincibility.
<p style="text-align: center;"> נחשב לחבו פרג <i>It counts iron as straw,</i> </p>	19a *	Word level: The yellow nouns are equivalent in terms of gender. The red nouns are contrastive in terms of gender.
<p style="text-align: center;"> :נחשב רָבֹבֹן נְרוֹשָׁה <i>and bronze as rotten wood.</i> </p>	19b	<p>Line level: Phonological parallelism created by the first and last word, namely נחשב and נחש. The verb נחשב is ellipsed in line 19b. Similar syntax between these two lines.</p> <p>Semantically, these lines are equivalent. This verse continues the description of Leviathan’s resilience, emphasising the futility of using iron and bronze weapons against it. It compares iron to straw and bronze to rotten wood, materials known for their weakness and vulnerability. This simile emphasises the creature’s immense strength and the ineffectiveness of human weapons against it. Also, it exaggerates Leviathan’s strength and resilience, highlighting its invulnerability to human attacks.</p>
<p style="text-align: center;"> לא יבריתנו בן קשת <i>The arrow cannot make it flee;</i> </p>	20a *	Word level: Repetition of the root קש in lines 20b-c. The verbal aspects form the pattern yiqtol-qatal-qatal-yiqtol.
<p style="text-align: center;"> :אבני קלע נחשו נהפכו ל אבני קלע <i>slingsstones, for it, are turned to chaff.</i> </p>	20b	Line level: Only line 20a is negative and has no preposition. Similar syntax between lines 20b-c.
<p style="text-align: center;"> נחשו נחשו תותח <i>Clubs are counted as chaff;</i> </p>	21a *	Phonological parallelism is created by the roots קשת , קש , קש and שהק . The following phrases and nouns form equivalent pairs: בן-קשת , אבן-קלע , תותח and רעש כידון .
<p style="text-align: center;"> :וישחק רעש כידון <i>it laughs at the rattle of javelins.</i> </p>	21b	Semantically, these lines are equivalent. These verses employ hyperbole to exaggerate Leviathan’s resilience to weapons. Arrows are rendered useless, slingstones become like chaff, and clubs are considered insignificant. This exaggeration emphasises the creature’s impenetrable hide and its imperviousness to human attacks. Furthermore, it personifies Leviathan by stating that it “laughs” at the rattle of javelins, attributing human-like emotions to the creature. This reinforces the idea that Leviathan is not only



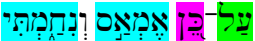

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		physically powerful but also psychologically unfazed by human attempts to harm it.
<p style="text-align: center;">תַּחְתֵּי תַּרְוֵי תַּרְשׁ</p> <p style="text-align: center;"><i>Its underparts are like sharp potsherds;</i></p>	22a *	Word level: Nouns in yellow are equivalent in terms of gender.
<p style="text-align: center;">וַיִּפְרֹץ תַּרְוֵן עַל־שֵׂט :</p> <p style="text-align: center;"><i>it spreads itself like a threshing sledge on the mire.</i></p>	41:30 22b	Line level: Line 22a is verbless. Contrastive syntax between these two lines. The construct phrase תַּרְוֵן הַרֵץ and noun הַרֵץ הַרֵשׁ form an equivalent word pair. Semantically, these lines are equivalent. This verse uses two similes to describe Leviathan's underbelly and movement. Its underparts are compared to "sharp potsherds," suggesting they are rough and capable of inflicting damage. Its movement is likened to a "threshing sledge on the mire," implying a heavy and crushing force. It creates a vivid image of Leviathan's belly scraping against the ground, leaving a trail of destruction like a threshing sledge used to separate grain from chaff.
<p style="text-align: center;">וַיִּפְרֹץ פַּיִם מִצִּיָּהָ</p> <p style="text-align: center;"><i>It makes the deep boil like a pot;</i></p>	23a *	Word level: A 3ms pronoun is used in line 24a to refer to nouns in the other lines. The nouns in red are contrastive in terms of gender. The verbal binyans form the pattern: hiphil-qal-hiphil-qal.
<p style="text-align: center;">וַיִּפְרֹץ יָם וַיִּשִׂים פַּיִם קִיחָה :</p> <p style="text-align: center;"><i>it makes the sea like a pot of ointment.</i></p>	41:31 23b	Line level: The syntax for lines 23a-b forms an ABCCAB pattern. All the lines have a preposition. The following words form equivalent pairs: סִיר and רִקְהָ ; צוּל and יָם ; נַתַּב and שׁוּב .
<p style="text-align: center;">אֲחֵרָיו יָצִיר יָתִיב</p> <p style="text-align: center;"><i>It leaves a shining wake behind it;</i></p>	24a *	Semantically, lines 23a-b are equivalent, and lines 24a-b are contiguous to the former. These verses describe Leviathan's impact on its environment, focusing on the creature's ability to leave a lasting mark on the depths of the sea. Lines 23a-b compare the churning water caused by Leviathan to a boiling pot and a pot of ointment. This metaphor creates a vivid image of the creature's immense power and the disruption it causes in its environment. Lines 24a-b use hyperbole and personification to describe the "shining wake" left behind by Leviathan. The comparison of the deep sea to having "white hair" exaggerates the lasting impact of the creature's movement, suggesting that it leaves a permanent mark on its surroundings.
<p style="text-align: center;">וַיִּחְשַׁב תַּחֲוֹם לְשִׁיבָה :</p> <p style="text-align: center;"><i>one would think the deep to be white-haired.</i></p>	41:32 24b	

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>אֵין־עַל־עֵפֶר מְשָׁלוֹ <i>On earth it has no equal,</i></p>	25a * 41:33	Word level: Two different negative particles are used. Noun and participle are paired, thus contrastive word types.
<p>חֵשׂוֹן לֹא־בְלִי־חָתָּה׃ <i>a creature without fear.</i></p>	25b	<p>Line level: Similar syntax between these lines, but word order is contrastive. An equivalent word pair is formed between עֵפֶר and עֵשָׂה .</p> <p>Semantically, lines 25a-b are equivalent. It can be argued that line 25b is specification of line 25a. this verse highlights the diversity and uniqueness of God’s creation. Leviathan stands alone as a creature without equal, demonstrating the vastness and variety of life that God has created. It reinforces the creature’s unmatched power and dominance. This serves as a reminder of God’s ability to create beings that are both awe-inspiring and terrifying.</p>
<p>אֶת־כָּל־גְּבוּהַּ יִרְאֶה <i>It surveys everything that is lofty;</i></p>	26a * 41:34	<p>Word level: Repetition of the word כָּלֵל .</p> <p>Line level: Line 26b is verbless. The following two phrases form an equivalent pair: כָּלֵל־גְּבוּהַּ and</p>
<p>הוּא מֶלֶךְ עַל־כָּל־בְּנֵי־שָׁמַיִן׃ <i>it is king over all that are proud.”</i></p>	26b	<p>כָּלֵל־בֶּן־שָׁמַיִן .</p> <p>Semantically, lines 26a-b are equivalent. This verse provides a final declaration about Leviathan’s dominance and superiority over all other creatures. It uses parallelism to emphasise Leviathan’s dominance. The parallelism of lines 26a-b are reinforcing the idea of Leviathan’s superiority over other creatures.</p>

3.6.4 Job 42:1-6 Job's Second Reply/Submission to Yahweh

Job 42:1-6

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
<p>וַיַּעַן אֱיֹב אֶת־יְהוָה וַיֹּאמֶר׃ <i>¹ Then Job answered the LORD:</i></p>	1	
<p>וַדַּעְתָּ [וַדַּעְתִּי] כִּי כָל תּוּכָל <i>"I know that you can do all things,</i></p>	2a	<p>Word level: Verbal contrast in in terms of person, number and binyan. There are 2ms verbs in line 2a and a 2ms pronoun in line 2b, thus contrastive word types. The nouns is contrastive in terms of gender.</p>
<p>וְלֹא יִפְסַח מִמֶּנִּי מִזְמָה׃ <i>and that no purpose of yours can be thwarted.</i></p>	2b	<p>Line level: Line 2b is negative and has the only preposition. The following words for an equivalent pair: כָּל and זָמָם .</p> <p>Semantically, these lines are equivalent. The parallelism between these two emphasise the completeness and absoluteness of God's power and will.</p>
<p>מִי זֶה הַמְעֵלִים עֵצָה בְּלִי דַעַת <i>'Who is this that hides counsel without knowledge?'</i></p>	3a	<p>Word level: Two different types of negative particles are used. The verbs in lines 3b-c are equivalent, except for binyan. Different types of pronouns are used.</p>
<p>כִּי הִגַּדְתִּי וְלֹא אָבִין <i>'Therefore I have uttered what I did not understand,</i></p>	3b	<p>Line level: Similar syntax between lines 3b-c.</p>
<p>נִפְלְאוֹת מִמֶּנִּי וְלֹא אֲדַע׃ <i>things too wonderful for me, which I did not know.</i></p>	3c *	<p>Semantically, line 3a is a quotation from God's earlier speech in Job 38:2, where God rebuked Job for his lack of understanding. Job repeats this question to himself, acknowledging the truth of God's words. Lines 3b-c are equivalent and contiguous to 3a. This signifies Job's deep remorse for his earlier questioning of God's justice. He recognises that he spoke out of ignorance and lacked understanding of God's ways. Job acknowledges the limitations of human understanding in the face of God's infinite wisdom. He admits that there are things beyond his comprehension.</p>
<p>שִׁמְעֵנָּה וְאֲנֹכִי אֲדַבֵּר <i>'Hear, and I will speak;</i></p>	4a	<p>Word level: Contrastive types of pronouns are used. The verbal conjugations form the following pattern: imperative-yiqtol-yiqtol-imperative.</p>
<p>אֲשַׁאלְךָ וְהוֹדִיעַנִי׃ <i>I will question you, and you declare to me.'</i></p>	4b	<p>Line level: Similar syntax between these lines. The verbs שמע , דבר , שאל and ידע are equivalent in terms of meaning.</p> <p>Semantically, line 4b is specification or intensification to line 4a. This parallelism emphasises Job's shift from passive complaining to active seeking of understanding. The way the verbs are placed in the syntax, highlights</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		the reciprocal nature of the conversation that Job desires with God. Job's willingness to listen and learn from God signifies a renewed relationship with the divine. He no longer approaches God with accusations and complaints but with a humble and open heart, seeking guidance and understanding.
 <i>I had heard of you by the hearing of the ear,</i>	5a	Word level: Repetition of the root שמע in line 5a. Repetition of the 2ms pronoun, interrupted by one 1cs pronoun.
 <i>but now my eye sees you;</i>	5b	<p>Verbal contrastive in terms of person and gender.</p> <p>Line level: Similar syntax, but line 5b is shorter, placing the focus here. The following words form equivalent pairs: שמע-און and עין ; שמע and ראה .</p> <p>Semantically, these lines are equivalent and contrastive, but line 5b is intensification of 5a. This verse uses parallelism to contrast Job's previous knowledge of God based on hearsay with his present, direct experience of God. This parallelism emphasises the transformative nature of Job's encounter with God. Furthermore, it employs sensory imagery, contrasting the auditory experience of hearing about God with the visual experience of seeing Him. This highlights the difference between intellectual knowledge and experiential knowledge, suggesting that Job's encounter with God has deepened his understanding beyond mere words. Line 5b emphasises the importance of personal experience in knowing God. True knowledge of God comes not from only intellectual pursuits but from a personal encounter with the divine, where emotion is also present.</p>
 <i>therefore I despise myself,</i>	6a	Word level: Verbs and nouns are used as equivalent pairs, thus contrastive word types.
 <i>and repent in dust and ashes."</i>	6b	<p>Line level: Similar syntax, but different types of words are used in this parallelism. The following words form equivalent pairs: מאס , נהם , עפר and אפר . Phonological parallelism is created by the similar roots עפר and אפר in line 6b.</p> <p>Semantically, these lines are equivalent. This verse marks a turning point in Job's response to God. After expressing his newfound understanding of God, Job now expresses deep remorse and repentance for his</p>

