

II

THE LINGUISTIC STUDY OF BIBLICAL PARALLELISM

It is not surprising, in view of the nexus between poetry and parallelism, that few biblical studies start out focused on parallelism. They begin, rather, as studies of biblical poetry which, because of its nature, sooner or later include or become studies of parallelism. Thus for the history of the study of biblical parallelism one must survey the history of the study of biblical poetry. Fortunately, a large part of this research is now available: Kugel traces the "idea of biblical poetry" from postbiblical times until Lowth, and post-Lowthian studies are summarized in O'Connor, *HVS*. So it remains only to give a brief account of the most recent studies, with respect to their stance on the linguistic analysis of parallelism.¹

Most contemporary scholars have abandoned the models of Lowth and his successors and are seeking new models for a reassessment of biblical poetry. Almost all of them (e.g., Collins, Cooper, Geller, Greenstein, O'Connor, Pardee—and Kugel is the exception here) have looked to linguistics for a model. In this they are not unlike scholars of other poetic traditions, for, despite some valid criticism of its methodology, linguistics is fast becoming the prism through which poetry is viewed. This prism may in time be replaced by another, but for now it is showing us a spectrum of features that was never visible before.

Perhaps the most obvious linguistic feature that recent studies have called to our attention is syntax. Almost all current studies of biblical poetry center on syntactic analyses; the analysis may be on the level of sur-

face structure, major syntactic components or constituents, or the deep structure—but in one way or another, a description and/or comparison of the syntax of adjacent lines is involved. When a certain degree of matching or correlation of the syntax of adjacent lines is recognized, the scholar begins to speak of parallelism, and, indeed, may define parallelism in terms of this syntactic matching. What is confusing, albeit interesting from the point of view of the history of this scholarship, is that each scholar, because he is looking at a different structural level, has a different threshold at which point two lines are deemed parallel.

Terence Collins, for instance, whose 1978 study is one of the earliest of this new wave, examines the constituents of a sentence (subject, object, verb, modifier of the verb) and finds that these occur in four basic patterns which yield four Basic Sentences.² Since the order of the constituents is not significant, and the constituent may consist of one of a number of form classes (e.g., subject may be pronoun, noun, noun phrase, noun clause) it is clear that Collins is not operating on the outermost surface structure of the text. But neither is he reaching the deep structure, for he considers *אני ידעתי אפרים*, "I knew Ephraim," and *וישראל לא נכחד ממני*, "And Israel was not hidden from me" (Hos 5:3) to be two different basic sentences (NP¹—V—NP² and NP¹—V—M). (A generative linguist would see that this verse involves both active-passive and positive-negative transformations and could be considered two realizations of one basic sentence, if one works on the level of deep structure.) Collins then examines poetic lines from the prophetic corpus and finds that there are four general Line-Types:

- I The line contains only one Basic Sentence.
- II The line contains two Basic Sentences of the same kind, such that all of the same constituents appear in both sentences.
- III The line contains two Basic Sentences of the same kind, but some of the constituents do not appear in both (i.e., there is ellipsis).
- IV The line contains two different Basic Sentences.

Collins goes on to document occurrences of each Line-Type in all its permutations, called Line-Forms, and makes a number of significant observations about the frequency and patterning of these Line-Forms in various prophetic books. My interest in his study, however, is not in what he has to say about prophecy or poetry, but in what he has to say about parallelism. Because Collins sticks with the old notion that parallelism is a semantic phenomenon, he fails to realize that he had in his hands an important tool

for analyzing parallelism in its grammatical aspect. In reality, at least three of his Line-Types—II, III, and IV (and Type I, too, if taken together with an adjacent line)—potentially contain parallelism. But it is only in Type II that he sees the connection with parallelism, and to a lesser extent in Type III. Nevertheless, despite this severe limitation, Collins does perceive that there is a certain tension between his system of categorization and the common system of semantic classification of parallel lines. And it is here that he finds the weakness of the latter—its inappropriateness for describing poetic lines.