Hebrew Text with MT lineation (deviation indicated with *) and NRSV English translation.	v	Parallelism Analysis
		previous complaints and accusations. It juxtaposes Job's self-loathing in line 6a with his repentance in line 6b. This juxtaposition highlights the contrast between Job's previous pride and his current humility. Furthermore, the parallelism reveals a genuine and heartfelt repentance. He is not merely sorry for the consequences of his actions but also for the attitudes and beliefs that led him to question God's justice. This deep remorse is a crucial step in his emotional and spiritual journey towards restoration. He moves from a place of anger, resentment, and self-justification to a place of humility, repentance, and surrender to God's will. This transformation is a testament to the power of God's grace to change hearts and minds.

3.7 Conclusion

Chapter 3 demonstrates the effectiveness of applying complexity theory to analyse the poetic parallelisms in the Book of Job, with a focus on how these structures convey trauma and theological depth. By examining key chapters, the analysis reveals that parallelism operates not merely as a stylistic device but as a dynamic framework through which linguistic, emotional, and theological dimensions interact. The selected passages highlight Job's intense emotional expressions, his struggles with divine justice, and the profound questions he raises about human suffering and the nature of God.

Through this analysis, it becomes evident that parallelism in Job is characterised by interconnectedness, where individual lines influence each other; dynamism, reflecting the shifting emotions and theological perspectives of the text; and emergence, as new meanings arise from the interplay of linguistic and contextual elements. This approach underscores the value of complexity theory in moving beyond reductionist interpretations to appreciate the intricate layers of meaning within the text.

Building on the insights gained in this chapter, the next chapter explores how these linguistic and emotional elements are treated in modern translations of the Book of Job. By comparing translations in English and Afrikaans, Chapter 4 assesses how effectively the nuances of poetic parallelism, and the representation of trauma are preserved or transformed in these contemporary renditions.

CHAPTER 4: MITIGATING TRAUMA LANGUAGE AND ALTERITY IN BIBLICAL HEBREW IN THE TRANSLATION OF THE BOOK OF JOB

4.1 Introduction

After using complexity theory for analysing the parallelism of the Book of Job chapters 3, 6, 9, 10, 12-14, 16-17, 19, 21, 23-24, 26-31 and 38-42:1-6, this research will compare how modern translations translate the parallelism presented in the *Biblia Hebraica Stuttgartensia*. A quantitative analysis will be done on how the trauma and emotional aspects are translated or omitted in the corresponding chapters of the English *New Revised Standard Version*, *English New Revised Standard Version Updated Edition* and the *Afrikaans 2020 translation*.

The Book of Job is a unique text in the Hebrew Bible, distinguished by its poetic form and radical theological challenges, particularly against the established belief of divine retribution (Alter 2018, 5477). It questions the suffering of the righteous and the justice of God, diverging from traditional biblical narratives. The book's authorship remains unknown, and scholars debate its origins, with some suggesting a late composition in the 5th to 4th century B.C.E. It draws from Near Eastern Wisdom literature, yet presents a more universal perspective without direct references to Israel. The structure includes a frame story and poetic dialogues, with some interpolations. As it was shown in the previous chapter, Job's profound poetry, rich in metaphor and linguistic complexity, captures deep anguish and a quest for understanding amid suffering, culminating in God's powerful speech that highlights the limitations of human perspective. The analysis in chapter 3 shows how the poetic nature of Job's discourse exemplifies a high level of literary artistry and emotional depth not seen in other biblical texts (Alter 2018, 5483).

Translating the Book of Job into languages such as Afrikaans or English involves the challenge of conveying the original text's cultural and emotional nuances. Strategies of domestication and foreignisation play a significant role here. Domestication makes the text accessible to modern readers but risks losing the alterity that defines Job's experience. Conversely, foreignisation preserves the cultural and historical distinctiveness of the text but can render it less accessible. A balanced approach that incorporates explanatory annotations and contextual information can help maintain the alterity of the original text while making it comprehensible to contemporary audiences (Naudé and Miller-Naudé and Obono 2023, 130-135).

The final stage of translation, where the modern-day reader takes up a Bible and reads from it, involves interpreting and performing the text in various contexts, such as sermons, readings, and pastoral care. This stage is critical for "disentangling translations," where interpreters must navigate the layers of meaning added through translation to retain the text's original emotional and theological impact (Naudé and Miller-Naudé and Obono 2023, 133-139). It is of the utmost importance that understanding and conveying the alterity in Job's story, as part of the translation process, can provide profound insights into human suffering, divine justice, and the

limits of human understanding, making the text relevant and impactful for modern audiences. This will also form part of the comparison of modern translations with the BHS.

The *New Revised Standard Version* (NRSV) is a widely used and respected English translation of the Bible. It was first published in 1989 by the National Council of Churches (NCC) in the United States (Miller-Naudé and Naudé 2022a, 3). The NRSV was developed to provide a modern and accurate English translation based on the best available manuscripts in their original languages (Biblical Hebrew, Aramaic, and Koine Greek). It was created by an ecumenical committee of scholars representing various Christian denominations. The translation style can be described as a “formal equivalence” or “literal” translation. This means it aims to stay as close as possible to the original wording and sentence structure of the source texts. However, it also strives to be clear and understandable in modern English, striking a balance between literal accuracy and readability.

As we observed in chapter 3 of this research, the Book of Job uses extensive parallelism as a poetic device. The NRSV seeks to preserve this parallelism in its translation. It often uses similar syntax structures or grammatical patterns in parallel lines to reflect the original Biblical Hebrew of the BHS. English words were carefully selected that convey the nuances of meaning in the Hebrew parallelisms, considering synonyms, antonyms, and related terms to capture the relationships between lines. This contributes to give over similar emotional language. Overall, the NRSV typically presents parallel lines in the same way they appear in the BHS text, preserving the visual and aural impact of the parallelism. It has to be said that no translation is perfect, accordingly there are instances where lines are missing, and parallel features omitted.

The *New Revised Standard Version Updated Edition* (NRSVue) was published digitally in 2021 and in print in 2022. It is a further revision of the NRSV and was undertaken under the direction of the Society of Biblical Literature, representing a broad spectrum of scholars and denominations (Miller-Naudé and Naudé 2022a, 6-7). The NRSVue retains the NRSV’s ecumenical and interfaith character, making it suitable for use across Catholic, Protestant, Orthodox, and Jewish communities. Furthermore, the NRSVue incorporates around 20,000 changes, including updates to grammar, punctuation and more than 12,000 substantive editorial changes. These revisions aim to bring the translation in line with contemporary language usage, reflecting changes in cultural and social norms. It uses the latest critical editions of the biblical texts, including the published sections of the *Biblia Hebraica Quinta* for the Old Testament and the latest Greek New Testament editions for the New Testament, ensuring that the translation reflects the most current scholarly research. Also, The NRSVue makes changes to reflect sensitivity to Jewish traditions, such as capitalising Jewish holy days like Passover and Sabbath. While the NRSV and NRSVue are closely related, the updated edition represents a continuation and enhancement of the original NRSV, reflecting changes in both scholarship and societal values.

The *2020 Afrikaans Bible translation* is a significant project undertaken by the Bible Society of South Africa in collaboration with the Church Advisory Committee: The Bible in Afrikaans (KABA). It represents a meticulous effort to strike a balance between faithfulness to the original Biblical Hebrew, Aramaic and Koine Greek texts and accessibility for contemporary Afrikaans speakers (Naudé 2020, 885-886).

The translation philosophy guiding this project emphasises a direct translation approach, aiming to convey the meaning of the original texts as accurately as possible while preserving the rich tapestry of imagery, metaphors, style, and structure inherent in the biblical writings. This approach seeks to transport readers back in time, allowing them to experience the text as if the biblical authors were speaking directly to them in their own language.

The perspectives of Botha and Naudé (2004) are useful for analysing modern translations on the Book of Job. Firstly, coherence is essential in evaluating how well a translation of Job allows the reader to derive meaning. This involves assessing whether the translator's choices maintain the logical flow and thematic significance of the text, ensuring the reader can interpret Job's speeches as cohesive arguments (Botha and Naudé 2004, 191). An example will be whether Job's laments, structured as parallelisms, maintain their rhetorical and emotional impact in the target language. Secondly, contextuality, consisting of external factors, such as cultural and historical contexts, influence translation choices. Assessing contextuality ensures that the translation remains meaningful and relevant to its target audience without distorting the original's intent (Botha and Naudé 2004, 191). Thirdly, Job's text is rich with intertextual references, drawing on wisdom literature and ancient Near Eastern traditions. This principle helps assess whether translations retain these connections and integrate the broader textual networks effectively (Botha and Naudé 2004, 191-192). Fourthly, intentionality or understanding the author's intent is critical. Job's text contains deliberate rhetorical choices that reflect his emotional state and theological struggle. This principle evaluates whether the translation captures these nuances or shifts meaning unintentionally (Botha and Naudé 2004, 192). Fifthly, acceptability ensures the translation meets the expectations of its target audience, enabling them to grasp the text type and intent. It involves balancing linguistic accuracy with accessibility (Botha and Naudé 2004, 192). Sixthly, informativeness evaluates how well the translation provides new or previously unclear information about Job's theological and existential debates. It ensures that the text remains engaging and insightful (Botha and Naudé 2004, 192). And lastly, cohesion assesses the unity of sentences and paragraphs, ensuring the logical progression of ideas is clear in translation. This principle evaluates how well linguistic devices like conjunctions and parallelisms are rendered (Botha and Naudé 2004, 192).