In most treatments of the subject, this kind of line [Line-Type II] is taken to be the typical line of Hebrew poetry, but it is questionable whether this status of pre-eminence is really warranted. One suspects that the emphasis placed on such lines is due chiefly to the fact that they provide the best illustrations of semantic parallelism. If this latter is regarded as the hall-mark of Hebrew poetry, then it is natural that these lines should be elevated to the position of some kind of "pure ideal" of the Hebrew line and approached with quasi-metaphysical awe. An analysis based on grammatical structure makes it clear that such an attitude is quite unfounded. Type II accounts for scarcely a quarter of the lines in the prophets. . . .

It is true that semantic parallelism appears at its best in these lines, but when we try to use it as a criterion for classification we immediately meet with difficulties . . . in classifying lines according to semantic content we are often led to ignore the more basic structural patterns a poet is using. Two lines may have the same constituents repeated according to a specific pattern, and yet semantically they could go very different ways . . . it is the structural [i.e., grammatical] classification of lines that is the basic one. [92–93]

In an important advance over earlier studies, Collins puts grammar ahead of semantics as the key to the description of Hebrew poetic patterning, although, to be sure, he recognizes that the two interconnect (cf. 229). He fails only to realize that grammatical structuring may be involved in parallelism no less than semantic structuring. This failure, common though it is in studies from the last two centuries, is all the more unfortunate because its antidote was already present in Lowth's definition of parallelism. Lowth identified as parallel two propositions equivalent in sense or "similar . . . in the form of Grammatical Construction." His successors concentrated on the first definition (i.e., similar in sense) and ignored the second. It has only been with the rise of modern linguistics, especially generative grammar, that biblical scholars have begun seriously to analyze the grammatical structure of poetry (as Collins does) and to realize that from this analysis may emerge a new way to define parallelism (as Collins does not).

The grammatical approach is espoused in a study by Stephen Geller, prepared independently of Collins's work at about the same time. Like Collins, Geller analyzes the grammatical constituents, but he is able to move to a deeper grammatical level than Collins because he introduces the idea of the "reconstructed sentence." By reconstructing the one basic sentence underlying the two parallel lines, Geller is able to fill in ellipsed terms and to equate on a deeper level constituents that are "incongruent" on the surface level. So, for example, Geller (*Parallelism*, 17) shows that in

2 Sam 22:14

ירעם מן שמים ה'
ועליון יתן קולו

YHWH thundered from heaven;
Elyon sent forth his voice.

the terms ירעם, "thundered" and יתן קולו, "sent forth his voice," although grammatically incongruent, are nevertheless grammatically "compatible" because they serve the same function in the reconstructed sentence, which Geller diagrams as

ה'	מן שמים	ירעם
עליון		יתן קולו
YHWH	from heaven	thundered
Elyon		sent forth his voice
["From heaven" belongs to both lines but is ellipsed in the second.]		

Geller considers both clauses as different realizations of the same underlying sentence, while Collins would consider this verse as Line-Type IV, a line containing two different Basic Sentences. Geller's analysis is therefore on a deeper linguistic level than Collins's; it penetrates deeper into the underlying grammatical structure of the lines.

Geller's study is also superior to Collins's from the point of view of the study of parallelism, for, as the title of his book (*Parallelism in Early Biblical Poetry*) shows, he is interested specifically in the phenomenon of parallelism; he is not dealing with it incidentally in the context of a study of poetry. This book was inspired by the work of Roman Jakobson, and its purpose was to establish a "method for the analysis of major aspects of parallelism, with emphasis on grammatical and semantic parallelism" (4).³ Thus grammatical parallelism, which Collins let slip through his fingers, is the major focus of Geller's work, although he is always aware of semantic parallelism as well.

Grammatical parallelism reaches its ultimate prominence in Edward

Greenstein's "How Does Parallelism Mean?" Cognizant of the work of Collins, Geller, and others, Greenstein goes farther and makes grammatical parallelism serve as the definition for all parallelism. Parallelism for Greenstein is the repetition of a syntactic pattern, regardless of the semantic content; in other words, parallelism is grammatical parallelism. Now, to be sure, grammatical parallelism has long been *part* of the definition of parallelism—from Lowth's dictum and Casanowicz's definition which Greenstein cites,⁴ to the recent studies that I have been discussing; but Greenstein is the first biblicist to *limit* parallelism to grammatical parallelism alone. This would mean, theoretically at least, that the same semantic content expressed in syntactically different clauses would not be considered parallel; and that two syntactically similar clauses, no matter how different their contents, would automatically be parallel. (I am speaking of adjacent or juxtaposed clauses.) Now such extremes are rare, because grammatical and semantic parallelisms generally co-occur; but our theoretical constructions do exist. A verse like

Ps 106:35

וַיִּתְעַרְבוּ בְּגוֹיִם
וַיִּלְמְדוּ מַעֲשֵׂיהֶםThey intermingled with the nations;
They learned their ways.

is semantically parallel but not syntactically parallel (even on the level of deep structure—see below); while a verse like

Ps 111:5

טֶרֶף נָתַן לִירְאָיו
יִזְכֹּר לְעוֹלָם בְּרִיתוֹFood he gives to his fearers;
He remembers his covenant forever.

is syntactically parallel on the surface structure (although one line has an indirect object and the other has an adverb), but the semantic relationship between the lines is not immediately apparent (cf. also Ps 111:4a and 5a). To be sure, these verses are somewhat out of the ordinary. As Greenstein explains, grammatical and semantic parallelisms tend to co-occur because there is a psychological nexus between structure and meaning.

Most significantly parallelism contributes to the meaning of Biblical verse by structuring the ways in which we perceive its content. The presentation of lines in parallelism has the effect of reinforcing the semantic association between them. It has long been observed that when discrete materials appear to us in similar form, we are led to seek, and find, some meaningful correlation between them. This, for example, is the underpinning principle

of rhyme: rhyme creates or tightens an association between two or more words or phrases. Repetition of syntactic structure, which is what I have explained as parallelism, can perform the same function. The psychological nexus between semantic sense and syntactic structure has been demonstrated experimentally. When subjects were presented with a sentence of a particular grammatical form and were then asked to produce another sentence having the same form, subjects tended to formulate a sentence that not only mirrored the structure of the model but also echoed something of its semantics. For example, the test sentence *The lazy student failed the exam* elicited such responses as: *The smart girl passed the test. The industrious pupil passed the course. The brilliant boy studied the paper.* [64]

This statement has important implications for understanding parallelism, some of which will be further explained in subsequent chapters, but for now I will comment on its relevance to Greenstein's insistence that parallelism is exclusively a matter of grammar. It is true that a similarity in structure leads to a perception of some correlation in meaning. We can see this at work in Ps 111:5: we tend to seek, and find, a semantic relationship between the two lines even though there are no word pairs or overall semantic equivalence. We equate "giving food" with "remembering the covenant"; "his fearers" are those with whom he has made "his covenant." Or we look for a historical nexus: the covenant at Sinai co-occurred with the providing of food in the wilderness. But just because similarity in structure promotes a semantic relationship does not mean that difference in structure prevents it. As our other example, Ps 106:35, shows, there can be semantic correlations even in the absence of structural repetition. Should we not consider Ps 106:35 to be a semantic parallelism? The psycholinguistic results that Greenstein cites likewise do not prove that semantic similarity cannot occur in lines differently structured. They simply underscore the tendency for grammatical and semantic parallelisms to co-occur, because both are part of the same associative process (see chapter 4). In short, I cannot agree with Greenstein that syntactic repetition lies at the base of parallelism and that semantic parallelism is a result of this repetition. In many cases it may be the other way around: the desire to repeat a thought may have produced a syntactic repetition along with it. There is no reason to give syntax priority over semantics (or vice versa); both are important aspects of parallelism, along with some other aspects to be mentioned later.