A top-down approach to analysing translations of Job begins with assessing the overall coherence and faithfulness of the text to its purpose. Then, it examines specific elements like content accuracy (e.g., respect to Biblical Hebrew idioms), construction (e.g., logical flow), formulation (e.g., appropriate syntax and vocabulary), and presentation (e.g., adherence to

stylistic conventions). These align with the translation brief, ensuring the translation serves its intended audience effectively (Botha and Naudé 2004, 193).

In conclusion, the translation goes beyond mere word-for-word substitution. Recognising the vast differences between the source languages and modern Afrikaans, the translators have strived to render the text in a way that is both idiomatic and fluent, ensuring that it resonates with contemporary readers. This involves carefully considering the unique conventions and cultural context of each language community, aiming to capture not only the literal meaning but also the nuances and subtleties embedded within the original texts. This Bible translation represents a valuable contribution to the Afrikaans-speaking Christian community, providing a fresh and faithful rendition of the Scriptures that honours both the original texts and the needs of modern readers. It is a testament to the ongoing effort to make the Bible accessible and relevant in an ever-evolving linguistic landscape.

4.2 Complexity Theory in Comparing Modern Translations

The application of complexity theory provides a rich framework for analysing the emotions in the Book of Job, particularly through the lens of Biblical Hebrew Parallelism, in modern translations. This approach allows this research to understand the multifaceted nature of Job's experiences, the translation processes, and how these translations impact interpretations and performances in different cultural contexts. As mentioned earlier, complexity theory in translation studies emphasises the dynamic and multifaceted nature of translation processes (Marais 2019; Naudé and Miller-Naudé and Obono 2023). It moves beyond reductionist views that simplify reality to physical or metaphysical explanations. Instead, it acknowledges the emergence of complexity at various levels, such as energy, matter, life, and sentient beings. In translation, this theory posits that meaning construction is a dynamic process influenced by the environment, context, and interactions between various elements.

Based on complexity theory, the following three translation proposals can be applied to the Book of Job (Naudé and Miller-Naudé and Obono 2023). Firstly, "Indexical Translation". This type of translation points to some aspect of the original text without directly representing it. For instance, in the translation of the *New Revised Standard Version* (NRSV) of the Book of Job (e.g. 3:20-22, 7:11 and 19:25-27), an indexical approach might involve using terms and phrases that evoke the cultural and emotional context of Job's suffering without directly replicating the original Hebrew expressions. This could involve selecting words that resonate with contemporary readers' experiences of suffering and injustice, thereby creating a bridge between the ancient text and modern interpretations.

Secondly, "symbolic Translation". In symbolic translation, the alterity of the original text is represented through a conventional or arbitrary pairing of form and meaning. The NRSV translation of Job (e.g. 9:20-21, 13:15, 19:25-26 and 42:5-6) often employs symbolic

translation by using familiar religious and philosophical concepts to convey Job’s profound theological and existential questions. For example, translating Job’s declarations of innocence and his questioning of divine justice into terms that align with Western theological discourse.

Lastly, “Iconic Translation”. Here iconic translation involves mimetic representation, where aspects of the original text are mirrored in the translation. In the NRSV (e.g. 3:3-5, 14:1-2, 28:24-27 and 38:8-11), this could be seen in the retention of parallelism and poetic structures that are characteristic of Biblical Hebrew poetry. By preserving these literary forms, the translation maintains a visual and rhythmic similarity to the original text, thus retaining its iconicity.

4.3 Comparing the Parallelism of Job with Modern Translations

Now a condensed selection of verses and lines from the analysis of chapter 3 will be compared to the NRSV and 2020 Afrikaans translation. The colouring coding scheme is the same as chapter 3.

4.3.1 Job 3

<p>וַיִּאָלְלוּ וַיִּשְׁקוּ וַיִּלְמְנוּ</p> <p><i>Let gloom and deep darkness claim it.</i></p> <p><i>Let gloom and deep darkness claim it.</i></p> <p><i>Mag donker, ja, stikdonkerte dit opeis.</i></p>	<p>5a</p> <p>NRSV</p> <p>NRSVue</p> <p>Afr 2020</p>	<p>NRSV: Maintains the parallel structure (“Let... let...”) and uses emotional words that evoke a similar sense of gloom and despair (“darkness and deep shadow,” “cloud”). There is an intensification in the nouns from just darkness in verse 4 to “deep darkness” and blackness” in verse 5.</p> <p>NRSVue: The same as the NRSV.</p> <p>Afr 2020: Maintains similar syntax and emotional language of the BHS. Line 5a translates the intensification in a proper manner.</p> <p>There is an undercurrent of anger in Job’s words, directed at the very day he was born in v4, which is present in all translations.</p>
<p>תִּשְׁכַּן עָלָיו עָנָנָה</p> <p><i>Let clouds settle upon it;</i></p> <p><i>Let clouds settle upon it;</i></p> <p><i>mag wolke daarop toesak;</i></p>	<p>5b</p> <p>NRSV</p> <p>NRSVue</p> <p>Afr 2020</p>	
<p>וּבְעֵתָהּ בְּמַרְרֵי יוֹם :</p> <p><i>let the blackness of the day terrify it.</i></p> <p><i>let the blackness of the day terrify it.</i></p> <p><i>mag 'n verduistering van die dag dit verskrik.</i></p>	<p>5c</p> <p>NRSV</p> <p>NRSVue</p> <p>Afr 2020</p>	

4.3.2 Job 6

<p>כִּי עָתָה הֵינִיכֶם לֹא [לִי]</p> <p>Alternative reading for לֹא is לִי</p> <p><i>Such you have now become to me/him</i></p> <p><i>Such you have now become to me;</i></p> <p><i>Ja, nou het julle so geword –</i></p>	<p>21a</p> <p>* NRSV</p> <p>NRSVue</p> <p>Afr 2020</p>	<p>NRSV: The semantic flow of meaning between the verbs, “to become, to see, to be afraid”, that can be described as intensification of emotions and trauma, are kept. The NRSV opted for the Sebirin reading.</p> <p>NRSVue: The same as the NRSV.</p> <p>Afr 2020: Neither the negative particle nor the prepositional phrase, as suggested by the Sebirin, are</p>
<p>תִּרְאוּ חַתָּה וּתִירְאוּ :</p> <p><i>you see my calamity, and are afraid.</i></p> <p><i>you see my calamity and are afraid.</i></p> <p><i>julle sien 'n verskrikking en raak vreesbevange.</i></p>	<p>21b</p> <p>NRSV</p> <p>NRSVue</p> <p>Afr 2020</p>	

		translated. Subdivides the last line into two, but this actually adds to the intensification of the verbs.
--	--	--

4.3.3 Job 9

<p>אִם-לִכְתּוֹת אֲמִיץ דַּגְתִּי</p> <p><i>If it is a contest of strength, he is the strong one!</i></p> <p><i>If it is a contest of strength, he is the strong one!</i></p> <p><i>As dit oor krag gaan –</i> <i>Hy is die Sterke!</i></p>	<p>19a</p> <p>NRSV NRSVue Afr 2020</p>	<p>NRSV: In line 19b the 1cs pronoun as translated as 3ms, opting to make the lines more equivalent.</p> <p>NRSVue: Line 19a is the same as the NRSV, but line 19b has extra commentary as it compares it to LXX, making it similar to the Afr 2020 translation.</p> <p>Afr 2020: Opted to subdivide each line further. Added a 3ms pronoun and verb in line 19b, but also retained the original 1cs pronoun. This translation contributes further to bring out the parallelism of this verse.</p>
<p>אִם-לְמִשְׁפָּט מִן וְעִדְוֵנוּ:</p> <p><i>If it is a matter of justice, who can summon him?</i></p> <p><i>If it is a matter of justice, who can summon him/me?</i></p> <p><i>As dit oor reg gaan,</i> <i>sê Hy, 'Wie kan My dagvaar?'</i></p>	<p>19b</p> <p>NRSV NRSVue Afr 2020</p>	

4.3.4 Job 10

<p>נִקְטָה נַפְשִׁי בְּתִי</p> <p><i>"I loathe my life;</i></p> <p><i>"I loathe my life;</i></p> <p><i>Ek walg van my lewe!</i></p>	<p>1a</p> <p>NRSV NRSVue Afr 2020</p>	<p>NRSV: Opted to subdivide the last line into two, to show the parallelism.</p> <p>NRSVue: Similar to the NRSV.</p> <p>Afr 2020: Opted to subdivide the last line into two, to show the parallelism. Uses strong words to indicate Job's lament, emotional state and denial. Previously, he questioned God's actions but here, despair and resentment take hold. Line 1a shows a deep plunge into hopelessness and this sets the tone for the following verses.</p> <p>Job expresses a profound disgust with his own life, indicating not just sadness but a visceral rejection of his current existence. These emotions are present in all translations.</p>
<p>אֶעֱזֹב עַל שִׁיתִּי</p> <p><i>I will give free utterance to my complaint;</i></p> <p><i>I will give free utterance to my complaint;</i></p> <p><i>Ek wil aan my klagte vrye teuels gee;</i></p>	<p>1b</p> <p>NRSV NRSVue Afr 2020</p>	
<p>אֲדַבְּרָה בְּמַר נַפְשִׁי:</p> <p><i>I will speak in the bitterness of my soul.</i></p> <p><i>I will speak in the bitterness of my soul.</i></p> <p><i>uit die bitterheid van my siel wil ek praat.</i></p>	<p>1c</p> <p>* NRSV NRSVue Afr 2020</p>	
<p>בְּעֵרָם אֵלֶיךָ וְלֹא אָשׁוּב</p> <p><i>before I go, never to return,</i></p> <p><i>before I go, never to return,</i></p> <p><i>voordat ek heengaan en nie weer terugkeer nie –</i></p>	<p>21a</p> <p>NRSV NRSVue Afr 2020</p>	<p>NRSV: Line 22b is missing in this translation or 22a and 22b are combined here. This has a negative effect on the original parallelism of the BHS.</p> <p>NRSVue: Gives note in line 22a that intensifies the meaning of the word "gloom".</p> <p>Afr 2020: Opted to subdivide lines 22a and 22c, adding to the strong parallelism and emotional language. In these verses Job wishes to die. And this translation highlights this by the syntax and word choices.</p> <p>Here Job reflects on his impending death with a sense of inevitability and finality. This</p>
<p>אֶל-אֶרֶץ חֹשֶׁךְ וְצִלְמוֹת:</p> <p><i>to the land of gloom and deep darkness,</i></p> <p><i>to the land of gloom and deep darkness,</i></p> <p><i>na 'n land van donkerte, ja, stikdonkerte,</i></p>	<p>21b</p> <p>NRSV NRSVue Afr 2020</p>	
<p>אֶרֶץ עִפְפוֹת וְצָלְמוֹת אֶפֶס</p> <p><i>the land of gloom and chaos,</i></p> <p><i>the land of gloom and chaos,</i></p> <p><i>'n land so duister</i> <i>soos die stikdonkerste</i></p>	<p>22a</p> <p>NRSV NRSVue Afr 2020</p>	
<p>צִלְמוֹת וְלֹא סְדָרִים</p>	<p>22b</p>	