But let us return to a fuller explanation of Greenstein's thesis. What Greenstein means by syntactic repetition is syntactic repetition at the level of the deep structure; syntactically similar sentences have the same deep

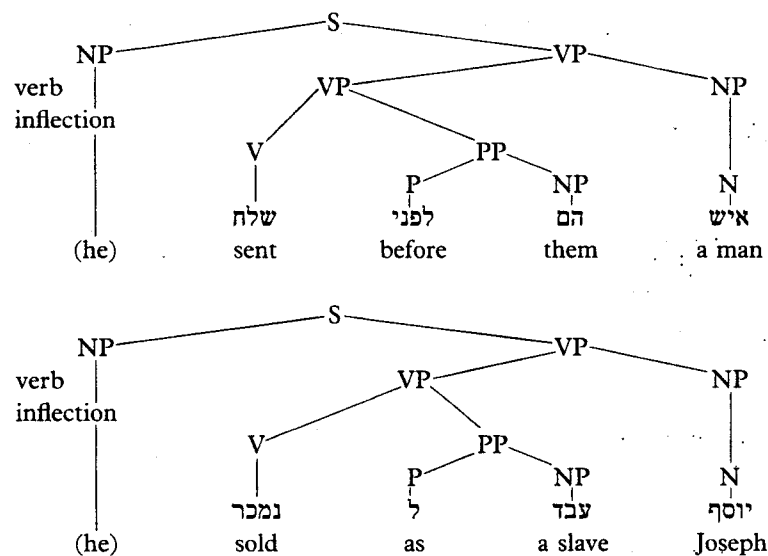
structure no matter what their surface structure may be. (If the surface structure is identical, then they are also parallel even if the deep structure is not—cf. Greenstein's note 20.) By a method similar to but linguistically more rigorous than Geller's reconstructed sentence, Greenstein shows through a series of tree diagrams that parallel sentences have the same deep structure.⁵ Thus, for example, two clauses as apparently disparate as

Ps 105:17

שלח לפניהם איש
לעבד נמכר יוסף

He sent before them a man
As a slave was Joseph sold.

are diagrammed (Greenstein, p. 48, after removing the passivization from the second clause) as:



The diagram should be read as follows. S is a sentence which consists of a subject (or topic) represented by a noun-phrase (NP) and a predicate (or comment) represented by a verb-phrase (VP). The NP is manifested in this case through the pronominal inflection of the verb ("he"). The VP comprises a VP and an object in the form of a NP. The VP itself comprises a verb (V) and an adverbial modifier in the form of a prepositional phrase (PP), consisting of a preposition (P) and a noun-phrase. The NP which is the direct object of the verb is represented by a noun (N).

Greenstein's work has the merit of attempting to put the analysis of parallelism on a firm linguistic (*viz.* grammatical) basis. His concern, like Geller's and mine, was specifically with parallelism, not with poetry. Greenstein took grammar about as far as it could go in terms of parallelism by making it the criterion for the identification of parallelism.

M. O'Connor's concern in *Hebrew Verse Structure*, on the other hand, was with poetry, not with parallelism per se, and he took grammar as far as it could go as the basis for describing biblical poetry.⁶

Collins and Geller accepted the convention in modern scholarship of what constitutes a poetic line and did not attempt to define it; they were concerned with describing the various grammatical patterns that occur within or between lines of poetry. O'Connor's quest was to define the poetic line, and this he did solely in terms of grammar: a line consists of a series of syntactic constraints—limits on the number of units, constituents, and clauses that it may contain. O'Connor's use of grammar to define the line is analogous to Greenstein's use of grammar to define parallelism.

In doing this, O'Connor gives primacy to the line over the couplet as the basic poetic entity, whereas the others, because they are dealing with syntactic relationships often involving more than one line, tend to give more prominence to the couplet. Since the line is of primary concern to O'Connor, the relationship between lines, which in many cases involves parallelism, becomes secondary. O'Connor's study, then, like Collins's, is a study of the grammatical structure of poetry rather than a study of parallelism per se. It does, however, have much to contribute to the study of parallelism. I will summarize it in part here and will have recourse to many of its details in subsequent chapters.