<i>(missing in NRSV)</i> <i>Alternatively: deep darkness without order</i>	* NRSV	contemplation of death is traumatic because it forces Job to confront the ultimate loss: his own life. This language is found in all the translations.
<i>(missing in NRSVue)</i> <i>duisternis, wanordelik,</i>	* NRSVue Afr 2020	
וְהַפֶּסַע כְּחֹשֶׁךְ : כֵּן <i>where light is like darkness.”</i>	22c NRSV	
<i>where light is like darkness.”</i> <i>en waar die glans van lig soos duisternis is.”</i>	NRSVue Afr 2020	

4.3.5 Job 19

תָּדַלְוּ קְרוֹבֵי <i>My relatives failed me</i>	14a NRSV	NRSV: Changed the lineation for this verse, in order to show the original parallelism. NRSVue: Verb in line 14a is missing, negatively effecting the parallelism.
<i>My relatives and</i> <i>My bloedverwante daag nie meer op nie;</i>	* NRSVue Afr 2020	
וַיִּשְׁכַּחְוּנִי <i>my friends have forgotten me</i>	14b * NRSV	Afr 2020: Changed the lineation for this verse, in order to show the original parallelism. The translation for the word יָדַע in line 14b has a deeper meaning than the NRSV. There is a profound sense of betrayal and abandonment, which is reflected in the parallelism in all translations.
<i>my close friends have failed me;</i>	NRSVue	
<i>my vertrouelinge het my vergeet.</i>	Afr 2020	
וְיָבִיב בֵּיתִי וְאִמְהָתִי לִי כְּחֹשֶׁךְ <i>the guests in my house have forgotten me;</i> <i>my serving girls count me as a stranger;</i>	15a * NRSV	NRSV: Opted to subdivide line 15a into two lines, but this is not necessarily intended in the original parallelism. NRSVue: Similar to the NRSV. Afr 2020: Opted to subdivide line 15a into two lines, but this is not necessarily intended in the original parallelism.
<i>the guests in my house have forgotten me;</i> <i>my female servants count me as a stranger;</i>	* NRSVue	
<i>Vreemdelinge wat by my tuis is</i> <i>en my slavinne beskou my as 'n buitestander;</i>	* Afr 2020	
וְאֵינִי בְּעֵינֵיהֶם <i>I have become an alien in their eyes.</i>	15b NRSV	All translations reflect the degradation from being a master to an outsider in one’s own home as traumatic.
<i>I have become an alien in their eyes.</i>	NRSVue	
<i>in hulle oë is ek 'n vreemde.</i>	Afr 2020	

4.3.6 Job 24

מִן פְּרָאִים אִלְּפִמְדָּרִים <i>Like wild asses in the desert</i>	5a NRSV	NRSV: Line 5c is translated incorrectly, omitting the prepositional phrase that is part of the equivalent parallelism here. NRSVue: Lines 5c-d differs to the NRSV in terms of where the word “wasteland” is translated.
<i>Like wild asses in the desert</i> <i>Kyk, soos wildedonkies in die woestyn</i>	NRSVue Afr 2020	
יֵצְאוּ בַּפְּעֻלָּם <i>they go out to their toil,</i>	5b NRSV	Afr 2020: Opted to subdivide lines 5b and 5d. Line 5c is translated incorrectly, omitting the prepositional phrase that is part of the equivalent
<i>they go out to their toil,</i> <i>trek hulle uit vir hulle</i> <i>daaglikse werk –</i>	NRSVue Afr 2020	
מִשְׁחָרֵי לַמָּדָרָה <i>Scavenging</i>	5c NRSV	

<i>scavenging in the wasteland</i>	NRSVue	parallelism here. The translation of line 5d is misleading and not true to the original parallelism.
<i>op soek na iets te ete.</i>	Afr 2020	
עֲרֵבָה לֹא לָחֵם לַנְּעָרִים :	5d	
<i>in the wasteland food for their young.</i>	NRSV	
<i>food for their young.</i>	NRSVue	The comparison to wild donkeys suggests a level of desperation and the raw struggle for survival, which is reflected in all translations' parallelism.
<i>Die Araba voorsien kos vir hulle en hulle kinders.</i>	Afr 2020	

4.3.7 Job 30

בָּתֵּסֶר וּבְכַפֵּן וְלִמְאוֹד	3a	NRSV: The complex syntax of lines 3b-c is not directly translated, but rather interpreted. The infinitive construct לְהִקָּם in line 4b is kept in the translation.
<i>Through want and hard hunger</i>	NRSV	
<i>Through want and hard hunger</i>	NRSVue	
<i>Deur gebrek en honger weggeteer,</i>	Afr 2020	
מִעֲרָקִים צִיָּה	3b	NRSVue: Similar to the NRSV. Afr 2020: Interesting word in line 3a “weggeteer” that exhibits strong emotional language. The participle of line 3b is translated in line 3c. The original meaning of this participle is also lost in this translation. Opted to subdivide lines 3c and 4b further. The infinitive construct לְהִקָּם in line 4b is interpreted as a prepositional phrase that means “as their bread”, this brings out the parallelism of eating sand in verse 3 and now eating roots of plants.
<i>they gnaw the dry and desolate ground,</i>	NRSV	
<i>they gnaw the dry and desolate ground;</i>	NRSVue	
<i>is hulle mense wat die dor land,</i>	Afr 2020	
אֲמַשׁ שׂוֹאֵה וּמִשְׂאֵה :	3c	Semantically, there is progress from sand (nothing) to leaves and roots (vegetation), and both translations still have this. These verses paint a vivid picture of desperation driven by extreme hunger and poverty. The emotive language used in the BHS, makes direct translation very difficult.
<i>(NRSV missing)</i>	* NRSV	
<i>(NRSVue missing)</i>	* NRSVue	
<i>die wildernis en woesteny</i> <i>die vorige nag nog kaalgestroop het,</i>	Afr 2020	
מִקְטָפִים מַלְוֹת עַל־שֵׁיחַ	4a	and to warm themselves the roots of broom. and to warm themselves the roots of broom. <i>die wortels van witbesembosse</i> <i>is hulle brood.</i>
<i>they pick mallow and the leaves of bushes,</i>	NRSV	
<i>they pick mallow and the leaves of bushes</i>	NRSVue	
<i>hulle wat die souterige blare van struik pluk;</i>	Afr 2020	
וְלִשְׂדֵשׁ רִמְמִים לְהִקָּם :	4b	
<i>and to warm themselves the roots of broom.</i>	NRSV	
<i>and to warm themselves the roots of broom.</i>	NRSVue	
<i>die wortels van witbesembosse</i> <i>is hulle brood.</i>	Afr 2020	

4.3.8 Job 39

כִּנְרֵךְ דְּנָנִים נִעְלָסָה	13a (*16a)	NRSV: The translation of 13b makes the parallelism weaker between the lines. Line 14b can be interpreted that the mother ostrich is neglecting her eggs to the extreme.
<i>“The ostrich’s wings flap wildly,</i>	NRSV	
<i>“The ostrich’s wings flap wildly,</i>	NRSVue	
<i>“Die vlerke van 'n volstruiswyfie klap uitgelate.</i>	Afr 2020	
אִם אֲבָרָה חֲסִידָה וְנִצָּה :	13b (*16b)	NRSVue: Has a note for line 13b that the Hebrew word for “plumage” is uncertain. AFR 2020: The translation of line 13b (16b) is truer to the BHS. This gives depth to the parallelism. Line 14b (17b) forms good contrastive parallelism to the soft feathers of line 13b.
<i>though its pinions lack plumage.</i>	NRSV	
<i>though its pinions lack plumage.</i>	NRSVue	
<i>Is die penvere van haar vlerke</i> <i>dié van 'n ooievaar of kleinvalk?</i>	Afr 2020	
כִּי תַעֲזֹב אֶרֶץ מַצֵּיבָה	14a (*17a)	
<i>For it leaves its eggs to the earth,</i>	NRSV	
<i>For it leaves its eggs to the earth</i>	NRSVue	
	Afr 2020	

<i>Want sy los haar eiers op die grond,</i>		The language and parallelism here can resonate with Job’s experience of feeling abandoned or misunderstood by God or others. The trauma lies in the disparity between how one might be perceived (proud, capable) versus the reality of neglect or abandonment in one’s life or family. This is kept in all the translations.
וְעַל-עֶפְרָת חֲמִיָּם : <i>and lets them be warmed on the ground,</i>	14b (*17b) NRSV	
<i>and lets them be warmed on the ground,</i> <i>en in die stof hou sy dit warm.</i>	NRSVue Afr 2020	
וְחִפְרוּ בְּעִמְקֵי וְנִשְׂאוּ <i>It paws violently, exults mightily;</i>	21a (*24a) NRSV	NRSV: The prepositional phrase in line 21a is missing in this translation and the prepositional phrase of 21b is present here. This changes the original parallelism.
<i>It paws violently, exults mightily;</i> <i>Hy kap die grond met geweld</i> <i>en is opgewonde oor sy krag.</i>	NRSVue Afr 2020	
בְּכַף יָצְאָה לִקְרֹאת נֶשֶׁק : <i>it goes out to meet the weapons.</i>	21b (*24b) NRSV	NRSVue: Has a note for line 21a that explains the verb “paws” in terms of Greek and Syriac texts. AFR 2020: Opted to subdivide the first line. The prepositional phrase of 21b is repeated in both lines of 21a (24a), but is missing in line 21b (24b). The noun נֶשֶׁק is not translated directly here, changing the parallelism with the following lines that mention different weapons.
<i>it goes out to meet the weapons.</i>	NRSVue	
<i>Hy gaan uit, die stryd tegemoet.</i>	Afr 2020	

4.3.9 Job 40

כִּי בֵּינָם יִשְׂאוּ לֶחֶם : <i>For the mountains yield food for it</i>	20a (*15a) NRSV	NRSV: The translation of the red noun הַשְּׂוֹיָה in line 20b, changes the parallelism with line 20a. Where it is two equivalent nouns, it is changed to an equivalent noun and adjective.
<i>For the mountains yield food for it</i>	NRSVue	
<i>Ja, die opbrengs van die berge</i> <i>word na hom aangedra,</i>	Afr 2020	
וְכָל תַּיִת הַשָּׂדֶה וְשִׁחֲקוּ שָׁם : <i>where all the wild animals play</i>	20b (*15b) NRSV	NRSVue: Similar to the NRSV translation. Afr 2020: Opted to subdivide each line. The interpretation of 20a’s (15a) verb נִשְׂא can have other unwanted semantically implications and changes the parallelism with line 20b (15b). Job is likely feeling overwhelmed by the sheer power and majesty of God’s creation. The trauma here stems from the realisation of human vulnerability and the divine’s incomprehensible power. The parallelism highlights this and is kept in all translations.
<i>where all the wild animals play.</i>	NRSVue	
<i>daar waar al die diere</i> <i>van die veld baljaar</i>	Afr 2020	

4.4 Conclusion

The translation of trauma in the Book of Job significantly impacts how readers perceive his suffering. Hebrew terms conveying distress often lose their emotional weight in translation (Alter 2010, 185–187). It can be argued that some translations, like the NRSV, soften Job’s

language of despair (Job 3:11) compared to the direct lament in Hebrew (Clines 2006, 312–315). The Afrikaans 2020 translation sometimes captures Job’s grief, preserving the raw poetic parallelism (Naudé & Miller-Naudé 2023, 89–92). These differences highlight the theological and emotional stakes of translation in trauma hermeneutics.

The comparative translation analysis in Chapter 4 highlights how different versions of the Bible convey Job’s trauma through poetic parallelism. While major translation choices are examined, this research does not claim to offer a comprehensive assessment of all possible translation variations. The discussion is selective, emphasising some examples that best illustrate the linguistic and emotional nuances of the text.

Chapter 4 concluded by highlighting the complexities involved in translating the poetic parallelism of the Book of Job, particularly in capturing the emotional depth and theological nuances of the original text. The comparison of modern English and Afrikaans translations reveals that while some translations strive to retain the structural and stylistic elements of the Hebrew parallelism, others adapt these features to meet the linguistic and cultural expectations of their target audiences. These adaptations, while necessary for accessibility, often result in the attenuation or transformation of the original text’s emotional and theological intensity (Marais 2023b, 179-181).

This chapter underscores that translation is not merely a mechanical process of transferring words from one language to another; it is a meaning-making process:

Translation agents operate within a framework of purpose, or *skopos*, guided by the translation brief and aimed at meeting the specific needs of the audience (Nord 2023, 180).

This purposeful approach influences decisions regarding linguistic equivalence, cultural resonance, and theological interpretation, ensuring the translation aligns with its intended context and readership. By recognising the translator’s active role in shaping meaning, this analysis highlights the interplay between respecting the alterity to the source text and the creative adaptation required to satisfy the *skopos*. These insights pave the way for further exploration of how complexity theory can inform translation studies, particularly in addressing the challenges of conveying layered poetic and emotional content in sacred texts.

CHAPTER 5: CONCLUSIONS AND FUTURE RESEARCH

5.1 Conclusions

This research has shown that the Book of Job's poetic parallelism contributes substantially to its interpretation. The Book of Job employs parallelism as a central rhetorical device to convey its complex theological themes. This literary technique, characterised by the repetition and balancing of ideas in adjacent lines or verses (Berlin 2008), serves to emphasise key concepts, heighten emotional impact, and create a sense of rhythmic beauty (Alter 1985; 2010). Using the complexity theoretical approach by Marais (2014; 2019), helped to underscore the complexities found amongst all levels of Job's parallelism. Due to the intertwined nature of parallelism and the enormous number of lines analysed, the interpretations of the word, line, and semantic levels are open for debate and further investigation.

This study demonstrates that Job's trauma is not merely personal suffering but a theological crisis that reshapes his understanding of justice, divine engagement, and human endurance. His experience aligns with modern trauma frameworks, where prolonged suffering leads to identity reconstruction (Habel 2024, 41–45). The poetic parallelism in Job intensifies his distress, revealing how language encodes trauma (Newsom 2009, 153–157). Translation choices further impact how Job's trauma is conveyed, sometimes diluting or exaggerating emotional intensity (Naudé & Miller-Naudé 2023, 94–97). Future research should explore how trauma-informed readings of Job can contribute to pastoral care and biblical theology (Clines 2006, 287–290).

Contrary to the recent trends in Christian literature that sugarcoats trauma and theodicy – by integrating faith-based perspectives with psychological insights and feel-good slogans – this research has shown from the perspective of complexity theory that trauma and emotions are much more complex. There are no easy answers to the complex trauma and emotions that Job is struggling with. The Biblical Hebrew text of Job is replete with expressions of Job's profound suffering, despair, and struggle for understanding. Specific chapters where Job's emotional turmoil is most evident, such as chapters 3, 6, 9-10, 12-14, 16-17, 19, 21, 23-24, 26-31, and 38-42:1-6, were observed. Through a detailed linguistic analysis, it was found how parallelism serves to intensify the emotional impact of Job's speeches. The repetition and variation of ideas in parallel lines create a rhythm that mirrors the protagonist's oscillations between hope and despair. This rhythmic quality of the poetry enhances its emotional resonance, drawing readers into Job's experience of trauma.

It was observed that the pervasive use of parallelism in the Book of Job serves several functions, that are multifaceted and transcend mere literary aesthetics. It enhances the memorability of the text, making it easier for audiences to internalise its profound messages. Additionally, the parallelism creates a sense of balance and order amidst the chaos and suffering depicted in the narrative of Job, mirroring the theological concept of divine justice.

Parallelism is a defining feature of Biblical Hebrew poetry, involving the repetition and balancing of ideas across lines or verses. This research highlighted the central role of parallelism in conveying the theological and emotional complexities of the Book of Job. It was argued that parallelism is not merely a stylistic device but a powerful means of expressing the nuances of human suffering and divine justice. By examining and exploring different types of parallelism, this research demonstrated how the Book of Job uses poetic structures to convey the protagonist's emotional and spiritual journey. The intricate patterns of parallelism reflect the complexity of Job's experiences and his interactions with his friends and God. The repetition and balancing of ideas amplify the emotional impact of Job's lamentations and the divine speeches. This emotional resonance draws readers into the heart of the story, inviting them to grapple with its existential questions. Through the analysis of parallelism, this research observed how Job's emotional state changed and matured over the course of many chapters. It underscores the importance of language and its power to convey complex emotions and ideas (Chomsky 1993; 2006). By carefully selecting and arranging words, the author(s) created a tapestry of meaning that resonates with readers across time and cultures.

It can be argued that the parallelism in the Book of Job, enhances memorability, creates a sense of balance, intensifies emotional impact, and contributes to the overall aesthetic beauty of the text. After analysing on different levels, the various forms and functions of parallelism in Job, we gain a deeper appreciation for the artistry and theological depth of this ancient masterpiece. By employing parallelism, the author(s) of Job not only highlight the profound questions surrounding suffering and divine justice but also invite the reader to engage with these questions on a deeper, more visceral level.

By comparing the parallelism of the *Biblia Hebraica Stuttgartensia* with modern translations such as the *New Revised Standard Version* and the *2020-Afrikaans*, it showed how the parallelism is sometimes lost in translation, or how the translators opted to highlight the emotional language even further. This comparative analysis reveals how different translation choices can impact the emotional and theological resonance of the text. This emphasis on the interplay between original and translated texts is crucial for scholars, translators, and readers seeking to engage deeply with biblical literature.

This dissertation represents a pioneering endeavour, applying complexity theory to the study of the Book of Job, offering a transformative approach to understanding the poetic parallelisms and their role in expressing trauma. This research not only deepens the comprehension of the Book of Job but also establishes a new methodological framework for analysing biblical texts. By using complexity theory, diverging from traditional reductionist approaches, the focus is on the relationships between components rather than isolating them. It was proven that this theoretical perspective is particularly suited to the study of language and literature, where meaning is often created through the interplay of various elements. In the context of biblical studies, complexity theory provides a holistic framework for analysing the intricate structures

and meanings within the text. It allows scholars to move beyond linear and binary models, embracing a more nuanced understanding of how texts function as dynamic systems. As this research has shown, this approach is crucial for studying the Book of Job, a text characterised by its rich poetic parallelism and profound emotional depth.

This dissertation aims to advance scholarly understanding of trauma representation in the Book of Job through poetic parallelism and complexity theory. However, due to the vastness of the subject matter, certain elements remain beyond the scope of this research. Future studies may expand on unexplored areas, including additional trauma hermeneutics perspectives or broader comparative analyses with other biblical texts.

It can be argued that this approach has several significant contributions to biblical scholarship. First, it introduces complexity theory as a robust framework for understanding the dynamic and emergent properties of biblical texts. This approach challenges traditional reductionist models and offers a more comprehensive understanding of the linguistic and emotional intricacies in the Book of Job. Secondly, it highlights the importance of parallelism in conveying the emotional and theological depth of biblical texts. By analysing the different types of parallelism and their functions, it provides new insights into the structure and meaning of the Book of Job. This focus on parallelism as a key poetic device opens new avenues for interpreting other poetic texts in the Hebrew Bible. And lastly, this dissertation underscores the significance of considering both the original Hebrew text and its translations.

The holistic and interdisciplinary nature of this research underscores the potential of complexity theory to transform our understanding of ancient texts. By embracing this innovative approach, scholars can uncover deeper insights into the structure, function, and meaning of biblical parallelism, ultimately enhancing our engagement with these profound and timeless writings. This work sets a new approach for the study of biblical poetry, demonstrating the power of complexity theory to illuminate the rich tapestry of emotions and themes within the Hebrew scriptures.

5.2 Future Research

One of the immediate extensions of this research is to analyse the chapters in the Book of Job where Job's friends argue and respond. This would involve an examination of how the parallelism employed in these dialogues contributes to the narrative's portrayal of trauma and emotion. By delving into these sections, future research could gain a more holistic understanding of how the entire text of Job weaves its themes of suffering and divine justice through its poetic structure. This approach would not only enhance our comprehension of the text's literary and theological dimensions but also provide deeper insights into the varied emotional landscapes depicted in the dialogues between Job and his friends.