O'Connor disarms and probably antagonizes biblical scholars by calling parallelism "a congeries of phenomena" (*HVS*, 5). But in saying this he does not mean that parallelism does not exist or that it is not important, only that it is composed of many different phenomena, some of them syntactic and others not, some of them admitting to precise description and others not. O'Connor feels that the reason that former scholars have had so much trouble defining parallelism is that they confused these different phenomena. They failed to perceive what I call the multiaspect and multi-level nature of parallelism; that is, 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.

The parts of parallelism that O'Connor deals with most extensively (*i.e.*, those that are most amenable to his linguistic approach) are those that have

received the most attention in recent biblical studies: word pairs and grammatical parallelism on the line level. Since it is the latter that we have been tracking, we will present O'Connor's contribution to it here and leave his discussion of word pairs for a later chapter.

The name that O'Connor gives to grammatical parallelism on the level of the line is "matching." Lines match "if their syntactic structures are identical" (*HVS*, 119), or, as O'Connor's modification goes: "two lines match if they are identical in constituent structure except for gapping" (*HVS*, 128). As in the previously cited studies, word order and gapping do not affect the syntactic structure. It is tempting to equate O'Connor's matching with Greenstein's grammatical parallelism (and in fact Greenstein seems to do so in his note 14), but it is actually closer to Collins's Type II and Type III sentences. O'Connor considers matching to be a correspondence on the surface structure, because "constituent structure" is determined on the basis of the surface structure of the clause (cf. *HVS*, 314). Therefore, O'Connor's matching accounts for only part of the lines that Greenstein would consider parallel. In fact, O'Connor himself finds that only about one-third of his corpus contains matching and declares that "matching does not involve all lines which could be regarded as 'parallelistic'" (*HVS*, 119).⁷

Although O'Connor's notion of line-level grammatical parallelism is more limited than Greenstein's, his notion of what can be considered parallelistic is much broader, for matching, while it is "the phenomenon most widely referred to as parallelism" (*HVS*, 119), is only one of several phenomena that create parallelism. My own view of parallelism agrees most closely with O'Connor's (although I feel that for grammatical parallelism one must go to the deep structure as Greenstein has done). Like all the aforementioned scholars, I find linguistics to be helpful in analyzing parallelism. 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.⁸ As Roman Jakobson said, and his statement has inspired more than one study of biblical parallelism, "Pervasive parallelism inevitably activates all the levels of language—the distinctive features, inherent and prosodic, the morphological and syntactic categories and forms, the lexical units and their semantic classes in both their convergences and divergences acquire an autonomous poetic value" (*GPRF*, 423). Indeed, as O'Connor would agree, parallelism activates all the levels of language, not just the syntactic; and as Jakobson would have approved, we should exam-

ine as many of these levels as possible. In order to avoid confusion, I will use the term *aspect* to refer to the area of linguistics activated (phonology, morphology, etc.) and the term *level* to specify how much of the textual structure is involved—in most cases either the word or the line or clause. The aspects which are most evident in biblical parallelism are the semantic and grammatical aspects. These have received the most attention on the level of the line, but treatments of them have by no means been exhaustive. Analysis of the lexical aspect on the word level—word pairs—has been going on for some time but has missed the mark, linguistically speaking. Analysis of the phonological aspect has barely begun.

I will deal with each aspect separately, but it is the intertwining of aspects and levels that contributes to the feeling of pervasiveness in biblical poetic parallelism. If we accept that the poetic function (i.e. parallelism) makes contiguous those things which are similar ("projects . . . from the axis of selection into the axis of combination" [*LP*, 358]), then pervasive parallelism (or canonical—Jakobson's terms for the kind of parallelism in the Bible and elsewhere) does so in many ways, projecting from many axes of selection into many axes of combination. Parallelism, as discussed in chapter 1, is a matter of equivalences (or correspondences) and contrasts, or perhaps better, contrasts within equivalences. And the more equivalences and/or contrasts that can be brought into play, the stronger the feeling of parallelism will be. A small example will illustrate.