Another potential avenue for future research is to narrow the focus to one or a few specific chapters in the Book of Job. This concentrated analysis would allow for a more detailed exploration of emotions or responses from Job. Chapters such as 3, 6, 9, 10, 29, and 42 are prime candidates for such a study due to their rich emotional and thematic content. By homing in on these chapters, future research could unpack the nuanced ways in which parallelism functions to convey Job's inner turmoil and evolving relationship with God. This approach could also involve a comparative study of how different translations handle these chapters, further illuminating the interpretive choices made by translators and their impact on the text's emotional resonance.

A significant aspect of the Book of Job that warrants further investigation is its use of metaphor and imagery. Metaphors are a crucial component of the text's poetic parallelism, enriching its thematic and emotional depth. Future research could systematically analyse the various metaphors employed throughout Job, examining how they contribute to the portrayal of trauma and suffering. This line of inquiry could also explore the cultural and historical contexts of these metaphors, providing a deeper understanding of their significance within the ancient Near Eastern literary tradition.

The theme of "trauma" could also be further researched in the Old Testament, from the perspective of complexity theory. Analysing the theme of trauma in the Old Testament is crucial for future research as it deepens our understanding of the human condition, faith, and resilience in the biblical context. Biblical narratives such as Job, Lamentations, and the exile Psalms reflect profound emotional and psychological experiences that resonate with modern understandings of trauma. By exploring these texts, complexity theory can uncover how ancient communities processed suffering, which can inform contemporary approaches to grief, loss, and healing. This analysis could also highlight the dynamic nature of divine-human relationships in times of crisis, providing valuable perspectives for theology, pastoral care, and interdisciplinary studies on trauma and spirituality.

With the anticipated publication of the completed *Biblia Hebraica Quinta* (BHQ), future research could utilise this new critical edition in place of the *Biblia Hebraica Stuttgartensia* (BHS) for analysing the parallelism in Job and/or other books of the Old Testament. The BHQ edition of Job was very recently published (Althann 2024) and offers updated textual criticism and annotations, which could provide fresh insights into the Hebrew text of Job. By incorporating the BHQ, my future research could re-evaluate previous analyses and explore how the updated textual evidence impacts our understanding of the book's poetic structure and its representation of trauma.

Expanding the scope of research to include interdisciplinary approaches could also prove fruitful. Integrating insights from fields such as psychology, literary studies, and trauma theory could enrich our understanding of how the Book of Job functions as a text of lament and

healing. For instance, examining the psychological impact of trauma narratives and their role in therapeutic contexts could provide new perspectives on Job's speeches. Similarly, engaging with literary theories that focus on narrative structure, voice, and character development could shed light on the sophisticated ways in which the book's parallelism shapes its overall narrative arc.

The application of digital humanities tools and computational methods offers another exciting frontier for future research. Utilising software for textual analysis and visualisation could help identify patterns and structures in the parallelism of Job that might not be immediately apparent through traditional close reading methods. Techniques such as network analysis, sentiment analysis, and topic modelling could reveal new dimensions of the text's complexity and its emotional landscape. By leveraging these technologies, future research could gain a more comprehensive and nuanced understanding of the intricate web of parallelism that underpins the Book of Job.

Finally, future research could explore the Book of Job through the lens of cross-cultural and intertextual studies. Comparing Job's poetic structure and themes with other ancient Near Eastern texts, such as Mesopotamian and Egyptian wisdom literature, could provide valuable context and highlight the unique features of Job's parallelism. Additionally, examining how later Jewish, Christian, and Islamic traditions have interpreted and adapted the Book of Job could offer insights into its enduring impact and relevance. This comparative approach would underscore the universal themes of suffering, justice, and faith that resonate across different cultures and historical periods.

Building on the existing trauma hermeneutics framework, future research could delve deeper into how the Book of Job can inform contemporary understandings of trauma and healing. It could be investigated how the text's portrayal of Job's suffering and his eventual restoration can contribute to modern discussions on resilience, recovery, and the role of faith in coping with trauma. This line of inquiry could also explore practical applications of Job's narrative in pastoral care, therapy, and community support settings, offering a bridge between ancient wisdom and contemporary practices.

By pursuing these diverse avenues of research, future research can continue to uncover the rich layers of meaning within the Book of Job and enhance our appreciation of its literary artistry and theological depth. This multifaceted approach will ensure that the study of Biblical Hebrew parallelism and trauma remains a dynamic and evolving field, capable of offering new insights and relevance for generations to come.

BIBLIOGRAPHY

Afrikaans 2020-Vertaling. 2020. Belville: Bybelgenootskap van Suid-Afrika.

Alexander, P.H., J.F. Kutsko, J.D. Ernest, S. Decker-Lucke, and D.L. Petersen. 1999. *The SBL Handbook of Style*. Peabody, MA: Hendrickson Publishers.

Alter, R. 1985. *The Art of Biblical Poetry*. New York: Basic Books Inc. Publishers.

———. 2010. *The Wisdom Books Job, Proverbs, and Ecclesiastes: A Translation with Commentary*. New York: W. W. Norton and Company.

———. 2011. *The Art of Biblical Poetry*. 2nd Edition. New York: Basic Books.

———. 2018. *The Hebrew Bible: A Translation with Commentary*. New York: W. W. Norton and Company.

Althann, R. ed. 2024. *Biblica Hebraica Quinta: Job*. Germany: German Bible Society.

Avrahami, Y. 2016. “The Study of Sensory Perception in the Hebrew Bible: Notes on Method.” Pages 3-22 in *Hebrew Bible and Ancient Israel*. Edited by K. Schmid. Tübingen: Mohr Siebeck.

Baker, M. 2011. *In Other Words: A Coursebook on Translation*. 2nd Edition. New York: Routledge.

Bartholomew, C.G. and R.P. O’Dowd. 2011. *Old Testament Wisdom Literature: A Theological Introduction*. Downers Grove, Illinois: InterVarsity Press.

Berlin, A. 2008. *The Dynamics of Biblical Parallelism*. Revised Edition. Grand Rapids, Michigan: Eerdmans.

Biblia Hebraica Stuttgartensia 1977. Stuttgart: Gesamtherstellung Biblia-Druck.

Black, F.C. and J.L. Koosed. 2019. “Introduction: Some Ways to Read with Feeling.” Pages 1-12 in *Reading with Feeling: Affect Theory and the Bible*. Edited by F.C. Black and J. L. Koosed. Atlanta: Society of Biblical Literature.

Boase, E. and G. Frechette. 2016. "Defining 'Trauma' as a Useful Lens for Biblical Interpretation." Pages 1-26 in *Bible Through the Lens of Trauma*. Edited by E. Boase and G. Frechette. Atlanta: Society of Biblical Literature.

Bosworth, D.A. 2019. "House of Weeping: Motif of Tears in Akkadian and Hebrew Prayers." Pages 1-155 in *Ancient Near East Monographs*. Edited by A. Lenzi, J. Stackert and J.M. Tebes. Atlanta: Society of Biblical Literature.

Botha, S. and Naudé, J. 2004. "An Instrument for Assessing the Quality of Local Government Translations." *Acta Academica* 36(1):186-212.

Cairns, D. 2022. "Can we find Hope in Ancient Greek Philosophy? Elpis in Plato and Aristotle." Pages 79-135 in *Emotions Across Cultures: Ancient China and Greece*. Edited by D. Konstan. Berlin and Boston: Walter de Gruyter.

Campbell, M. and R. Vidal. 2019. *Translating across Sensory and Linguistic Borders: Intersemiotic Journeys between Media*. Switzerland: Palgrave Macmillan.

———. 2024. *The Experience of Translation: Materiality and Play in Experiential Translation*. New York: Routledge.

Campbell, S. 2018. Review of *Biblia Hebraica Stuttgartensia*. <https://www.textualcriticism.org/post/review-of-biblia-hebraica-stuttgartensia-liber-psalmorum>.

Chau, K.D. 2015. "Interpreting Biblical Metaphors: Introducing the Invariance Principle." *Vetus Testamentum* 65:377-389. <https://doi.org/10.1163/15685330-12301205>

Chomsky, N. 1993. *Language and Thought*. London: Moyer Bell.

———. 2006. *Language and Mind*. 3rd Edition. United Kingdom: Cambridge University Press.

Clines, D.J.A. 2002. *Job 1-20* Word Biblical Commentary 17 Dallas: Word.

———. 2006. *Job 21-37* Word Biblical Commentary 18A. Dallas: Word.

———. 2011. *Job 38-42* Word Biblical Commentary 18B. Dallas: Word.

- Clines, D.J.A. and Von Wolde, E. 2011. *A Critical Engagement: Essays on the Hebrew Bible in Honour of J. Cheryl Exum*. Sheffield UK: Sheffield Phoenix Press.
- Collins, T. 1978. *Line-Forms in Hebrew Poetry: A Grammatical Approach to the Stylistic Study of the Hebrew Prophets*. Studia Pohl 7. Rome: Biblical Institute Press.
- Derrida, J. 1998. *Of Grammatology*. Corrected Edition. Baltimore: The John Hopkins University Press.
- Diagnostic and Statistical Manual of Mental Disorders* (5th Edition) 2013. Washington, DC: American Psychiatric Association.
- Dobbs-Allsopp, F.W. 2015. *On Biblical Poetry*. Oxford: Oxford University Press.
- Fokkelman, J.P. 2012. *The Book of Job in Form: A Literary Translation with Commentary*. Studia Semetica Neerlandica 58. Leiden: Brill.
- Fox, M.V. 2018. "The Meanings of the Book of Job." *Journal of Biblical Literature* 137:7-18. <https://doi.org/10.15699/jbl.1371.2018.1372>.
- Geller, S. 1979. *Parallelism in Early Biblical Poetry*. Missoula: Scholars Press.
- Gray, J. 2010. *The Book of Job*. Sheffield: Sheffield Phoenix Press.
- Grosser, E.J. 2023. *Unparalleled Poetry: A Cognitive Approach to the Free-Rhythm Verse of the Hebrew Bible*. UK: Oxford University Press.
- . 2024. "On the Nature of Poetry, Parallelism, and Methods: A Response to Ernst Wendland." *Journal of Translation* 20(2):81–97. <https://doi.org/10.54395/JOT-E6UNP>.
- Greenstein, E. 1982. "How does Parallelism Mean?" Pages 41-70 in *A Sense of Text. Papers from a Symposium at Dropsie College for Hebrew and Cognate Learning*. Winona Lake: Eisenbrauns.
- Haas, C. and A. Hadjar. 2019. "Students' Trajectories Through Higher Education: a Review of Quantitative Research." *Higher Education* 79:1099-1118. <https://doi.org/10.1007/s10734-019-00458-5>.

- Habel, N.C. 1985. *The Book of Job: A Commentary*. The Old Testament Library. Philadelphia: The Westminster Press.
- . 2024. *God Trauma and Wisdom Therapy: A Commentary on Job*. Minneapolis: Fortress Press.
- Habermas, J. 1985. *Der Philosophische Diskurs der Moderne: Zwölf Vorlesungen*. Frankfurt: Suhrkamp Verlag
- Harris, R.L., G.L. Archer, and B.K. Waltke. eds. 1981. *Theological Wordbook of the Old Testament*. 2 vols. Chicago: Moody Press.
- Hawley, L.R. 2018. “Metaphor Competition in the Book of Job.” Pages 1-255 in *Journal of Ancient Judaism Supplements 26*. Edited by A. Lange, B.M. Levinson and V. Noam. Göttingen: Vandenhoeck and Ruprecht.
- . 2020a. Review, *Friendship and Virtue Ethics in the Book of Job*. by Patricia Vesely. (Cambridge: Cambridge University, 2019). *Review of Biblical Literature* 22:183-187. <http://www.bookreviews.org>.
- . 2020b. “The Rhetoric of Condemnation in the Book of Job.” *Journal of Biblical Literature* 139(3):459-478. <https://doi.org/10.15699/jbl.1393.2020.2>
- . 2021. “Life in Job.” Pages 195-215 in *Biblical Theology of Life in the Old Testament: Reformed Theology in Africa Series 5*. Edited by A.J. Coetsee and F.P. Viljoen. Cape Town: AOSIS.
- Hendricks, R.K., Z. Demjén, E. Semino, and L. Boroditsky. 2018. “Emotional Implications of Metaphor: Consequences of Metaphor Framing for Mindset about Cancer.” *Metaphor and Symbol* 33(4):267-79. <https://doi.org/10.1080/10926488.2018.1549835>
- Herman, D.J., M. Jahn, and M. Ryan. 2005. *Routledge Encyclopedia of Narrative Therapy*. London and New York: Routledge.
- Hernandez, D.S. 2022. *The Prosperity of the Wicked: A Theological Challenge in the Book of Job and in Ancient Near Eastern Literature*. New Jersey, USA: Georgias Press LCC.
- Holmstedt, R.D. 2019. “Hebrew Poetry and the Appositive Style: Parallelism, Requiescat in Pace.” *Vetus Testamentum* 69:617-648. <https://doi:10.1163/15685330-12341379>

- Jakobson, R. 1987. "Language in Literature." Pages 62-94 in *Questions of Literature Theory*. Edited by K. Pomorska and S. Rudy. London: The Belknap Press of Harvard University Press.
- Janzen, D. 2019. "Trauma and the Failure History: Kings, Lamentations, and the Destruction of Jerusalem." Pages 1-181 in *Semeia Studies 94*. Edited by S.V. Davidson. Atlanta: Society of Biblical Literature.
- Johnson, T.J. 2009. *Now my Eyes See You: Unveiling an Apocalyptic Job*. Sheffield, UK: Sheffield Phoenix Press.
- Jousse, M. 1999. *L'anthropologie du Geste*. Paris: Gallimard.
- Kalsched, D. 2013. *Trauma and the Soul: A Psycho-Spiritual Approach to Human Development and its Interruption*. New York: Routledge.
- Kazen, T. 2011. *Emotions in Biblical Law: A Cognitive Science Approach*. Sheffield, UK: Sheffield Phoenix Press.
- Koehler, L. and Baumgartner, W. 2001. *The Hebrew and Aramaic Lexicon of the Old Testament*. Translated and edited by M.E.J. Richardson. Leiden: Brill.
- Konstan, D. 2022. *Emotions Across Cultures: Ancient China and Greece*. Berlin and Boston: Walter de Gruyter.
- Kövecses, Z. 2010. *Metaphor: A Practical Introduction*. 2nd Edition. Oxford, UK: Oxford University Press.
- Kroeze, J.H. 1961. *Het Boek Job Verklaard*. Commentaar op het Oude Testament. Kampen: JH Kok
- Krüger, T. 2019. "On the Sense of Balance in the Hebrew Bible." Pages 87-98 in *Sounding Sensory Profiles in the Ancient Near East*. Edited by A. Schellenberg and T. Krüger. Atlanta: Society of Biblical Literature.
- Kugel, J.L. 1981. *The Idea of Biblical Poetry: Parallelism and Its History*. New Haven: Yale University Press.
- Lamprecht, A. 2023a. "Job 9:5-13 and the K 8538 planisphere clay tablet from the 'library' of Ashurbanipal." From paper presented at *International Society of Biblical Literature (ISBL) Conference (July), Pretoria, South Africa*.

- . 2023b. “Exploring the Feminine-Masculine Dichotomy in Job 1:15-19: A Text-Art Collaboration.” *Luce Verbi* 57(1):1-10. a2972. <https://doi.org/10.4102/ids.v57i1.2972>.
- . 2024. “Death and Resurrection in Job 14.” From paper presented at *Southern African Society for Near Eastern Studies (SASNES) Conference*.
- Lord, A.B. 1971. *The Singer of Tales*. New York: Atheneum.
- Lowth, R. 1753. *De Sacra Poesi Hebraeorum Praelectiones*. Oxonii: E Typographeo Clarendoniano.
- Linafelt, T. 2020. “Paint it Black: Job 3 and the Lyrical Repurposing of Prophetic Discourse.” *Academia Letters* 37:1-5. <https://doi.org/10.20935/AL37>.
- . 2021. “Why is There Poetry in the Book of Job?” *JBL* 140(4):683-701. <https://doi.org/10.15699/jbl.1404.2021.3>.
- Lu, Z. 2022. “You are What Eats at You: Anxiety in Medieval Chinese Divinatory and Medical Manuals.” Pages 42-78 in *Emotions across cultures: Ancient China and Greece*. Edited by D. Konstan. Berlin and Boston: Walter de Gruyter.
- Marais, K. 2014. *Translation Theory and Development Studies: A Complexity Theory Approach*. New York: Routledge.
- . 2019. *A (Bio)Semiotic Theory of Translation: The Emergence of Social-Cultural Reality*. New York: Routledge.
- . 2023a. *Trajectories of Translation: The Thermodynamics of Semiosis*. New York: Routledge.
- . 2023b. “Translating Constraints.” *Translation Studies* 16(2):178-194. <https://doi.org/10.1080/14781700.2023.2205407>.
- Marais, K. and Meylaerts, R., eds. 2019. *Complexity Thinking in Translation Studies: Methodological Considerations*. New York: Routledge.
- . 2022. *Exploring the Implications of Complexity Thinking for Translation Studies*. New York: Routledge.

- . 2023. *The Routledge Handbook of Translation Theory and Concepts*. New York: Routledge.
- Mary, L. 2019. *Extraction of Prosody for Automatic Speaker, Language, Emotion and Speech Recognition*. 2nd Edition. Gewerbestrasse, Switzerland: Springer International Publishing AG.
- Miller, R.D. 2021. *Oral Tradition in Ancient Israel*. Biblical Performance Criticism Series. Oregon: Cascade Publishers.
- Miller-Naudé, C.L. and Naudé, J.A. 2018. “Editorial Theory and the Range of Translations for ‘Cedars of Lebanon’ in the Septuagint.” *HTS Teologiese Studies/Theological Studies* 74(3):1-12. a5059. <https://doi.org/10.4102/hts.v74i3.5059>.
- . 2020. “A Programmatic Proposal for the Study of Biblical Hebrew as a Language.” *Journal for Semitics* 29(2):1-29. <https://doi.org/10.25159/2663-6573/9103>
- . 2022a. “The Revised Standard Version (1952) and its Revisions as a Linear Emergence of the Tyndale–King James Version Tradition.” *HTS Teologiese Studies/Theological Studies* 78(1):1-9. a7647. <https://doi.org/10.4102/hts.v78i1.7647>.
- . 2022b. “Acrostic Style and Word Order: An Examination of Macrostructural Constraints and Local Syntax in the Acrostic Poem of Lamentations 3.” Pages 255-268 in *Like ‘Ilu are you Wise: Studies in Northwest Semitic Languages and Literatures in Honor of Dennis G. Pardee*. Edited by H. Hardy, J. Lam and E.D. Reymond. Chicago: The Oriental Institute.
- . 2024. “Special Grammar and the Oral-Scribal Emergence of the Alphabetic Acrostic Poems of Lamentations.” From paper presented at *The Fifteenth Conference on Orality and Literacy in the Ancient World, Ohio Northern University (Ada, Ohio). June 27*.
- Munday, J. 2016. *Introducing Translation Studies: Theories and Applications*. 4th Edition. New York: Routledge.
- Murphy, R.E. 1981. *Wisdom Literature: Job, Proverbs, Ruth, Canticles, Ecclesiastes and Esther*. The Forms of the Old Testament Literature 13. Grand Rapids: Eerdmans Publishing Company
- Murphy, T.J. 2003. *Pocket Dictionary: For the Study of Biblical Hebrew*. Illinois: InterVarsity Press.

- Nagler, M.N. 1967. "Towards a Generative View of the Oral Formula." Pages 269-311 in *The Oral Traditional Background of Ancient Greek Literature*. Edited by G. Nagy. New York: Routledge.
- Naudé, J.A. 2020. "Nuwe en Ou Skatte: Die 2020-Afrikaanse Vertaling van die Bybel as 'n Hervertaling (New and old treasures: The 2020 Afrikaans translation of the Bible as a retranslation)." *Journal of Humanities* 60(4):869-891. <https://doi.10.17159/2224-7912/2020/v60n4-1a2>
- Naudé, J.A. and Miller-Naudé, C.L. 2017. "At the Interface of Syntax and Prosody: Differentiating Left Dislocated and Tripartite Verbless Clauses in Biblical Hebrew." *Stellenbosch Papers in Linguistics* 48:223-238. <https://doi.org/10.5774/48-0-293>
- . 2018. "Lexicography and the Translation of 'Cedars of Lebanon' in the Septuagint." *HTS Teologiese Studies/Theological Studies* 74(3):1-13. a5042. <https://doi.org/10.4102/hts.v74i3.5042>.
- . 2019. "Sacred Writings and Their Translations as Complex Phenomena: The Book of Ben Sira in the Septuagint as a Case in Point." Pages 180-215 in *Complexity Thinking in Translation Studies: Methodological Considerations*. Edited by K. Marais and R. Meylaerts. New York: Routledge.
- . 2020a. "Linguistics and Philology—Separate, Overlapping or Subordinate/Superordinate Disciplines?" *Journal for Semitics* 29(2):1-28. <https://doi.org/10.25159/26636573/8573>.
- . 2020b. "The Septuagint translation as the key to the etymology and identification of precious stones in the Bible." *HTS Teologiese Studies/Theological Studies* 76(4):1-17. a6142. <https://doi.org/10.4102/hts.v76i4.6142>.
- . 2022. "Unity and Diversity in Qumran Hebrew: Evidence from Quantification." Pages 78-116 in *Emerging Sectarianism in the Dead Sea Scrolls*. Edited by J.J. Collins and A. Geyser-Fouché. Leiden: Koninklijke Brill, NV.
- . 2023a. "Meaning-making Processes in Religious Translation Involving Sacred Space." Pages 197-218 in *Translation Beyond Translation Studies*. Edited by K. Marais. New York: Bloomsbury Publishing.
- . 2023b. "The Intersection of Syntax and Poetry in the First Hebrew Acrostic Poem of Lamentations." *Stellenbosch Papers in Linguistics Plus* 67:93-106. <https://doi:10.5842/67-1-1011>.