Lam 5:2

נחלתנו נהפכה לזרים
בתינו לנכרים

Our land was turned over to strangers;
Our houses to foreigners.

On the line level it is easy to see that the syntax is the same in both lines (with a gapped verb in the second line). There is syntactic equivalence even without looking below the surface structure. The semantics of the two lines is likewise very close. Some would call it synonymous, stressing the equivalence. Kugel, who insists that B goes beyond A, stresses the contrast. One could make a case for Kugel's view in that losing houses is even more severe than losing a land holding. And while זר and נכרי occur elsewhere as a word pair (Isa 28:21; 61:5; Pr 27:2; Job 19:15), they are not totally synonymous. זר is used for one who is not a member of the "in-group," be he a member of the household (1 Kgs 3:18), relative (Deut 25:5), member of the priesthood (Num 1:51 and passim), or member of one's society as a whole (Job 15:19); נכרי is used only of a non-Israelite

(cf. Gen 17:12; Ex 12:43; Neh 9:2). So the first line of Lam 5:2 taken alone could signify the loss of one's ancestral land to a nonrelative, but the second line redefines this with forceful clarity by speaking of the loss of one's living place to a non-Israelite.

On the word level there are grammatical equivalences and also contrasts: נחלתנו and בחינו are both from the same word class (nouns with possessive suffixes) and serve the same syntactic function (subject). But the first is feminine and singular and the second is masculine and plural. There is complete grammatical identity between לזרים and לנכרים.

In addition to these grammatical and semantic aspects, phonology comes into play. There are three phonologic equivalences in these two lines:

נחלתנו נהפכה ל // לנכרים
 nhl . . . nh . . . l // lnh . . .
 נחלתנו // בחינו
 -ataynu // -ataynu
 לזרים // לנכרים
 -rim // -rim

The phonologic equivalences underline the semantic and grammatical ones. In the last two phonologic pairings, -ataynu // -ataynu and -rim // -rim, words which are grammatically and semantically similar also contain similar sounds. The first, nhl // lnh, is more striking (but not uncommon, as I will show in chapter 5), because it equates by sound words which are not otherwise linguistically equivalent. This pairing thereby binds the two lines even more closely, forming a frame of sounds around this verse.

All of these equivalences are present in a relatively small and simple parallelism, containing only five words approximately evenly distributed in two lines with the same surface structure. It stands to reason that in longer, more complex parallelisms the possibilities for various types of equivalences and contrasts increase. Since I cannot present all of them, I have elected to isolate several and will devote separate chapters to them. I will also point out, occasionally, the tension that may exist among these equivalences—i.e., among the different aspects of parallelism. The aspects to be discussed are 1) the grammatical, 2) the lexical, 3) semantic, and 4) the phonological. These will be analyzed on the levels of the word and the line or clause. The following chart provides an overview of these aspects and how they manifest themselves on the two levels.

Level	Aspect		
	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

As the chart shows, the goal of this book is to present an overarching, integrated, and linguistically based description of biblical parallelism.

In most cases I will be dealing with lines that are parallel, but, when it comes to the level of the word or other single constituent of a line, one must include, as Dahood has done (cf. *RSP* I, 80–81, 87), words and phrases that are in juxtaposition or in collocation when these show the same kinds of linguistic correspondences.⁹ (Juxtaposition is the occurrence of both parts of the pair within one phrase;¹⁰ collocation is an unspecified relationship at an unspecified distance within the same passage.) The same word pair or sound pair may appear in parallel lines, or in combination within the same line or at a greater distance from one another, no matter if the passage is prose or poetry. They are thus to be regarded as part of the same phenomenon of parallelism. The principle behind the pairing is the same, regardless of the context in which it occurs. Parallelism, juxtaposition, and collocation are all part of the same phenomenon of combining elements which are in some way linguistically equivalent. This is what I mean by parallelism.