Naudé, J.A; Miller-Naudé, C.L. and Obono, J.O. 2023. "Semiotics of Alterity and the Cultural Dimensions of Bible Translation." *Acta Theologica* 43(2):129-147. <https://doi.org/10.38140/>

New Revised Standard Version. 1989. Washington, D.C.: National Council of Churches.

New Revised Standard Version Updated Edition. 2021. New York: Harper Collins

Newsom, C.A. 2009. *The Book of Job: A Contest of Moral Imaginations*. UK: Oxford University Press.

Noegel, S.B. 1996. *Janus Parallelism in the Book of Job*. Journal for the Study of the Old Testament: Supplement Series. Sheffield, UK: Sheffield Phoenix Press.

Nord, C. 2023. "Functionalist approaches." Pages 169-184 in *The Routledge handbook of translation theory and concepts*. Edited by R. Meylaerts and K. Marais. London: Routledge.

O'Connor, M. 1980. *Hebrew Verse Structure*. Winona Lake, Indiana: Eisenbrauns.

Osteen, J. 2017. *Blessed in the Darkness*. New York: Faith Words.

Person, R.F. 2016. "From Grammar in Everyday Conversation to Special Grammar in Oral Traditions: A Case Study of Ring Composition." Pages 30-50 in *Oral Poetics and Cognitive Science*. Edited by C. Pagan and M. Antovic. Stuttgart: Mohr Siebeck.

———. 2017. "Special Grammar." Pages 380-382 in *The Dictionary of the Bible and Ancient Media*. Edited by T. Thatcher. London: Bloomsbury.

———. 2021. "Harmonisation in the Pentateuch and Synoptic Gospels: Repetition and Category-Triggering within Scribal Memory." Pages 318-357 in *Repetition, Communication, and Meaning in the Ancient World: Orality and Literacy in the Ancient World*. Edited by D. Beck. Leiden: Brill.

———. 2023. "Scribal Memory and Word Selection." Pages 1-345 in *Text-Critical Studies 15*. Edited by J. Hernández. Atlanta: SBL Press.

Petrilli, S. and M. Ji. 2023. *Intersemiotic Perspectives on Emotions: Translating across Signs, Bodies and Values*. New York: Routledge.

- Pitcher, S.L. 2018. *Towards the Development of an Intonation-Based Prosodic Model for the Masoretic Cantillation Accents of Tiberian Hebrew*. MA Dissertation. Bloemfontein: University of the Free State.
- . 2020. *A Prosodic Model for Tiberian Hebrew: A Complexity Approach to the Features, Structures, and Functions of the Masoretic Cantillation Accents*. Ph.D. Thesis. Bloemfontein: University of the Free State.
- Prince, J. 2014. *The Power of Right Believing: 7 Keys to Freedom from Fear, Guilt, and Addiction*. New York: Faith Words.
- Seow, C. L. 2013. *Job 1-21: Interpretation and Commentary*. Grand Rapids, Michigan: Eerdmans.
- Spencer, F.S. 2017. “Getting a Feel for the ‘Mixed’ and ‘Vexed’ Study of Emotions in Biblical Literature.” Pages 1-42 in *Mixed Feelings and Vexed Passions: Exploring Emotions in Biblical Literature*. Edited by F.S. Spencer. Atlanta: Society of Biblical Literature.
- Sonik, K. and U. Steinert. 2023. *The Routledge Handbook of Emotions in the Ancient Near East*. London and New York: Routledge.
- Stala, J. 2021. “The Sufferings of the Biblical Job as an Icon of Postmodernity: The ‘loneliness’ of God and the human being in a consumerist paradise.” *Journal of Religion and Health* 62:327-337. <https://doi.org/10.1007/s10943-021-01323-5>.
- Student, I. 2019. Review of *BHS A Reader’s Edition*. <https://classicalhebrewstudies.wordpress.com/2019/01/09/book-review/>.
- Tilford, N.L. 2016. “When People have Gods: Sensory Mimicry and Divine Agency in the Book of Job.” *Hebrew Bible and Ancient Israel* 5(1):42-58. <https://doi10.1628/219222716X14636431038342>.
- Tollerton, D.C. 2012. *The Book of Job in post-Holocaust Thought*. Sheffield, UK: Sheffield Phoenix Press.
- Tsumura, D.T. 2023. *Vertical Grammar of Parallelism in Biblical Hebrew*. Ancient Israel and its Literature 47. Atlanta: SBL Press.
- Van der Merwe, C.H.J., J.A. Naudé, and J.H. Kroeze. 2017. *A Biblical Hebrew Reference Grammar*. 2nd Edition. London: Bloomsbury T and T Clark.

Vayntrub, J. 2019. *Beyond Orality: Biblical Poetry on its Own Terms*. New York: Routledge.

Wendland, E.R. 2024. “Can parallelism in Biblical Hebrew poetry be “unparalleled?”” *Journal of Translation* 20(2):63–79. <https://doi.org/10.54395/JOT-EWP4R>.

Wierzbicka, A. 1999. *Emotions Across Languages and Cultures*. Studies in Emotion and Social Interaction. Cambridge: Cambridge University Press.

Yeivin, I. 1980. *Introduction to the Tiberian Masorah*. Translated and edited by E.J. Revell. Missoula: Scholars Press.

ADDENDUM A: PSALM 23 APPOSITIVE LINEATION (HOLMSTEDT 2019)

מִזְמוֹר לְדָוִד	1A	Title	<i>A Psalm of David</i>
יְהוָה רֹעִי	1B	Non-appositive (anchor/initial image)	<i>The LORD is my shepherd,</i>
לֹא אֶחְסָר	1C	Appositive (clausal to 1B)	<i>I shall not want.</i>
בְּנֵאוֹת דְּשָׂא יַרְבִּיצֵנִי	2A	Appositive (clausal to 1B)	<i>He makes me lie down in green pastures;</i>
עַל־מֵי מְנַחֹת יְנַהֲלֵנִי	2B	Appositive (clausal to 1B)	<i>he leads me beside still waters;</i>
נַפְשִׁי יִשׁוּבֵב	3A	Appositive (clausal to 1B)	<i>he restores my soul.</i>
יְנַחֲנֵי בְּמַעְגְּלֵי־צַדִּיק לְמַעַן שְׁמוֹ	3B	Appositive (clausal to 1B)	<i>He leads me in right paths for his name's sake.</i>
גַּם כִּי־אֵלֶךְ בְּגִיא צַלְמוֹת	4A	Appositive (clausal to 1B)	<i>Even though I walk through the darkest valley,</i>
לֹא־אִירָא רָע	4B	Non-appositive (enjambment to 4A)	<i>I fear no evil;</i>
כִּי־אִתָּה עִמָּדִי	4C	Appositive (clausal to 1B)	<i>for you are with me;</i>
שִׁבְטֶךָ וּמַשְׁעֲנֶתְךָ הִמָּה יְנַחֲמֵנִי	4D	Non-appositive (enjambment to 4C)	<i>your rod and your staff-- they comfort me.</i>
תַּעֲרֹךְ לְפָנַי שִׁלְחַן נֹגֵד צָרָרִי	5A	Appositive (clausal to 1B)	<i>You prepare a table before me in the presence of my enemies;</i>
דִּשְׁנָתְךָ בְּשֶׁמֶן רֹאשִׁי	5B	Appositive (clausal to 1B)	<i>you anoint my head with oil;</i>
כּוֹסִי רוֹבֵה	5C	Appositive (clausal to 1B)	<i>my cup overflows.</i>
אֵךְ טוֹב וְחַסֵּד יִרְדְּפוּנִי	6A	Appositive (clausal to 1B)	<i>Surely goodness and mercy shall follow me</i>
כָּל־יְמֵי חַיִּי	6B	Non-appositive (enjambment to 6A)	<i>all the days of my life,</i>
וְשָׁבְתִי בְּבֵית־יְהוָה	6C	Appositive (clausal to 1B)	<i>and I shall dwell in the house of the LORD</i>
לְאָרְךָ יָמִים	6D	Non-appositive (enjambment to 6C)	<i>my whole life long.</i>

ADDENDUM B



GENERAL/HUMAN RESEARCH ETHICS COMMITTEE (GHREC)

22-Sep-2021

Dear Mr Hermias Nortier

Application Approved

Research Project Title:

Representations of trauma in poetic parallelisms of the Biblical Hebrew Book of Job: A complexity theoretical analysis

Ethical Clearance number:

UFS-HSD2021/1288/21

We are pleased to inform you that your application for ethical clearance has been approved. Your ethical clearance is valid for twelve (12) months from the date of issue. We request that any changes that may take place during the course of your study/research project be submitted to the ethics office to ensure ethical transparency. Furthermore, you are requested to submit the final report of your study/research project to the ethics office. Should you require more time to complete this research, please apply for an extension. Thank you for submitting your proposal for ethical clearance; we wish you the best of luck and success with your research.

Yours sincerely

Dr Adri Du Plessis

Chairperson: General/Human Research Ethics Committee

Dr Adri
du Plessis

Digitally signed
by Dr Adri du
Plessis
Date: 2021.09.26
16:37:12 +02'00'

205 Nelson Mandela
Drive
Park West
Bloemfontein 9301
South Africa

P.O. Box 339
Bloemfontein 9300
Tel: +27 (0)51 401
9337
duplessisA@ufs.ac.za
www.ufs.ac.za