That the pairing in juxtaposition and collocation is in essence the same as the pairing in parallel lines can be demonstrated by the fact that the same pair of words may occur in all three arrangements. One example is אהל, "tent," and משכן, "tabernacle, dwelling place." This pair is found in parallel lines in

Num 24:5

מה טוב אהליך יעקב
 משכנתיך ישראל

How good are your tents [*hl*], O Jacob;
 Your dwelling places [*mškn*], O Israel. [cf. also Isa 54:2; Jer 30:18;
 Ps 78:60]

This pair is found in what I would call a prose parallelism, but what Dahood calls juxtaposition, in

2 Sam 7:6 ואהיה מתהלך באהל ובמשכן
I have moved about in Tent and Tabernacle [^bhl wbmškn].

The pair is in juxtaposition in

Job 21:28 ואיה אהל משכנות רשעים
Where is the dwelling-tent of the wicked [^bhl mšknwt].

The juxtaposition is reversed in Ps 78:55 and Ps 120:5. And, finally, the pair is in collocation in

Ps 15:1 מי יגור באהלך
 מי ישכן בהר קדשך
Who can sojourn in your tent [^bhl];
Who can dwell [^yškn] on your holy mountain.

The last verse is particularly instructive because it not only shows that parallelism, juxtaposition, and collocation belong to the same phenomenon, but also that equivalence in one linguistic aspect need not imply equivalence in all linguistic aspects.

I have adopted Dahood's designation of "collocation" for the word pair in Ps 15:1 even though the verse consists of parallel lines. What makes the pairing of our words here different from their pairing in Num 24:5 is that in Num 24:5 ^bhl and mškn are both lexical and semantic equivalents while in Ps 15:1 ^bhl and ^yškn are lexical equivalents but not semantic equivalents (the semantic pairs are אהלך // הר קדשך, "your tent // your holy mountain," and יגור // ישכן, "sojourn // dwell"). If we bring grammar into the discussion we see that the pair is also grammatically equivalent in Num 24:5; in Ps 15:1 there is no direct grammatical relationship between אהלך and ישכן.¹¹ Thus the types of equivalences manifest in parallelism can be quite different. We have here two parallelisms in which the same lexical pair behaves very differently. Thus we see, once again, that to base an analysis of parallelism solely on semantics or grammar is to miss some of the subtle play that may be present. Parallelism gets its effectiveness from the interplay of equivalences in the various linguistic aspects. But before we can appreciate this interplay we must investigate these aspects individually. This is the task to which the next three chapters are devoted.

III THE GRAMMATICAL ASPECT

The grammatical aspect of parallelism—grammatical equivalence and/or contrast—is one of the fundamental aspects of biblical parallelism. There is almost always some degree of grammatical correspondence between parallel lines, and in many cases it is the basic structuring device of the parallelism—the feature that creates the perception of parallelism. In this chapter I will examine this grammatical aspect more extensively in order to see exactly which grammatical equivalences are present and how they manifest themselves.¹ Since the study of grammar is usually subdivided into morphology and syntax, I will subdivide grammatical parallelism into these two categories. Syntactic parallelism is the syntactic equivalence of one line with another line. (Most studies of grammatical parallelism have dealt only with a comparison of the syntax of the lines as a whole.) Morphologic parallelism involves the morphologic equivalence or contrast of individual constituents of the lines. Many lines contain more than one type of grammatical parallelism; and sometimes the boundary between morphologic and syntactic parallelism is indistinct.

Those who have studied the grammar of parallel lines are well aware that the surface structure of the lines is identical in only a small percentage of cases. One such case is

Ps 103:10 לא כחטאינו עשה לנו
 ולא כעונותינו גמל עלינו

Not according to our sins did he deal with us;
And not according to our transgressions did he requite us.

The surface structure of the two lines is the same, both in respect to syntax and morphology. Every component of the first line is mirrored in the sec-